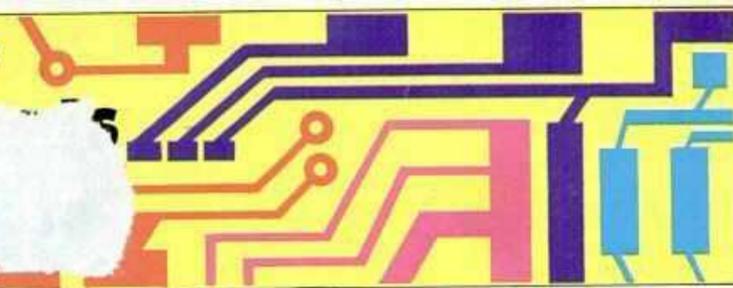


The state of quadrasonic and other entertainment equipment showcased in this week's CES oriented issue.



08120

NEWSPAPER

Billboard

June 16, 1973 • \$1.25

A BILLBOARD PUBLICATION
SEVENTY-NINTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 35

HOT 100 PAGE 88

TOP LP'S PAGES 90, 92

EDITORIAL

Care & Action

It is still too early to ascertain how seriously the current charges of payola and other evils impugned the total record industry.

But it is not too early to set down a few guidelines and thoughts.

1) The RIAA should create a committee of industry leaders, including representatives from the radio field. This committee, as its first order of business, should structure a Code of Practice governing the interrelated record, tape and radio industries. Each industry is dependent upon the other. What is damaging to one damages the other. All segments of the communications field have a stake in striving for the highest possible moral climate.

2) The committee, too, could be valuable as an industry spokesman in times of stress. It should have at its command every possible facet of industry information and intelligence—the better to answer allegations of payola or other abuses.

3) It is necessary for the industry to react with honesty and realism to the current charges. Let us seek the truth. Possibly the alleged evils are local rather than general. This can only be determined by forthrightness. Such a realistic approach will set the stage, in the end, for a better, bigger, and more influential record business. Bigger not only in dollar volume but also in cultural impact.

Simultaneous 'Superstar' Screening for Industry

By CLAUDE HALL

LOS ANGELES—MCA Records will hold a 31-city simultaneous screening of the new movie, "Jesus Christ Superstar," at 10 a.m. Sunday (24) strictly for members of the record and radio industry. Vince Cosgrave, vice president and director of sales for the record company, said that executives from all record labels are being invited to the

screenings ... "those are the first people I'd like to see the movie. And our people will be on hand to greet all guests."

"Our feeling is that this company is on the verge of the biggest movie of all time. We shipped the soundtrack album last Monday (4)... a total of 150,000 copies of the two-LP
(Continued on page 12)

Col Using 7.5 Million Newspaper Inserts; Customized Promo

By JOHN SIPPEL

NEW YORK—Two separate multi-colored newspaper advertising supplements, which have been used in 30 markets since early this year by Columbia, have proven so
(Continued on page 87)

Summer Output To Hum in U.K.

LONDON—Although almost all industry pressing plants will be staggering for the first time this year annual staff holidays instead of bringing their factories to a virtual standstill for a fortnight, there are some U.K. record company chiefs—
(Continued on page 82)

Davis Case Stirs Wide Probe on Federal Level

By IAN DOVE

NEW YORK—Rumor, speculation, innuendo and fact—all rocked the music industry in the wake of Clive Davis' dismissal as president of CBS Records. Meanwhile the Davis situation moved from a civil suit into the Federal spotlight.

Fact—Last week Davis was set to appear before a Federal Grand jury in Newark, New Jersey but as of last Thursday, had not in fact appeared. However, Davis, who has been hit with a civil suit for misappropriation
(Continued on page 87)

Indict 4 For Tape 'Piracy'

LOS ANGELES—Three major "tape piracy" indictments, two involving unlicensed duplicating and one involving mail fraud, will be tried in federal courts here "within the next four to five weeks."

Arpad Josef Loecsey, 33, doing business as Superior Audio Distributors.
(Continued on page 94)

West Germany: the first in a "Eurofile" Common Market study series begins on page 65.

NATRA's Cordell Attacks News Reports of Payola

By RADCLIFFE JOE

CHICAGO—Lucky Cordell, executive director of the National Association of Television and Radio Announcers, which represents the majority of black broadcasters in the U.S., has hit back at recent newspaper allegations of payola and pay-off to black broadcasters.

Said Cordell: "I particularly re-

sent the fact that the charge was leveled only at black broadcasters. Doesn't it seem logical that if some unscrupulous record company were going to buy favors, they would go after the more lucrative white market?"

"Or are we to accept the belief that
(Continued on page 94)



KG 32252

After his Oscar for "Cabaret," Joel Grey has the best and biggest performance of his career, his new album, "Joel Grey—Live!" Featuring his medley from "Cabaret," songs by George M. Cohan and some of today's biggest hits. Joel Grey's finest performance is On Columbia Records and Tapes.
(Advertisement)

Sales in Japan to Reach \$384 Million

By HIDEO EGUCHI

TOKYO—The "top 10" phonograph record manufacturers in Japan will register combined annual sales of more than 101 billion yen or \$384 million when this country's fiscal year ends on March 31, 1974, if they hit the sales targets set for their respective business terms.

Based on business results reported to date, Victor Musical Industries will register more than 18.75 billion yen or over \$71 million in annual gross sales. The phonograph record/music tape distribution/sales arm of JVC/Nivico has set a target of more than 9 billion yen or over \$34 million for its current semi-annual business term. The Japanese company reported gross sales of 9.75 billion yen or some \$36,931,000 for the previous 6-month period ended last March. Recordings of international origin accounted for 37 percent of its sales.

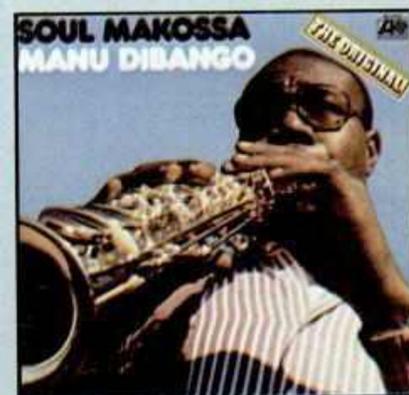
Likewise, annual gross sales of Nippon Columbia's Record Division will surpass 16,745 million yen or about \$63,428,000 if it achieves the target of more than 8 billion yen (about \$30 million) set for the first half of its current
(Continued on page 76)

(Advertisement)

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BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

Sussex Goes Indie Distr.; Warren Gray Heads Sales

LOS ANGELES—The predicted swing of prospering custom labels back to independent distribution became a fact this week when Sussex Records here announced it would leave the Buddah Group as of July 1.

Harry Apostoleris, veteran head of Alpha Dist., New York, twice predicted at meetings of the National Association of Recording Merchandisers' convention (Billboard, Mar. 10) that when an indie label got big enough, they would return to inde-

pendent distribution and create their own marketing operation.

Clarence Avant, Sussex president, has named Warren Gray, veteran marketing executive, to appoint distributors. Gray was on the road and unavailable for comment, but it was learned that he has appointed Heilicher of Texas, Dallas; Heilicher Bros., Minneapolis; Music Sales of Florida, Miami; Robert, St. Louis; and Schwartz Bros., Washington, already. It is understood that "Sussex is interested in lining up with primarily A&M distributors."

Avant stated that the firm intends to concentrate on building unknown artists. Acts on the label include Bill Withers, Dennis Coffey, Soul Searchers, Zulema, Rodriguez, Creative Source, the Perry Bros., Ralph Graham and Brenda & Albert.

First new releases July 1 will be Creative Source and the Soul Searchers. Avant intends to release 8 new LP's and 16 singles by December. Label will market an album, "Phonetic Rock," which attempts to teach children to read through the use of music.

Avant complimented the Buddah Group for the "three fruitful years" contributed to Sussex's growth.

BMI, Radio Pact OK'd

NEW YORK—Broadcast Music Inc., (BMI) and the All-Industry Radio Music License Committee have agreed on a letter of understanding setting forth terms of a new contract to be submitted to radio stations. The new contract calls for a four-year agreement to expire at the end of the 1977 calendar year. Present rates of 1.7 percent, and 1.44 percent for smaller stations, will continue to be in effect. During the fourth year, BMI and the committee have agreed upon an experimental license using an incremental formula similar to the ASCAP and the All-Industry TV music license. Formal contracts are being prepared and will be submitted shortly to radio station licensees.

WB Music's Prodn. Wing

LOS ANGELES—Viva Productions, part of the record company acquired a few years ago from Snuffy Garrett by Warner Bros., will be reactivated in the near future as a production arm of Warner Bros. Music, according to music publishing president Ed Silvers.

Viva Productions is not being used now, but "I intend to put it into use soon," Silvers said. He said he almost activated the firm last month... "I had a project that was enticing. But I was just too busy. I had to place it with a record company. However, our writers signed to the publishing firm are turning into solid producers. And I want to have them involved in production and take that product to record labels... not necessarily in the Warner family."

Many publishing firms have established production wings in the past few years, but he doubted that they had a substantial background in the record business. Silvers, of course, was a veteran record man before taking over the helm of the publishing firm.

SEGELSTEIN PROFILE:

New Man at Top Looks to Keep Col Juices Flowing

By JIM MELANSON

NEW YORK—Continued production and maintenance of product performance in the market are the first orders of business for Columbia/Epic Records, according to Irwin Segelstein, newly appointed president of the labels.

Goody Eyes Waxie Maxie

NEW YORK—Sam Goody, president of Sam Goody, Inc. here, and Max Silverman, president of Waxie Maxie Quality Music Co., Washington, D.C., have agreed in principle for the acquisition by Sam Goody, Inc. of Waxie Maxie Quality Music Co. on the basis of the exchange of one share of Waxie Maxie's common stock for one share of Sam Goody's \$4.50 par value voting preferred stock.

It is contemplated that the transaction will be accomplished through a reorganization which is tax-free for income tax purposes. It is also

(Continued on page 22)

Segelstein, who was catapulted into the music industry limelight a week ago by the recent ouster of Clive Davis, said that "Columbia/Epic has an obligation to its artists and accounts to maintain its stance in the market and, along these lines, everybody at the label will continue what they are doing—there will be no lull."

The red-bearded Segelstein, who was previously vice president of television programming at CBS, stated that he has submerged himself in the workings of the company—dividing his time between marketing meetings, contacting field personnel, exploring possible talent acquisitions for the labels, and listening to new product. "The music industry isn't entirely new to me," said Segelstein. "I grew up with the development of television in the U.S., another highly creative business, and my interests in music and drama have always run parallel with my activities in television."

Before coming to CBS in 1965, Segelstein, who is a City College of

(Continued on page 94)

Nashboro Chief One-Man A/V Road Show For \$700

NASHVILLE—Nashboro Records, an independent record label that specializes extensively in blues and spirituals, has hit the road with a one-man audio-visual presentation and unit to present the label's new LP product.

Bud Howell, president of the record company, was in Los Angeles last week unveiling a 20-minute product presentation to Donald (Dave) Davis of Sam & Dan's Record Distributors. Next on the agenda is a showing-sounding of the product at Fidelity Records and Tapes, Seattle, Wednesday (13), with other presentations at Malverne, New York, and Schwartz Bros., Washington, D.C.

Many companies have put on lavish audio-visual presentations of product. The unique thing is that Nashboro's slide and cassette operation is portable and cost only about \$370, plus another \$135 for a zoom lens. It's also flexible and can be hooked up to large speakers and

could operate continuously, for example, in a store window display. Howell carried the unit with him on the plane to Los Angeles.

The Los Angeles product presentation was a little heavier on blues; the eastern presentations would reflect gospel and spiritual music a little stronger. Music was on cassette with Freddie North, vice president of promotion, handling the narration and introduction of product. The Audio-Mate 530 cassette unit featured synchronization with slides. Everything was automated. Max Howell chatted from the sidelines about the product. Among the artists featured in the presentation were a "Montreaux Blues Special" LP, plus albums by Bessie Griffin, Clara Ward, Jerry Washington, Jimmy Dawkins, Z.Z. Hill, Isaac Douglas, and Brother Joe May.

An interesting sideline of the product presentation is that girls in the home office act as models on the presentation. "Many of these distributors talk to our personnel, but have never met them. This will show the distributors that they're really talking to people."

Major cost was in production of presentation—about \$400 in all.

Country Fans Triple at 2nd Nashville Fair Event see page 29

Billboarder Scores 2nd Straight Memphis Win

MEMPHIS—For the second consecutive year, Billboard's Bill Williams was a winner at the Memphis Music Open Golf tournament at Audubon Park here.

Williams played in a foursome which scored low net. The group included John Fischer of Atlantic, Dave Andrews of TMI, and former Billboard staffer Thomas Williams, now vice president of Owens & Fair Public Relations.

Fred Jones, manager of Isaac Hayes, scored the low individual net

score and won a trip to New Orleans. Low gross was scored by Bill Levine, a newcomer to the city.

Banker James Wilson, and Roy Mack, program director of WMPS, were prize winners for being closest to selected holes. Dino Woodward, of Koko Records, a subsidiary of Stax, won the special Duffers Award.

Stew Robb, music director of WHBQ, won a prize for the longest drive.

COINCIDENCE:

Exactly 10 Yrs. Ago, Payola Law Passed

By MILDRED HALL

WASHINGTON—Ten years ago this week, on June 20, 1963, the original anti-payola legislation went into effect, to snare both givers and takers of unacknowledged pay-for-play of records over the air. The law demanded that any form of payment anywhere along the line of production or supply of programming for broadcast must be disclosed to the licensee, and the station must announce who paid what for play over the air.

A criminal penalty of up to \$10,000 fine or a year in jail or both was put into the communications act for violation of the Sponsorship Identification requirement. The Federal Communication's Commission's brand new "complaint and compliance" division, set up in June 1960, to watchdog payola, phoney TV quiz shows and other violations, was to make investigation and maintain surveillance over all complaints. The division was also to help carry

out the new Commission rules warning station management to maintain surveillance, to prevent undercover payments in any shape or form, from money to liquor or loans, in exchange for record play over the air.

Departments Cooperate

An indication of the grim nature of today's payola situation is last week's request from the Justice Department's Criminal Division, now investigating drug running, payola, and other matters in the New York area, that the FCC refer all inquiries and information they turn up on payola, to the Justice Department. The FCC's complaint and compliance division has been carrying on a continuous investigation of payola incidents, according to its division chief, Bill Ray. But instead of trying to carry out investigations to the end of a case, on its own, and then turning over the information for criminal prosecution by Justice

(Continued on page 22)

CES—Biggest Ever

By EARL PAIGE

CHICAGO—The biggest ever Consumer Electronics Show (CES) here at McCormick Place not only points up the mushroom growth of entertainment products, but the industry's volatility. There are over 100 new exhibitors, over 200 returning and 86 not coming back. The show's so big it's spawned its own winter counterpart. As for a theme at the summer one, it has to be quadra-sonic.

There will be video system interest, and two of the usually slated conference panels are on TV, but for the most part it's an audio show and predominantly hardware oriented (there are a few budget tape firms, several store display case makers and scores of accessory exhibitors).

Of course, McCormick Place isn't the whole shot. CES draws firms like a magnet and they're all over town. Even raw product suppliers are here

such as Tapemaker Sales at the Palmer House showing items for tape duplicators. Also, many firms do not want in CES because their distribution is set (Magnavox, RCA, Zenith and so on) but these firms are here in hotel suites.

Manufacturer reps have swarmed into town and the Electronics Representatives Association (ERA) is involved for the first time in the opening CES conference Monday (11), helping to set what will doubtless be a tone for the show—the dynamics of distribution, with fair trade debated, yen revaluation affecting import prices and product delivery the ever present question mark.

Observers see this show as one with few innovations, outside of more quadra-sonic phono cartridges and some radical new speakers. As

(Continued on page 36)

AMC's Executive Change Molds New Intl. & Home Market Goals

By BOB KIRSCH

LOS ANGELES—Re-emphasizing domestic marketing and promotional efforts in the consumer area and heavy concentration in video are some of the major tasks George Johnson, new president and chief executive officer of Audio Magnetics Corp. sees for himself and the firm.

Johnson, who stepped into his position last week when president Irving Katz became chairman of the board of the firm and president of

Audio Magnetics International, has been in the tape business since 1960 when he began one of the first blank tape manufacturing firms, Tape-masters, feels the firm is about to take several new steps.

"Companies go through different growth stages," Johnson said. "We've accomplished a lot of technological and manufacturing capability growth, and now Irv anticipates more growth and emphasis on

(Continued on page 4)

City of Hope Benefit



STANDING OVATION HONORS Mo Ostin, chairman of the board of Warner Bros. Records, at a Sunday (2) testimonial dinner to raise funds for the City of Hope pilot medical center in the Los Angeles area. The dinner raised \$140,000 to establish a research fellowship in his name representing the music appliance, radio and television industries. Ostin is at podium.



FROM LEFT: ALAN COHEN, vice president, and Steven Ross, chairman of the board of the parent firm of Warner Communications Inc., and Mo and Mrs. Ostin. The dinner was held at the Beverly Hilton Hotel, Los Angeles, and drew a capacity crowd of hardware and record company executives, as well as radio people.



ART GROBART, co-chairman of the fund-raising dinner.



THE DINNER was co-chaired by Joel Friedman, head of the WEA Distributing Corp., and Art Grobart, head of Grobart Associates. From left: Joe and Mrs. Smith, Evelyn and Mo Ostin, Herman Platt of Platt Music, and Friedman. Smith, president of Warner Bros. Records, spoke at the dinner.

AMC's Executive Change Molds

• Continued from page 3

marketing and promotion, both internationally and domestically. Despite our size, we are still marketing what is basically an accessory item and we have to accept part of the marketing responsibility. We have to be part manufacturer and part retailer.

"I'm going to be minding the store here," Johnson continued, "and this will give Irv more time to concentrate on international areas where we see great growth in the tape industry, such as Europe and Canada where we have plants and South

America. Irv has the entrepreneurial spirit to move into these areas."

Johnson also has strong views on the market for blank videotape. "I've always felt there are three phases in new markets," he said, "and these are technology, manufacturing and marketing. The timing of the entrance into the market is the whole thing. To me, the real consumer emphasis on video will come when color television has reached its peak. The retailer will put pressure on manufacturers for something new. I think we're very close to phase three right now."

Johnson also feels the tape industry is facing similar problems to the record industry concerning chemical shortages. "We're related to the petrochemical industry and this makes for short supply for tape manufacturers when it comes to certain formulations. We've been aware of this and we feel we've made contractual moves which will prevent real shortages for us."

Independents Gold

NEW YORK—"Leaving Me" by the Independents on the Scepter-distributed Wand Records label has been certified gold by the RIAA.

More Late News
See Page 94

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Executive Turntable

Norman S. Weiser named president of Chappell Music. He was named executive vice president in January and joined the company in 1969 as vice president and general manager. Weiser was formerly in London for Paramount as director of European operations, with United Artists as vice president and director of the West Coast music division and 20th Century-Fox as vice president, music activities. He is a former music editor of Billboard.

Lew Wasserman was confirmed as successor to MCA chairman of the board and chief executive, Jules C. Stein with Sid Sheinberg named president and chief operating officer. Stein was elected honorary founder of the firm. . . . Red Schwartz has left Pride Records, Los Angeles, where he was promotion chief. . . . Nick Beaver, former chief of retail record departments in the recently closed White Front stores on the West Coast, joins the Warehouse store chain as general manager of their Northern California group of seven stores, based in Mountain View. Steve Boudreau, formerly group supervisor of the Bay Area stores, becomes group merchandising manager, responsible for local buying.

Ben Bernstein named to the newly created position vice president in charge of artist acquisition and development, ABC Dunhill Records. Bernstein was a partner in the Reznick-Bernstein Agency and was previously with the William Morris Agency. Craig R. Bowers named to the newly created position, director of creative services, ABC Dunhill Records. Most recently he was national director, special projects, ABC-FM Spot Sales, Los Angeles. Named assistant director of creative services is Mrs. Maxine Haywood, sales assistant at ABC FM Spot Sales. Also at ABC/Dunhill, Dennis Laventhal promoted to vice president, sales and merchandising. He was previously vice president, promotion.

★ ★ ★

Irving Katz elected chairman of the board of Audio Magnetics Corp. as well as being named president of Audio Magnetics International. He was previously president and chief executive officer of Audio Magnetics Corp. Assuming the vacated position of president and chief executive officer is George M. Johnson, who has been a private consultant for the firm, following a position of senior vice president with Audio Magnetics from 1969 through 1971. . . . Susie Harris named A&M Records' assistant advertising director, consumer print buying. Also at A&M, Bud Dain has switched from a&r administration to professional management in the Almo/Irving publishing division. He will team with Lance Freed. . . . Warren Gray, last with American Tape Duplicators as sales manager and western regional manager for GRT, named sales head for Sussex Records (see separate story). Carl Overr, formerly with Doyle, Dayne, Bernbach, is the new head of Sussex's art department. . . . Dick Krizman named to the new position of marketing director for United Artists Records. He had been Atlantic Records' West Coast general manager since 1970. . . . Dudd Dolinger named UA custom labels sales manager, a new post also. Dolinger will coordinate merchandising for Avalanche Records, Fame Records, Brown Bag Records, and Poppy Records. . . . Teddy Feigin named Columbia Records' a&r vice president for the West Coast. Before joining the label in January, as assistant to the president, Feigin was president of Anthem Records.

★ ★ ★

Butch Lowery and David Bell have joined Lowery Music Publishing of Atlanta as promotion assistants. . . . Ken Weiss and Malcolm Jones are managers of the new Los Angeles office of Gold Hill Music, Stephen Stills' publishing firm. . . . Elliot Blaine ap-

(Continued on page 87)

ABC Sues DGG Over Minimum Royalties

NEW YORK—ABC Records, Inc. has filed suit against Deutsche Grammophon Records, claiming that DGG failed to meet the minimum royalties payments allegedly due ABC under a licensing agreement entered into by the parties in June 1968. DGG is Hamburg, Germany, based.

Under the terms of the licensing agreement, DGG acquired the exclusive right to import ABC master tapes and parts, as well as records, and to sell and promote such product in all countries outside of the U.S. and its territories. DGG allegedly agreed to pay ABC royalties of 10 percent of the retail price on 90 percent of all records pressed and sold in DGG's exclusive area and 5 percent of 90 percent of all records pressed and sold under "budget labels." ABC claims that a minimum royalty payment of \$185,000, due in four installments of \$46,250, was agreed upon with DGG.

In its suit, which was filed in the U.S. District Court, Southern District of New York, ABC claims that DGG has failed to meet the final three minimum royalty payments and seeks such payment plus all interest due.

The firm of Hawkins, Delafield & Wood is representing ABC in the suit.

3 Leave MMI To Start Firm

LOS ANGELES—A new marketing consultant firm, Record and Artist Marketing, has been formed here by three executives who have left Music Marketing International.

The firm is headed by Bill Valenziano and Caroline Dees. The publicity wing, known as Record and Artist Publicity, is administered by Jeannie Schoel. All three were formerly with Capitol.

JUNE 16, 1973, BILLBOARD

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The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
Area Code 213, 273-7040 Cable: Billboy LA
N.Y. Telex-Billboy 620523
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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in
other foreign countries on request. Subscribers when requesting change of address should
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Vol. 85 No. 24

Letters to the Editor

Singles Barometer?

Dear Sir:

Eric Norberg, in his letter to the Editor of June 9, seems to be saying that if you want to reach listeners over the age of 25, you must look at single sales as the true indicator of their music taste. Now, I'm sure that record outlets around the country vary in stock ratio between 45's, LP's and Tapes, but I'm also sure that a random call to ten typical outlets around the country would tend to disclaim his contention.

In the San Francisco Market, I would doubt that no more than one out of twenty record purchases is a '45. San Francisco is not typical, in that it is not a good singles market, but an exceptional LP and Tape market. Nearly every record company, still alive, would have to admit that few singles are money makers for the company, their ratio of success is higher with the LP.

With the spiraling cost of record product, you would think the '45 would be enjoying a financial rejuvenation. My sources say that the '45 is declining even more as a factor in contemporary music. Probably the biggest single problem in programming a radio station interested in reaching a 25+ age group is overcoming the urge to program the music based on the sales of '45's. If it were not for outstanding LP product, there would be little difference between contemporary adult music and contemporary teen music.

Sincerely,
Ron Fell
Manager, Programming
KNBR-AM-FM
San Francisco

Lowery's Best Singles Action

ATLANTA—Twenty separate singles have been or will be released this spring by the Lowery Group here, the largest number in its 21 year history.

The firm already has 16 on the market with four to go. Already out are singles by Liberation, GSF, Jerry Weaver, Joe Odom, Jack Carone, Atlanta Rhythm Section, Billy Joe Royal, Tommy Roe, Dennis Yost & the Classics IV, Christopher Paul, Johnny Cash, Dorsey Burnett, Alicia Bridges, Demetris Tapp. All of these, published by Lowery, are on 7 different labels.

Lowery group writers and artists with singles due almost at once are Suitcase, Barry Etris, Frederick Knight, and Lloyd Price.

The Lowery studio here also has added Steve "Buck" Buckingham and Wally Haynes to the rhythm section. The two will work primarily for Sonny Limbo, executive producer for Bill Lowery Productions. The two additions also are members of the New Dixie Line, an 11 person group from Richmond, Va.

NARAS L.A. Elects Slate

LOS ANGELES—Attorney Jay Cooper was elected president of this city's chapter of the National Academy of Recording Arts and Sciences. Rod McKuen is 1st vice president for the coming year. Ruth White is 2nd vice president, June Foray is secretary and Paul Shure is treasurer.

General News

Green & Mitchell Top '73 Memphis Awards

MEMPHIS—Singer Al Green and his producer, Willie Mitchell, dominated the third annual Memphis Music Inc. Awards, taking six honors, including the outstanding male vocalist category won by Green.

Green also received awards for his single and album, both titled "I'm Still In Love With You." Mitchell was rated the outstanding engineer and producer and both artists, along with Al Jackson, were honored collectively as best songwriter. Jackson, drummer for Booker T. & the MG's, also was named outstanding musician.

Mavis Staple of the Staple Singers was named outstanding female vocalist.

Other award winners were: Danny O'Keefe, outstanding new artist; the Staple Singers, outstanding vocal group; Al Bell, vice president of Stax, outstanding Memphis Music executive, and the Bar-Kays, outstanding instrumental group.

Special awards for contributing to Memphis-made music went to Jerry Lee Lewis, Jud Phillips, Willie Mitchell, Lyman Aldrich, B.B. King, and Ray Harris.

Nat D. Williams, the South's first black disk jockey (WDIA), received the second annual Dewey Phillips Media Award, and two 4-year-scholarships were presented to the music department of Memphis State University.

Hosts for the big show were Isaac Hayes, Rufus Thomas, Larry Utall, president of Bell Records, and Frances Preston, vice president of BMI.

Entertainment was provided by Al Green, the Bar-Kays, the Isaac Hayes Dancers, Tony Joe White, and the Memphis Music Orchestra, conducted by Ernie Bernhardt, with a special overture written and conducted by Dale Warren.

Once again, all details and production for the massive show were worked out by Marty Lacker of Mempro.

RCA Puts Campaign On 'Summer Power'

NEW YORK—RCA Records last week launched "Summer Power," a three-month sales, promotion, advertising and publicity campaign focusing on a 40-album June release.

The release includes product from top label artists David Bowie, John Denver, Harry Nilsson, Charley Pride and Jerry Reed.

Mort Hoffman, division vice president, commercial operations described the program as continuing until the fall. Hoffman also noted that the program, which includes special advertising at the national, trade and local levels, national and local promotion and publicity, dealer and salesman contests on specific programs, and special displays, will be aimed at sustaining the "momentum" behind what Hoffman termed the best first quarter and first half year in the company's history.

Details of the campaign will be

made public later, but Hoffman set forth a June release, which included, in addition to product by the aforementioned artists, product by Chelsea artists New York City, Austin Roberts, Lulu, Wayne Newton and Brian Cadd, Austrian vocalist making his U.S. debut; Grunt artists Grace Slick, Paul Kantner and David Freiberg, Joe E. Covington, and Jack Traylor and Steelwind; Victor label artists Gypsy, the Ides of March, Skeeter Davis, Kenny Price, Charlie Walker and Johnny Bush; Wooden Nickel artists Wolfman Jack and Megan McDonough; Camden label anthologies' artists such as Floyd Cramer, Duke Ellington, Glenn Miller, Tommy Dorsey and Frank Sinatra (represented by two-record, specially priced albums), and James Blackwood; RCA Educational's "Mother Goose and Father Gander"; and Red Seal sets with Great Scenes from Handel's "Athalia" and "Rinaldo" on separate albums; Barry Morell; Anna Moffo, with Carlo Bergonzi, Giuseppe di Stefano, Alfredo Kraus, Flaviano Labo, Richard Tucker and Cesare Valletti; Mario Lanza; and Red Seal Greatest Hits packages focusing on Beethoven, Leonard Bernstein, Aaron Copland, Mozart and Vivaldi.

RCA Execs To Meet on Global Plans

NEW YORK—Key a&r executives from RCA Records' operations in the U.S., England, Canada and Italy will meet here next week to make an intensive survey of global product plans for the next year.

Rocco Laginestra, RCA president, in announcing the gathering cited the general goals of the sessions as being "(1) to establish faster communication among the a&r people from various countries; (2) to coordinate release schedules to the best possible international advantage and (3) to become more aware of the product emanating from each nation and the relativity of that product to the world market."

Laginestra also stated there would be a presentation of product scheduled from each participating nation and that product which augured well for simultaneous international release would be selected and thoroughly discussed.

Laginestra also revealed he is planning to conduct a European-American classical a&r meeting in London later this month.

WEA Preview Of Quadiscs

NEW YORK—Warner-Elektra-Atlantic will preview several of its quadradiscs at the Consumer Electronics Show in Chicago Sunday-Tuesday (10-13), according to Jac Holzman, chairman of the joint engineering and technical committee of the WEA group. Special literature describing the WEA selection of the discrete format as its standard will also be distributed. WEA plans to introduce its first major release in mid-summer.

Columbia Sues Certon

LOS ANGELES—Columbia Records Special Projects has filed suit in Federal District Court here against Certon, seeking a minimum of \$100,000 damage for tape duplication royalties allegedly unpaid and unaccounted for from 1970 through 1972.

JUNE 16, 1973, BILLBOARD material

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From July 1 to September 30, your customers can buy two cassettes at regular prices and get a third one free. This offer applies to the High Energy and Low Noise/High Density tapes of C-60 and C-90 lengths. We want lots of people to hear about this. So we're running radio spots in the top 15 Metro markets starting at the end of August. Our national magazine campaign will also support it, as will our dealer co-op advertising program. Sound like a good deal? Then let's hear from you. You can order in either bulk or pre-packaged displays.

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...for everything



Earnings Reports

ADVENT CORP.			GULF & WESTERN INDUSTRIES (Famous Music, Paramount Records)		
Year to March 31:	1973	1972	3rd qtr. to April 30:	1973	c1972
Income	\$382,000	\$110,000	Revenues	\$506,037,000	\$447,722,000
cSpecial credit	217,000	94,000	Net from oper.	24,060,000	17,080,000
Sales	9,001,000	6,241,000	Per share	d1.27	.81
bNet income	599,000	204,000	Fully diluted	d1.09	.81
Shares outstanding	1,268,000	1,148,000	Net income	a24,060,000	17,080,000
aPer share	.30	.10	nine-months		
a—Based on income before special credit. b—Equal to 47 cents a share in 1973 and 18 cents a share in 1972. c—Tax-loss carry-forward.			Revenues	1,398,636,000	1,195,632,000
			Net from oper.	66,212,000	50,261,000
			Per share	d3.35	2.39
			Fully diluted	d2.93	2.39
			Net income	66,212,000	b50,761,000
			Per share	3.35	2.41
			Fully diluted	2.93	2.41
			a—After gain 39 cents per share on exchange of securities of bank holding company and losses of 37 cents per share on disposition of securities. b—After gain a \$7.6 million on exchange of securities, and after loss \$7.1 million on disposition of securities. c—Restated. d—Fewer shares.		
			LLOYD'S ELECTRONICS INC.		
Year to March 31:	1973	1972	Year to March 31:	1973	1972
Sales	\$69,206,000	\$44,384,000	Sales	\$69,206,000	\$44,384,000
Net income	4,253,000	2,250,000	Net income	4,253,000	2,250,000
Per share	2.26	1.36	Per share	2.26	1.36
			fourth-quarter		
			Sales	13,971,000	8,941,000
			Net income	624,000	396,000
			Per share	.35	.24
			SONY CORP. (parent company only in Japan)		
6 mo. to April 30:	1973	1972	6 mo. to April 30:	1973	1972
Sales	a\$124,100,000,000	\$96,500,000,000	Sales	a\$124,100,000,000	\$96,500,000,000
Net income	a10,300,000	6,100,000	Net income	a10,300,000	6,100,000
			a—All figures in yen.		

Preston Sued For \$500,000 By WEP Scribe

LOS ANGELES—Billy Preston has been sued for \$500,000 in Superior Court here. The suit was filed by songwriter Joseph Greene, who signed with Preston's WEP Music in June, 1971, in a deal assigning him 35 percent of WEP's net profits. The complaint by attorney Jack J. Gold alleged that Greene was never paid any share of publishing royalties for hits such as "Outta Space" and never received an accounting for his earnings.

Off the Ticker

SUPERSCOPE INC., Sun Valley, Calif., is building a \$5 million manufacturing facility in Taiwan to produce tape recorders and compact stereo systems. The cost is expected to be written off over a five-year period. The plant will be operational by Sept. 1.

SONY CORP., Tokyo, reports earnings of the parent company alone increased 68 percent in the first half, ended April 30, on a 29 percent gain in revenue. Earnings of the parent company jumped in the fiscal half to the equivalent of \$38.7 million from \$23 million a year before. Revenue increased to \$468.2 million from \$346.2 million. Sony said sales of tape recorders and radios rose 21 percent from the year before to \$136.3 million. Audio equipment and video tape recorder volume rose 62.3 percent to \$85.9 million. Domestic sales in the half rose to \$244.2 million, an 35.2 percent increase, while export volume gained 20.9 percent from the year before to \$210.6 million.

TELETRONICS INTERNATIONAL INC., New York, has canceled a pending combination offering of 350,000 common shares due to depressed market prices.

Some 300,000 shares had been expected to finance a videotape facility in Florida and to acquire a distribution network. The additional 50,000 shares were to be sold by some stockholders.

JAPAN'S economic growth rate will continue, according to the Nomura Research Institute of Technology and Economics. The organization predicted that by 1977 Japan will be half as rich as the U.S. and twice as wealthy as West Germany. It estimated that Japan's gross national product in 1977 will total \$846.7 billion against \$1.8 trillion for the U.S. and \$400 billion for West Germany. In 1973-77, Japan's economy should grow by a 10.4 percent annual rate in real terms, nearly as fast as in the preceding five years, said the institute.

K-TEL INTERNATIONAL INC., Minneapolis, will begin trading on the Toronto Stock Exchange June 14. The company is presently traded on the Amex. Philip Kieves, president, said the company's record albums and other retail products "continue to make the greatest contribution to sales and net income. Our success in the music industry is based on offering current material

through established retail outlets, rather than by mail, a method used by a number of small firms which promote products on television."

ZENITH RADIO CORP., Chicago, said the next breakthrough in consumer electronics will be in video playback devices. John J. Nevin, president, said that "Zenith is close to developing the technology that will permit the company to sell both hardware and software, but the introduction of the video disk playback system is still several years away."

HARRISON TAPE GUIDE

May-June 1973 75¢



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Market Quotations

As of closing, Thursday, June 7, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27 8%	Admiral	5	189	9%	9	9%	Unch.	
40%	22%	ABC	12	1147	26 -	24%	26	+ 1/4
15%	5%	AAV Corp.	5	62	6%	5%	6%	+ 1/4
15%	3%	Ampex	—	638	5%	4%	5%	+ 1
8%	3%	Automatic Radio	7	41	3%	3%	3%	+ 1/4
20%	9%	Avco Corp.	4	343	10%	9%	10%	+ 1/4
15	7	Avnet	5	415	7%	7%	7%	— 1/4
73%	25	Bell & Howell	8	223	26%	25	26	— 1/4
14%	6%	Capitol Ind.	10	111	9%	8%	8%	— 1/2
107	30%	CBS	10	3697	36%	30%	30%	— 4%
14%	4%	Columbia Pictures	—	551	5	5	5	Unch.
8%	2%	Craig Corp.	6	69	2%	2%	2%	+ 1/4
14	5%	Creative Management	6	70	5%	5	5%	Unch.
123 1/2	85%	Disney Walt	80	2167	90	85%	90	+ 1 1/4
6	3%	EMI	16	239	4%	4%	4%	+ 1/4
74%	56%	General Electric	20	2640	60%	58%	60%	+ 1 1/4
44%	21%	Gulf & Western	5	914	22%	21%	22%	+ 1/4
16%	7%	Hammond Corp.	7	97	8%	7%	8%	Unch.
42%	7%	Handleman	8	173	8	7 1/2	8	+ 1/4
7	1%	Harvey Group	31	74	2	1%	1%	— 1/4
64 1/2	32	ITT	9	4029	34%	32%	34%	+ 1 1/4
40 1/2	8%	Lafayette Radio Elec.	6	103	9%	8%	9%	— 1/4
35%	18%	Matsushita Elec. Ind.	28	445	28%	27%	28%	+ 1/4
34%	4%	Mattel Inc.	—	973	5	4%	4%	Unch.
35%	20%	MCA	8	84	22%	22%	22%	Unch.
7%	2%	Memorex	10	896	4%	4%	4%	+ 1/4
27%	13%	MGM	9	56	15%	13%	13%	— 1 1/4
32%	15%	Metromedia	8	209	16%	15%	16	Unch.
88%	74%	3M	37	996	86%	81%	84%	+ 1 1/4
40%	13%	Morse Electro Prod.	7	125	14%	14	14	— 1%
138	80	Motorola	22	1374	98%	95%	97%	— 1%
39%	24%	No. American Philips	8	63	24%	24%	24%	+ 1/4
51%	22	Pickwick International	14	214	25	22	23%	— 3
25%	6%	Playboy Enterprises	6	209	8%	7%	7%	+ 1/4
45	24%	RCA	12	3121	26	25%	25%	+ 3/4
57%	40%	Sony Corp.	40	2088	44%	42%	44%	+ 3/4
29%	11%	Superscope	8	386	22%	20	22%	+ 3/4
49	17%	Tandy Corp.	11	804	18%	17%	18%	Unch.
23	5	Telecop	5	133	5%	5	5%	— 1/4
14%	2%	Telex	21	523	3	2%	3	Unch.
10%	2%	Tenna Corp.	—	246	3	2%	2%	+ 1/4
23 1/2	11	Transamerica	9	3499	11%	11	11%	+ 1/4
20	12%	Triangle	9	16	13%	12%	13%	+ 1/4
17	6%	20th Century	8	473	7%	6%	6%	— 1/4
50%	13%	Warner Communications	6	1616	14%	13%	14%	— 1 1/4
20%	10%	Wurlitzer	6	47	11%	11%	11%	— 1/4
12%	1%	Viewlex	—	305	2%	1%	2%	+ 1/4
56%	34%	Zenith	13	1239	37%	35%	36%	— 1/4

As of closing, Thursday, June 7, 1973

OVER THE COUNTER**	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER**	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	0	2%	2%	2%	Mills Music	2	8%	8%	8%
Bally Mfg. Corp.	923	43	38%	43	Recoton	21	3%	3	3
Cartridge TV	206	2%	2%	2%	Schwartz Bros.	6	3%	3%	3%
Data Packaging	53	5%	5%	5%	United R.&T.	2	2%	2%	2%
Gates Learjet	102	9%	8	8	Wallich's M.C.	0	%	%	%
GRT	141	2%	2%	2%	Omega-Alpha	308	3%	2	3%
Goody Sam	8	2%	2%	2%	MMC Corp.	0	%	%	%
Integrity Ent.	0	1 1/2	1 1/2	1 1/2	Seeburg	103	13%	13%	13%
Koss Corp.	37	12%	12%	12%	Orrox	16	4	3%	3%
M. Josephson	4	9	8%	8%					

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



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Carlos Santana
Gregg Rolie
Tyrone Moss
Milton S. Brown
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RECORD WORLD ALBUM PICKS

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. America's finest political satirist turns his incisive wit toward the Watergate and the not-so-White House. More than just another attempt to exploit a sad situation, the album deals with all sides of the political spectrum. After four years away from records, Sahl is brighter and funnier than ever.

CASH BOX COMEDY PICK

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. And a pocket full of bugging devices. Mort puts his marvelously sharp political wit to the test as he rambles through some very funny material concerning the recent (and current) Watergate affair. Although there have been other comedy LP's zeroing in on this highly combustible topic, Mort, as usual, hits the target with greater force than the rest. Watch this one break from the post and outdistance the field at the finish line.

BILLBOARD'S TOP ALBUM PICKS Comedy

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. The satirical, often brilliant wit of Sahl shines through on this spoof of not only Watergate, but the administration in general. Sahl has been one of the most adept political satirists in the nation for a number of years, and his ability to back his comedy with facts shows through as much on this live set as on anything he had done in the past. Best cuts: "Nixon's Odyssey," "San Clemente," "Foreign Policy."



TO THE MEMBERS OF TODAY-SOME TH

The American Song Festival is the first
States and is open to both professional

With song festivals throughout the world, it seemed surprising the United States, which generates over half the world's total music sales, lacked a song festival of its own. Upon my return from last year's Rio Song Festival, I approached Craig Hankenson, General Manager of the \$10 million Saratoga Performing Arts Center, with the proposal of establishing a song festival in Saratoga Springs, New York, that would give needed exposure and recognition to this country's composers. Today the American Song Festival is a reality.

When the thirty-six semi-final entries to The American Song Festival are performed at the Saratoga Performing Arts Center from August 30th through September 2nd, those who are present will not only be attending a spectacular concert series featuring top recording artists; they will be witnessing the birth of the music business of tomorrow.

Already, thousands of compositions have been entered in the American Song Festival. Naturally, we are aware these composers are in some way motivated by the \$50,000.00 grand prize for each category (amateur and professional). However, many of these songwriters have expressed their appreciation for the emergence of the American Song Festival as a method of bringing new songwriters and the new songs of established songwriters to the attention of the music business and the public.

Therefore, the American Song Festival will be a source of extensive recognition to America's professional songwriters and an opportunity for amateur composers to have their works screened by a panel of music industry experts and performed by the nation's leading recording artists under ideal conditions.

The American Song Festival is pledged to lend its ears to all those composers who have been eagerly hoping for someone to listen to their creativity.

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2. Complete the American Song Festival official entry blank shown here.

3. Send your recording, official entry blank plus \$5.35 (in the form of a bank check or money order payable to American Song Festival)

NOTE: More than one song may be entered by the same writer(s). Each must be entered separately including individual entry form, recording and entry fee. Xerox copies of the official entry form are acceptable.

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1. Name
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2. Title of Composition

3. Which category best describes your composition? Check one. Country & Western _____;
Rhythm & Blues _____; Rock _____; Pop _____; Folk _____; other _____.

4. Did you write the musical composition alone? Yes _____ No _____. If the answer is no, who else wrote it with you?

Name Address Telephone No.

5. Are you the owner of this musical composition? Yes _____ No _____. If the answer is no, supply the name, address and telephone number of owner.

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6. Are you a member of a Performing Rights Society? Yes _____ No _____.

If so, Name:

I hereby certify that I have read and agree to be bound by the rules and regulations of the American Song Festival which are incorporated herein by reference that the information contained in this entry blank is true and accurate, and I acknowledge that any misrepresentation or violation by me of such rules and regulation will subject this entry to disqualification and forfeiture of the entry fee.

Signature Date

.....
(If you are under 21 years of age, your parent or legal guardian's signature is also required consenting to your execution of this entry blank.)

Talent

N.J. Fair To Monarch

NEW YORK—Monarch Entertainment Bureau, New Jersey-based talent production firm, will produce the Garden State Summer Music Fair at the municipally-owned Roosevelt Stadium. The series follows an agreement with the city of Jersey City for use of the 25,000-seat facility.

The Stadium, located in the southwest section of the city, will be the locale of up to 10 major concert performances between now and the end of the summer.

Monarch president John Scher cited the move as the result of last summer's roster of top pop acts at the facility, which, according to Scher, had helped revitalize the stadium by focusing on entertainment.

Series opens Saturday (16) with Pink Floyd, with the Grateful Dead to perform on July 30, Grand Funk Railroad on Aug. 18, and the Beach Boys and Poco on Aug. 25.

Scher also stated that bookings would reflect a broader variety of musical styles and other attractions, a policy first initiated by Monarch this past year in booking the Capitol Theatre, Passaic, N.J. The schedule is expected to offer shows for younger teens and older fans as well, with MOR and country acts being considered.

Large blocks of tickets are being made available to the Jersey City "Awake" program for underprivileged youth. Charles Robinson, director of the program, will coordinate the distribution of tickets to youth groups throughout the city.

Studio Track

By SAM SUTHERLAND

From Los Angeles, Bob Kirsch has fielded a report on activities at the Burbank Studios.

A number of major artists have used the renovated Burbank Studios during the past several weeks, scoring films and recording albums simultaneously. According to Bob Hagel, general manager of the studios, this will be one of the major advantages as studio usage increases.

Hagel pointed out that during recent weeks, Bob Dylan scored "Pat Garrett and Billy The Kid," Sam Peckinpah's feature, while recording the soundtrack LP at the same time. Henry Mancini did the same with "Oklahoma Crude," while Neil Diamond is due in to score "Jonathan Livingston Seagull."

Hagel added that he wants to get rock and pop artists involved in strictly LP projects at the studio as well, and mentioned that Aretha Franklin and Quincy Jones have been in "sweetening" albums recorded in other rooms. The Total Scoring Facility (TSF) studio will have a smaller counterpart in the fall when the studio next door is completely remodeled.

Danny Wallin has been engineer on most of the sessions so far, including the LP segments.

Hagel sees no reason why smaller rock groups as well as large orchestras can't use the facility, pointing out that "We think we have the equipment they want, we can move partitions around to make things more intimate and our hope is that once a few artists have a chance to use the studio, word will get around and others will come in."

While a noted rock paper recently reported that Leon Russell's eagerly awaited country LP is on the way, BB's Man in Tulsa, Dick Fricker, reports that Shelter isn't ready to move with that work yet.

The Russell country oeuvre is complete. But Russell's new live set has been shipped instead, following an earlier plan to release both albums simultaneously. A wait-and-see attitude is being taken, so, depending on response to the live set, the country album may be held off for quite awhile.

Meanwhile, Russell's Tulsa operation continues to roll, with several recent sessions at the Third Street Church, one of Shelter's two studios in the area, offering some interesting views of the folk there.

J.J. Cale has been working there with producer Audie Ashworth, completing an album begun in Nash-

ville. Musicians in Tulsa included Carl Radle and C. Russell Bridges (aka The Master of Time and Space), and Ashworth produced and engineered. Cale himself also put in some board time, engineering sessions with another Shelter player, D.J. Rogers.

Meanwhile, drummer Chuck Blackwell is working on his first album there, using a band of Tulsa players featuring Bill Davis, who figured heavily in the writing of the original material on the LP, David Teegarden, Tommy Treblehorn and Bill Rafensberger.

At The Village Recorder in Los Angeles, Rob Fraboni is on leave from engineering duties there, having travelled with producer Jim Price to survey the British studio scene. As a team, the two worked on sessions for the All Occasion Brass Band for MCA.

Before leaving, Fraboni handled sessions with Black Sheep, produced by Dallas Taylor and Joe Schermie, and Firewater also produced by Schermie.

Tony Reale, a former Village engineer who left to join Johnny Nash productions, returned to the studio as producer for Cisum, an act which Nash will be placing for distribution.

Bob Brown is a new engineer at the Village, but he's already handled sessions with Harvey Mandel, produced for Janus by Skip Taylor, and a mixing date on a Roberta Flack single. That project, along with another single by an unidentified flying rocker, was produced by Atlantic's Joel Dom.

Other sessions have included Willie Hutch, working on an LP for Motown (self-produced) with engi-

(Continued on page 18)

Barn Opens N.Y. Office

NEW YORK—Barn Productions, Ltd., the British management and production firm headed by Chas Chandler, has opened offices here and appointed Peter Kauff managing director.

Chandler is manager and producer of Slade, Polydor group, and Kauff's responsibilities as Barn's U.S. liaison will include management of the group here. Kauff was formerly an agent with Premier Talent and, more recently, worked as a promoter in the New England area.

Cin-A-Rock Expands Distribution of Pkg.

NEW YORK—Bert Tenzer, creator of "Cin-A-Rock," the rock film and concert package, is expanding distribution plans for the package via exclusive regional licensing deals that will permit local promoters to coordinate and produce "Cin-A-Rock" at area movie theaters.

"Cin-A-Rock" is also being aimed at drive-in theater audiences during the summer, with the package to be touted as a new form of outdoor festival.

Tenzer's package, first reported in Billboard earlier this year, is the outgrowth of an initial film produced after the Randalls Island rock festival held in 1970. Tenzer had combined documentary footage of the concert, which featured one of Jimi Hendrix's last performances, along with Van Morrison, Mountain, Steppenwolf and Dr. John, with dramatic scenes modelled after political events surrounding the production of the show and an attempt by radicals to create a free festival.

Tenzer then decided not to market the film, "Free," as a conventional theatrical release, opting for a new package which would integrate the film with live, onstage performances

by rock groups. Tenzer's concept centered around providing material for bands which would tie in stage action with the screen story and music. By using lesser known, new groups, production costs would remain low, with the entire package being offered to theater owners at a competitive price with theatrical films.

Need For Promoters

While Tenzer asserted that the initial distribution plans, which had "Cin-A-Rock" booked into theaters and produced by Tenzer's organization and local theater owners, offered immediate profits in the form of advances from the owners, he noted that the need for professional music men became evident.

"I found we were dealing with theater owners and drive-in operators, for whom we developed our media program. The theater owner is not geared to promote rock concerts, though, and that lack of experience resulted in the need to go, instead, to promoters," he noted. Tenzer also stated that, while the initial approach was attractive, because theater owners brought Tenzer's company, Indie-Pix Releasing Corp. of New York, solid advances; the move to incorporate local promoters afforded bigger grosses by letting the package reach a much broader audience.

Tenzer has developed a media campaign which, he stated, can be

(Continued on page 20)

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Signings

Dee Dee Warwicke Dionne's sister, has been signed by Phonogram, Inc., making this her second stint on Mercury Records. ... Diversified Management Agency has signed Polydor's Lighthouse, ABC/Dunhill's Birtha and Capitol's Flying Circus for exclusive booking representation. ... Jerry Fielding has been signed by producer Carter De Haven to compose the music for MGM's feature "The Outfit."

Polydor Records has signed pianist-composer Randy Weston to an exclusive recording contract. Weston has just completed work in New York's Record Plant on his debut album set for June release. ... Atlantic Records has signed Billy Cobham, drummer for the Mahavishnu Orchestra to an exclusive recording contract. Cobham will continue to play and record with the Mahavishnu Orchestra, but will record as leader with his own group on Atlantic.

WGJB Adds 2 For 1-Nighters

NEW YORK—Trumpeter Billy Butterfield and drummer Bobby Rosengarden, musical director for the Dick Cavett Show, join the World's Greatest Jazz Band of Yank Lawson and Bob Haggart for a week of one-nighters, June 18 through 24.

Butterfield was an original member of the World's Greatest Jazz Band. Current tour marks the first of several forthcoming engagements with the bands, which will include appearances at the Halfnote here and at the Isle of Man "Jazzman '73" concerts in September.

Rosengarden's appearance follows his current engagement, which started May 31, with the Benny Goodman Sextet at the Rainbow Grill here.

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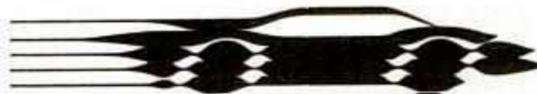
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Studio Track

Talent

Who/Where/When

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

Continued from page 16

near Rick Heenan. Heenan also engineered another Motown date with Lose, a band, while Jim Shifflet handled sessions with Foster Sylver, produced for Pride by Keg Johnson, and John Lehman, produced for Mercury by Shifflet.

Finally, engineers Phil Shear and Nat Jeffrey assisted Quincy Jones in mixing Aretha Franklin's latest Atlantic single.

Nashville Quick Cuts: At Columbia Studios, Ronnie Bledsoe has been producing Earl Scruggs next Columbia sides. . . . Over at the Sound Shop, Larry Butler produced sessions with Hank Thompson for Dot, while producer Doug Gilmore and musical director Ed Hubbard moved

the Dean Martin television show to Nashville, at least in audio terms, for tracking at the Sound Shop. Other sessions included the Goldsboro Show tracks, with Bob Montgomery handling music direction.

New Folks: Ron Carran has opened Minot Sound Studios, Inc., in White Plains, N.Y. The new eight-tracker certainly suggests that recording in Westchester County is picking up, since several other rooms have opened in the area during the last two years.

Minot is fully staffed by professional musicians. Equipment includes an MCI console, AKG reverb and Dolby system, and special services include location recording, sound system installation and a music and special effects library.

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LUTHER ALLISON (Motown): Blues Festival, State Fair Park, West Allis, Wisc., June 16.

DAVID AMRAM (RCA): Pete Seeger's, N.Y., June 16; St. John The Divine, N.Y., June 17; Armory, N.Y., June 18.

BILL ANDERSON (MCA): Salesianum Auditorium, Wilmington, Del., June 30.

CHET ATKINS (RCA): New Orleans, La., June 22-23; Omaha, Nebr., June 27.

ROY AYERS (Polydor): Newport Jazz Festival-Radio City, N.Y., June 30.

BATTEAUX (Columbia): Hellem Park, York, Pa., June 30-July 1.

BEE GEES (Atco): London Palladium, June 24; London Festival Hall, Royal Command Charity, June 25.

HARRY BELAFONTE (RCA): Center Arena, St. Paul, Minn., June 27; The Arena, Duluth, Minn., June 28; The Arena, Denver, Colo., June 30.

BLACK OAK ARKANSAS (Atco): Barton Coliseum, Little Rock, Ark., June 23; Cessna Stadium, Wichita, Kansas, June 24; Central State Fair Grounds, Rapid City, S.D., June 30.

BLACK SABBATH (Warner Bros.): Portland, Oregon, June 23; Spokane, Wash., June 24.

BLOOD, SWEAT & TEARS (Columbia): Yale Bowl, New Haven, Conn., June 23; Saratoga Arts Festival, Saratoga Springs, N.Y., June 29.

DAVID BLUE (Asylum): Arena, Milwaukee, Wisc., June 10; Cobo Hall, Detroit, Mich., June 11; Gardens, Cincinnati, Ohio, June 12; Omni, Atlanta, Ga., June 14; Coliseum, Jacksonville, Fla., June 15; Stadium, Tampa, Fla., June 16; Race Way, W. Palm Beach, Fla., June 17; Temple Music Festival Amble, Pa., June 25.

BLUE MAGIC (Atlantic): Ball Park, Connecticut, N.Y., June 15-17; Wonder Garden, Atlantic City, N.J., June 19-24.

BLUE OYSTER CULT (Columbia): Constitution Hall, Washington, D.C., June 24; Monroe Fairgrounds, Rochester, N.Y., June 27; Tower Theatre, Philadelphia, June 28; Palace Theatre, Providence, R.I., June 29.

PAT BOONE FAMILY: Tour of Six Florida Cities, June 27-July 2.

TERESA BREWER (Flying Dutchman): Sahara-Tahoe Hotel, Lake Tahoe, Nev., June 29-July 12.

BRITISH ROCK INVASION: Madison Square Garden, N.Y., June 27; Toronto, Canada, June 28; Providence Coliseum, Providence, R.I., June 30.

DAVID BROMBERG (Columbia): Weta, Washington, D.C., June 28; Baltimore, Md., June 29.

JAMES BROWN (Polydor): Convention Center, Lake Charles, La., June 29; Coliseum, Jackson, Miss., June 30.

JIM ED BROWN (RCA): State Fairgrounds, Richmond, Va., June 23; Buck Lake Ranch, Angola, Ind., June 24; Chattanooga, Tenn., June 29; Grand Ole Opry, Nashville, Tenn., June 30.

MARTI BROWN (Atlantic): Clive Auditorium, Columbia, S.C., June 23.

SAVOY BROWN (London): Kinetic Playground, Chicago, June 29-30.

BROWNSVILLE STATION (Bell): WAYS Appreciation Day, Charlotte, N.C., June 13; Civic Theatre, Amarillo, Texas, June 15; Municipal Auditorium, San Antonio, Texas, June 16; Sam Houston Coliseum, Houston, Texas, June 17; Memorial Auditorium, Corpus Christi, June 18; Hammond Civic Center, Hammond, Ind., June 22; Cessna Stadium, Wichita, Kansas, June 24; WGOW Appreciation Day, Chattanooga, Tenn., June 27.

ANITA BRYANT (Word): Americana Hotel, Miami Beach, June 23.

ROY BUCHANAN (Polydor): Hollywood Bowl, Los Angeles, June 23; Wollman Amphitheatre, N.Y., June 30.

JULIE BUDD (RCA): Tamiment, Pa., June 16.

RANDY BURNS (Polydor): Passims, Cambridge, Mass., June 28-July 1.

JOHNNY BUSH (RCA): Six Flags, Arlington, Texas, June 12; San Angelo, Texas, June 13; Starlight Club, Big Springs, Texas, June 14; Wishing Well, Pearsall, Texas, June 22; Morgan City, La., June 23.

GEORGE CARLIN & KENNY RANKIN (Little David): War Memorial Auditorium, June 23.

CARPENTERS (A&M): Hirsch Memorial Coliseum, Shreveport, La., June 23; Municipal Auditorium, Birmingham, Ala., June 24; Civic Center Auditorium, Atlanta, Ga., June 25; Memorial Auditorium, Chattanooga, Tenn., June 26; Coliseum, Knoxville, Tenn., June 27; Coliseum, Roanoke, Va., June 28; Merriweather Post Pavilion, Columbia, Md., June 29-July 1.

VIKKI CARR (Columbia): Music Circus, Sacramento, Calif., June 25-30.

JOHNNY CARVER (ABC): Imperial Room, Tampa, Fla., June 25-July 1.

JOHNNY CASH (Columbia): Arena, Seattle, Wash., June 23.

CHAMBER BROS. (Columbia): Central Park, N.Y., June 30.

CHEECH & CHONG (A&M): Sacramento Memorial Auditorium, Sacramento, Calif., June 23; Circle Star Theater, San Carlos, Calif., June 29-July 1.

CLIMAX BLUES BAND (Sire): Hannah's, Milwaukee, Wisc., June 11-12; Aragon Ballroom, Chicago, June 14; Massey Hall, Toronto, June 16; The Elephant, White Oak, Pittsburgh, June 17; Smiling Dog Saloon, Cleveland, June 18; Full Tilt Boogie Ballroom, LaSalle, Mich., June 19; Sherwood Forest, Flint, Mich., June 20; Arlo Theatre, Pennsauken, N.J., June 21; Center For Performing Arts, Milwaukee, June 22; Academy of Music, N.Y., June 26; Saratoga Performing Arts Center, Saratoga, N.Y., June 27; Pine Knob Theatre, Detroit, June 28; Municipal Auditorium, Birmingham, Ala., June 29; Warehouse, New Orleans, June 30.

JERRY CLOWER (MCA): Grand Hotel, Ft. Clear, Ala., June 24; Carthage Coliseum, Carthage, Miss., June 28.

COMMANDER CODY (Paramount): Marineland, San Bruno, Calif., June 30.

THE COMMODORES (Motown): ByBlos Hotel, St. Tropez, French Riviera, June 21-July 12.

LARRY CORYELL (Vanguard): Main Point, Bryn Mawr, Pa., June 26-27.

BILLY CRASH CRADDOCK (ABC): Municipal Auditorium, Fort Smith, Ark., June 30.

KING CRIMSON (Atlantic): San Diego Arena, San Diego, June 15; Berkeley Community Center, Berkeley, Calif., June 16; Long Beach Auditorium, Long Beach, Calif., June 17; St. Petersburg, Fla., June 20; West Palm Beach, Fla., June 21; Daytona Beach, Fla., June 22; Miami, June 23.

THE CRUSADERS (Blue Thumb): Arena, Milwaukee, June 29; Auditorium Theater, Chicago, June 30.

CHARLIE DANILES (Buddah): Knoxville, Tenn., June 17; Richards, Atlanta, Ga., June 18-23.

BOBBY DARIN (Motown): Musicarnival, Cleveland, June 25-30.

DANNY DAVIS (RCA): Savannah, Ga., June 26; Columbus, Ohio, June 30.

SKEETER DAVIS (RCA): Fairgrounds, Fremont, Mich., June 16; Lenawee Co. Fairgrounds, Adrian, Mich., June 23; Racetrack, Lexington, Ky., June 24.

DAWN (Bell): The Copacabana, N.Y., June 7-14; Six Flags Over Georgia, At-

lanta, Ga., June 29; All Iowa Fair, Cedar Rapids, Iowa, June 30.

JOHN DENVER (RCA): Music Park, Columbus, Ohio, June 28; Performing Arts Center, Saratoga, N.Y., June 30.

DETROIT (Paramount): East Lansing, Mich., June 14; Otis Spann Memorial Field, Ann Arbor, Mich., June 17.

WILLIE DIXON (Yambo): Mink & Martini, Detroit, June 28-July 1.

DR. JOHN (Atlantic): Municipal Auditorium, San Antonio, June 10; Indianapolis, June 15; Del Mar Theatre, Santa Cruz, Calif., June 21; Winterland, San Francisco, June 22-23.

BO DONALDSON (Family): Grad Night-Disneyland, Anaheim, Calif., June 12-15.

ROY DRUSKY (Mercury): Mountain Home, Idaho, June 14; Denver, Colo., June 15; Topeka, Kansas, June 16; Jonesboro, Ga., June 24; Hugo, Minn., June 30.

DAVE DUDLEY (Mercury): Club Roma, Round Lake, Laingsburg, Mich., June 17.

RONNIE DYSON (Columbia): Club Harlem, Atlantic City, N.J., June 29-July 8.

EARTH, WIND & FIRE (Columbia): Dallas, Texas, June 24; Blossom Music Festival, Cuyahoga Falls, Ohio, June 28.

STOREY EDWARDS (Capitol): Panther Hall, Ft. Worth, Texas, June 23.

BLAKE EMMORS (MCA): Columbia, S.C., June 23.

ESTUS (Columbia): Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 10; The Pier, Ocean City, Md., June 20-24.

EXILE (RCA): Reflections, Cincinnati, June 10-17; Anchor, Findlay, Ohio, June 20; Circus, Indianapolis, June 22-23; Reflections, Cincinnati, June 24.

BARBARA FAIRCHILD (Columbia): Hubert's Danceland, Riviera, Tex., June 23; Cinema Theatre, Copper's Cove, Tex., June 29; Municipal Auditorium, Fort Smith, Ark., June 30.

FIFTH DIMENSION (Bell): Sahara Hotel, Lake Tahoe, Nev., June 22-28.

FIRST CHOICE (Bell): Apollo Theater, N.Y., June 8-14; The Club Harlem, Atlantic City, N.J., June 24; London, England, June 28.

LESTER FLATT (RCA): Waynesboro, Va., June 13; Beanblossom, Ind., June 16-17; Mt. Airy, N.C., June 21-23.

FOCUS (Sire): Berkeley Community Theatre, Berkeley, Calif., June 29; Golden Hall, San Diego, June 30.

FOUR SEASONS: Melody Fair, Buffalo, N.Y., June 24-29.

FRIENDS OF DISTINCTION (RCA): High Chapparral, Detroit, June 14-26; Marco Polo, Miami, June 28-July 8.

LEFTY FRIZZELL (ABC): Lenawee

lanta, Ga., June 29; All Iowa Fair, Cedar Rapids, Iowa, June 30.

JOHN DENVER (RCA): Music Park, Columbus, Ohio, June 28; Performing Arts Center, Saratoga, N.Y., June 30.

DETROIT (Paramount): East Lansing, Mich., June 14; Otis Spann Memorial Field, Ann Arbor, Mich., June 17.

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LEFTY FRIZZELL (ABC): Lenawee

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- County Fairgrounds, Adrian, Mich., June 23; Race Track, Lexington, Ky., June 24.
- CRYSTAL GAYLE** (MCA): Springfield, Ohio, June 10; Mishawaka, Ind., June 29.
- GLADSTONE** (ABC): War Memorial, Kansas City, Mo., June 13.
- STEVE GOODMAN** (Buddah): Boarding House, San Francisco, June 26-July 1.
- AL GREEN** (HI): The Spectrum, Philadelphia, June 23; Boston Gardens, Boston, June 24; Hemisphere, San Antonio, June 29; Sam Houston Coliseum, Houston, June 30.
- JACK GREENE** (RCA) Columbia, S.C., June 23; Tombstone Junction, Parker Lake, Ky., June 24; Opryland & Grand Ole Opry, Nashville, June 29-30.
- GUNHILL ROAD** (Buddah): Atlantic Beach, N.C., June 13-16; Stables, East Lansing, Mich., June 18-23; Pickle Bills, Cleveland, June 24.
- JO JO GUNNE** (Asylum): Spectrum, Philadelphia, June 22; Twin Cities Ballroom, Elizabeth, N.J., June 23; Merriweather Post Pavilion, Columbia, Md., June 24; Central Park, N.Y., June 25.
- BUDDY GUY & JUNIOR WELLS** (Atlantic): Boarding House, San Francisco, June 12-17; Keystone Berkeley, Berkeley, Calif. June 20-24; The Walrus, Seattle, Wash., June 27-July 1.
- TOM T. HALL** (Mercury): Edmonton City Fairgrounds, Brownsville, Ky., June 15; Salem, Ohio, June 17; New Zealand Tour, June 18-24.
- LARRY HARLOW** (Fania): Corso, N.Y., June 27-29; The Cheetah, N.Y. June 30.
- EDDIE HARRIS** (Atlantic): Poppa's Bag, Flint, Mich., June 28-July 1.
- JOHN HARTFORD** (Warner Bros.): Festival, Eschohagg, R.I., June 23-24; Erie, Pa., June 28; Sycamore Island, Schwenkeville, Pa., June 29-July 1.
- ISAAC HAYES** (Stax): J.F.K. Stadium, Washington, D.C., June 23; Convention Center, Indianapolis, June 24; Convention Center, Louisville, Ky., June 29; Kiel Auditorium, St. Louis, Mo., June 30.
- HILLSIDE SINGERS** (Metromedia): Municipal Auditorium, Birmingham, Ala., June 23.
- DR. HOOK & THE MEDICINE SHOW** (Columbia): National Arts Center, Ottawa, Canada, June 10; Capitol Theatre, Montreal, June 11; Massey Hall, Toronto, June 14; Convention Center, Indianapolis, June 15; Pochos International Raceway, Poconos, Pa., June 16.
- HOOKFOOT** (A&M): Memorial Auditorium, Chattanooga, Tenn., June 19.
- THELMA HOUSTON** (Motown): Fairmont Hotel, Dallas, June 4-13; Heritage House, Seattle, Wash., June 26-July 8.
- JOHN HURLEY** (Bell): Cellar Door, Washington, June 18-24.
- FERLIN HUSKY** (ABC): Canyon Land Park, Fort Wayne, Ind., June 23.
- IDES OF MARCH** (RCA): Marco Polo, Miami, June 11-24.
- STONEWALL JACKSON** (Columbia): Operaland, Nashville, June 23; Lexington, Ky., June 24; Lancaster, Pa. June 30.
- SONNY JAMES** (Columbia): Thunder Bay, Ontario, June 28-29.
- WAYLON JENNINGS** (RCA): Warriors Stadium, Danville, Ill., June 23; Fairgrounds, Saginaw, Mich., June 24.
- JIMMY & VELLA** (Atlantic): Bakersfield Inn, Bakersfield, Calif., June 15.
- MICHAEL KAMER** (Atlantic): Mainpoint, Philadelphia, June 12-13; Forum, Harrisburg, Pa., June 15; Pickle Dills, Cleveland, June 17.
- SAMMY KAYE**: Hardwick Farms, Cleveland, Tenn., June 22.
- THE KENDALLS** (Dot): Mishawaka, Ind., June 29; Western Illinois Fair, Griggsville, Ill., June 30.
- EDDIE KERDRICKS** (Motown): IMA Auditorium, Flint, Mich., June 30.
- B.B. KING** (ABC): Pine Knob Theatre, Detroit, June 28.
- ROBERT KLEIN** (Buddah): Boarding House, San Francisco, June 27-July 1.
- GLADYS KNIGHT & THE PIPS** (Buddah): Hampton Roads, Va., June 30.
- DICKIE LEE** (RCA): Six Flags, Dallas, June 14; Club Reno, Dayton, Ohio, June 22; Lake 'N Park Inn, Palos, Ill., June 23.
- LIVE & LET DIE** (United Artist): Woods Theatre, Chicago, June 28.
- CHARLES LLOYD** (A&M): Central Park, N.Y., June 29.
- LOBO** (Bell): New Zealand & Australian Tour, June 6-July 3.
- HANK LOCKLIN** (RCA): Morristown, Tenn., June 23.
- LORELEI** (MGM/Verve): Shubert, Cincinnati, June 24-30.
- MAIN INGREDIENT** (RCA): Cobo Hall, Detroit, June 16.
- HENRY MARCINI** (RCA): Blossom Music Center, Cuyahoga Falls, Ohio, June 29-30.
- BARBARA MANDRELL** (Columbia): Union City, Tenn., June 24; Fair, Rushville, Ill., June 30.
- MANDRILL** (Polydor): Syria Mosque, Pittsburgh, Pa., June 29.
- CHUCK MANGIONE** (Mercury): Melody Fair, Buffalo, N.Y., June 15; Saratoga Performing Arts, Saratoga Springs, N.Y., June 16; Massey Hall, Toronto, Canada, June 21; Erie Summer Festival of the Arts, Erie, Pa., June 26.
- THE MANHATTANS** (Columbia): Embassy Ballroom, Baltimore, Md., June 23; Show Air Force Base, Ft. Sumpter, S.C., June 29; Casino Club, Columbia, S.C., June 30.
- BARBAR MASON** (Buddah): Marco Polo Hotel, Miami, June 25-July 2.
- JOHNNY MATHIS** (Columbia): City Fair, Boston, June 24; Blossom Music Festival, Cuyahoga Falls, Ohio, June 26.
- CURTIS MAYFIELD** (Curton): Yale Bowl, New Haven, Conn., June 23; Saratoga Arts Festival, Saratoga Springs, N.Y., June 29.
- ROGER McGUINN** (Columbia): Troubadour, Los Angeles, June 12-17.
- ELLEN McILWAINE** (Polydor): Tulagi Club, Boulder, Colo., June 12-16; Troubadour, Los Angeles, June 19-24.
- TARO MEYER** (RCA): Pfister Hotel, Milwaukee, June 4-17.
- LEE MICHAELS** (Columbia): Central Park, N.Y., June 23.
- BUDDY MILES** (Columbia): Fox Theatre, Hackensack, N.J., June 26.
- MODERN JAZZ QUARTET**: The Attic, Pittsburgh, June 13-16.
- TRACY NELSON** (Columbia): Great Magonikle Hall, Annapolis, Md., June 15-17; Memphis, Tenn., June 29.
- NEW GRASS REVIVAL** (Starday/King): Nashville, Tenn., June 27-30.
- WAYNE NEWTON** (RCA): Houston Music Theatre, Houston, June 14-17.
- NEW YORK DOLLS** (Mercury): Electric Circus, N.Y. June 25-27.
- OLIVER**: Cosmopolitan Club, Greenville, S.C., June 25-30.
- BUCK OWENS** (Capitol): Salt Lake City, June 27; Lincoln, Nebr., June 29; Greeley, Colo., June 30.
- THE PERSUADERS** (Atlantic): Cramers Park, St. Croix, Virgin Islands, June 23.
- PERSUASIONS** (Capitol): Pine Knob Pavilion, Detroit, June 15; Merriweather Post Pavilion, Columbia, Md., June 16; 40 Thieves, Bermuda, June 25-July 1.
- WILSON PICKETT** (RCA): Hilton Lounge, Las Vegas, thru June 12; Philharmonic Hall, N.Y., June 21; Boston, June 22.
- PINK FLOYD** (Capitol): Olympia Stadium, Detroit, June 23; Blossom Music Festival, Cuyahoga Falls, Ohio, June 24; Lake Spivy Park, Jonesboro, Ga., June 26; Veterans Memorial Coliseum, Jacksonville, Fla., June 27; Pirates World, Miami, June 28; Tampa Stadium, Tampa, Fla., June 29.
- PLYMOUTH** (Castle): Philadelphia, June 29-30.
- ANDY PRATT** (Columbia) JIMMY BUFFETT (ABC): Max's Kansas City, N.Y., June 13-18.
- ELVIS PRESLEY** (RCA): Civic Arena, Pittsburgh, June 25-26; Cincinnati Gardens, Cincinnati, June 27; Kiel Municipal Auditorium, St. Louis, Mo., June 28; Atlanta Coliseum, Atlanta, Ga., June 29-30.
- KENNY PRICE** (RCA): Black Hat Club, Idabel, Okla., June 16; Carnival Grounds, Mt. Aetna, Pa., June 23; Pocono Vacation Park, Stroudsburg, Pa., June 24.
- JOHN PRINE** (Atlantic): Great Southeast Music Hall, Atlanta, Ga., June 28-30.
- PROCTOR/BERGMAN** (Columbia): St. George Theatre, Staten Island, June 22; Plaza Theatre, Scarsdale, N.Y., June 23.
- QUICKSILVER** (Capitol): Pine Knox Theatre, Detroit, June 27.
- RARE EARTH** (Rare Earth): Civic Auditorium, Colorado Springs, Colo., June 27; Civic Auditorium, Sioux Falls, S.D., June 29; Pershing Auditorium, Lincoln, Nebr., June 30.
- JERRY REED** (RCA): Fair, Mobile, Ala., June 14; Fair, Miami, June 15; Fair, Jacksonville, Fla., June 16.
- DEL REEVES & THE GOOD TIME CHARLIES** (United Artist): Crossroads Music Park, Kings Mountain, N.C., June 23; Bloomsburg, Pa., June 24; Mishawaka, Ind., June 29; Hellam, Pa., June 30.
- TERRY REID** (Atlantic): Ellis Auditorium, Memphis, June 29.
- JOHNNY RODRIGUEZ** (Mercury): Uvalde, Texas, June 12; San Antonio, June 13; Kerrville, Texas, June 14; Freeport, Texas, June 15; Louisiana Tour, June 17-24.
- DIANA ROSS** (Motown): Tour of Japan, June 29-July 6.
- CHRIS RUSH** (Atlantic): Tour of Japan, June 29-July 6.
- ROB** (Castle): Doylestown, Pa., June 29-30.
- JAMES RYAN** (Atlantic): Frog Hop Ballroom, St. Joseph, Mo., June 30.
- EARL SCRUGGS REVUE** (Columbia): Civic Auditorium, Thibodaux, La., June 30.
- SEALS & CROFTS** (Warner Bros.): Fairgrounds, Oklahoma City, June 23; Municipal Auditorium, Dallas, June 28; Hofheinz Pavilion, Houston, June 29; Municipal Auditorium, San Antonio, June 30.
- DOC SEVERINSEN** (RCA): Magic Mountain, Saugus, Calif., June 15-17; Blossom Music Festival, Cleveland, June 19; Wolfrap Farm, Vienna, Va., June 22; Barnham Festival, Fairfield, Conn., June 23; Stanhope, N.J., June 24.
- HOLLY SHERWOOD** (Bell): The Copacabana, N.Y., June 7-14.
- NANCY SINATRA** (RCA): Nuggett, Sparks, Nev., June 14-26.
- CARL SMITH** (Columbia): Race Track, Lexington, Ky., June 24.
- O.C. SMITH** (Columbia): Warehouse, Glendale, Colo., June 25-30.
- CHRIS SMITHEN** (Poppy): Festival, Annapolis, Md., June 16.
- SON SEALS BLUES BAND** (Alligator): Kent Kove, Kent, Ohio, June 15-16.
- SONS OF CHAMPLIN** (Columbia): Dylan Stadium, Hartford, Conn., June 23; Central Park, N.Y., June 24; Hedges Club, Hartford, Conn., June 26; Bananafish Park, Brooklyn, June 28; Memorial Stadium, Charlotte, N.C., June 30.
- SPIKE** (Castle): Pennsauken, N.J., June 29-30.
- STAPLE SINGERS** (Stax): Hollywood Bowl, Los Angeles, June 23.

(Continued on page 20)

JOHN DENVER'S friends in



Love John's new album

FAREWELL ANDROMEDA

(RCA Records APL 1-0101)

P.S. We love John too.

Who/Where/When

• Continued from page 19

STATLER BROTHERS (Mercury): Grand Bahama Hotel, Bahama Islands, June 13-15; Lancaster, Pa., June 16; Ft. Dodge, Iowa, June 23.

STATUS QUO (A&M): Katy's, Boston, June 25-July 1.

B.W. STEVENSON (RCA): Gallery, Aspen, Colo., June 13-16.

JOHN STEWART (RCA): Chucks Cellar, Los Altos, Calif., June 14-16; Ice House, Pasadena, Calif., June 19-24.

STOMPING SUEDE GREASERS: Albany, N.Y., June 25; Saratoga, N.Y., June 26; Newburgh, N.Y., June 27; Syracuse, N.Y., June 29-30.

NAT STUCKEY (RCA): Bruceton Mills, W.Va., June 10; T. Bird Country, Danville, Va., June 16; Valley View Park,

Hellam, Pa., June 17; Skyline Club, West Columbia, S.C., June 22-23.

STYLISTICS (Avco): Indiana Exhibition Center, Indianapolis, Ind., June 10; Coliseum, Oakland, Calif., June 15; The Forum, Los Angeles, June 16; Convention Center, Fresno, June 17; Excursion Boat for the Wilson Line out of Washington, D.C., June 20; Club Harlem, Atlantic City, N.J., June 24; Mark IV, Washington, D.C., June 26-July 1.

HOUND DOG TAYLOR & THE HOUSE-ROCKERS (Alligator): Highland Park Community Center, Highland Park, Ill., June 12.

THE TEMPTATIONS (Motown): Music Hall, Boston, June 21; Madison Square Garden, N.Y., June 23; Saratoga Performing Arts Center, Saratoga, N.Y., June 24.

SONNY TERRY & BROWNIE McGHEE (A&M): Switzerland Jazz Festival, June 29-30.

MEL TILLIS & THE STATESIDERS (MGM): Victoria, Texas, June 23; Kingsville, Texas, June 24; Seminole, Okla., June 29; Clarksville, Ark., June 30.

LILY TOMLIN (Polydor): Fairmont Hotel, Dallas, June 25-30.

BILLY WALKER (MGM): Sunset Park, West Grove, Pa., June 24; Niles, Ill., June 28; Mishawaka, Ind., June 29; Western Ill. Fair, Griggsville, Ill., June 30.

CHARLIE WALKER (RCA): Six Flags, Arlington, Texas, June 15; Country Place, Littleton, Colo., June 21-22.

WEATHER REPORT (Columbia): Saratoga Performing Art Center, Saratoga Springs, N.Y., June 27.

FREDDY WELER (Columbia): Elwood, Ind., June 23.

DOTTIE WEST (RCA): Skyline Club, Cayce, S.C., June 15-16; Rosenblath Stadium, Omaha, Nebr., June 18; Le-noir, N.C., June 22; Hillbrook Recreation Area, Ottawa, Ohio, June 23; West High, Calidon East, Ontario, June 24.

PAUL WILLIAMS (A&M): Colonial Tavern, Toronto, June 25.

NANCY WILSON (Capitol): Sheffield Club, Sheffield, England, June 24-30.

MAC WISEMAN (RCA): Veteran's Memorial Park, Mount Airy, N.C., June 23; Frontier Ranch, Columbus, Ohio, June 24.

BOBBY WOMACK (United Artist): Madi-

son Square Garden, N.Y., June 23; Performing Arts Center, Saratoga, N.Y., June 24; San Antonio, June 29.

STEVIE WONDER (Motown): Lafayette, La., June 15; Hirsch Coliseum, Shreveport, La., June 16; Merriweather Post Pavilion, Columbia, Md., June 17; Oakland Stadium, Oakland, Calif., June 22; Hollywood Bowl, Los Angeles, June 23; Memorial Auditorium, Dallas, June 24; Blossom Music Festival, Cuyahoga Falls, Ohio, June 28; Hampton Roads Coliseum, Hampton, Va., June 30.

WORLD'S GREATEST JAZZ BAND: Pink Garter Plaza, Jackson, Wyo., June 12; Jackson Lake Lodge, Moran, Wyo., June 13-14; Snowmass Resort, Snowmass, Colo., June 16; Watchung View Inn, Somerville, N.J., June 19; Meadows Racetrack, Meadowlands, Pa., June 20; Palace Theatre, Waterbury, Conn., June 21; Hotel Bonaventure, Montreal, June 22; Rosedale Golf Club, Toronto, June 23; London Hunt & Country Club, London, Ontario, June 24.

FARON YOUNG (Mercury): Blue Ribbon Inn Dance, Hillside, N.J., June 29; Stepping Stones Stables, Escoheag, N.J., June 30.

Cin-A-Rock Up

• Continued from page 16

"dropped into the promoter's lap, rather than let him take months trying to figure out how to promote the package." Under the licensing agreement, the promoter is then set to work with the theater owner, with Indie-Pix to receive royalties.

Tenzer noted that he has been approaching major record companies to provide talent. Already utilized in "Cin-A-Rock" presentations in Atlanta (Fox Theater), Pittsburgh and Chicago were Buckwheat; Dr. John; Wet Willie; El Chicano; Bo Diddley; Rufus; and various unsigned acts. Tenzer noted that those companies had provided additional promotional support, via tie-in advertising and promotional materials supplied to the "Cin-A-Rock" production and promotion staffs.

With the package already aimed at several major markets, Tenzer plans to build his licensing network by screening promoters in the remaining 90 per cent of "open territory," with saturation expected to take from 12 to 18 months.

With the Atlanta booking of "Cin-A-Rock" marking up a total attendance of 52,000, Tenzer pointed out that the package should prove attractive to promoters, theaters (who have, in recent years, been plagued by thinning crowds for films) and record companies seeking to break new bands normally restricted to bottom billing. Tenzer claims that the production costs can be kept below \$2,000, including promotion, yielding a strong net for promoters, theater owners and Tenzer's own organization.

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Talent in Action

LED ZEPPELIN

Forum, Los Angeles

Bringing their extravaganza to Los Angeles for the first time in a year, Led Zeppelin again showed themselves one of the most skillful, exciting and hardest working rock bands on the road today.

The group played a solid three hours without a break, running through most of the best material from their five year career with the music punctuated by strobe lights, smoke floating across the stage and spinning balls of fire. As for the music itself, Robert Plant may stand center stage as vocalist but it is Jimmy Page who must be recognized as the true star of the group. As well as being a truly remarkable guitarist, able to handle virtually any kind of music, Page is also a master showman. Whether dancing about the stage, playing guitar with a violin bow or working a control box to achieve various strange sound mixes, he never misses a note and stands out constantly. As a rock vocalist, Plant is also a major talent. Besides possessing a voice with one of the widest ranges in pop music, he uses echo and reverberation mikes with equal ease. John Paul Jones handles bass and keyboards with quiet excellence and John Bonham's drumming seems to improve constantly.

If any complaint is to be made, it must be the noise level. There comes a point when this level can be almost unbearable, and the Zeppelin nearly reached it several times. A group of this skill has no real need to blast ears out of beards. Nevertheless, the concert was a true lesson in what good rock and showmanship should be.

ONE-TO-ONE CONCERT II

Madison Square Garden, New York

The place was packed and the vibes were good. One-to-One II came off as a polished, well paced and professional production crammed with name talent donating their artistry to raise money for the mentally retarded children of Willowbrook and other such institutions. Notably absent were the interminable between set delays marring last year's otherwise successful benefit concert.

Morning radio personality Don Imus served as master of ceremonies introducing two other radio luminaries, Allison Steele and Murray Kaufman, for brief remarks. Eric Weissberg with his group Deliverance opened the show, closing with a rollicking "Dueling Banjos" before Judy Collins swirled on stage with guitar in hand to deliver several lilting folk songs in her distinctive, pure style.

The first "surprise" guest of the evening was Sly Stone, who simply appeared to say hello but was forced by the masses to perform. Hastily forming a band on stage, he wowed them with "Dance to the Music." Next, Kris Kristofferson and Rita Coolidge, also unannounced, staged a little impromptu country jamboree with Kris reeling off his hits and Rita supplying him with inspiration.

Bill Withers injected soul into the proceedings with tender but tough versions of "Lean on Me," "Grandma's Hands" and "Ain't No Sunshine." Withers is a powerful performer, able to move an audience without resorting to the old "Clap your hands (make me look good)" ploy. Richie Havens effectively performed a number after which John Denver, flying in direct from London, buoyantly took center stage with an informal pop-folk set highlighted by his recent hit, "Rocky Mountain High."

The show's climax found Peter, Paul and Mary reunited for an audience sing-a-long of "Blowin' in the Wind." Prior to the finale, newscaster and pivotal figure behind the concert Geraldo Rivera, thanked everybody for beginning to turn a dream of his into a reality—no more Willowbrooks.

PHIL GELORMINE

DAWN

Fairmont Hotel, San Francisco

Dawn, featuring Tony Orlando, has announced its goal in Billboard as combining the freedom and intensity of rock with the showmanship and discipline of the mainstream entertainer. The vocal trio's debut at the San Francisco status showroom demonstrated that they have accomplished this blending to a rare degree.

Openly suffering from tour exhaustion, nervousness and an unsure house orchestra, Dawn still came through with a sleek and high intensity performance opening night. They combined their impressive arsenal of hit singles ("Candida," "Knock Three Times," "Tie A Yellow Ribbon") with some of the best soul and rock tunes being written today. Their program magically avoided overtired material.

Telma Hopkins and Joyce Vincenti, the two Detroit session stars who back Orlando in Dawn, were impressive in their own right during a section of the show where they held

the stage alone and traded leads and harmonies on a Dionne Warwick hit medley. Orlando was so determined to loosen up the hotel crowd that he removed his boots and hopped onto a side table to call for clapping-in-time. The gesture's spontaneity was upheld by the holes in his socks. But he did get the crowd to join in. NAT FREEDLAND

AZTEC TWO-STEP
BILLY MERNIT

The Metro, New York

Elektra Records is just one of several labels here who are bringing acts into the Metro, a recently refurbished room that has been opened as a music club. Clearly, this room is destined to become one of the more comfortable spots in the city, and easily the nicest club in the Village, with kudos to the management for its relative comfort and the array of cheeses, wine et alii.

Perhaps the club itself upstaged the evening's performance, but Billy Mernit, opening act was somewhat disappointing. Mernit's trio was sturdy enough, and his comping at the piano offered a nice rhythmic base. Somehow, the material did little to fill in the spaces, however, and Mernit's vocal style seems limited to that audience that can acquire a taste for his undeniably controlled, but often somewhat piercing use of his upper register.

Aztec Two-Step, on the other hand, are one of those small, unheralded acts that have somehow escaped the notice they deserve. The duo has played this city several times in the past year, clearly building a small but devoted audience with their acoustic guitar stylings, low-keyed humor and distinct harmonies. Their material ranges from good to excellent, as they say, but those credentials apparently have less force at a time when strong acoustic acts abound. SAMSUTHERLAND

CAROLE KING
DAVID T. WALKER

Forum, Inglewood, Calif.

When you're having a good time, time flies. That old axiom held true for this package presentation Friday (1). There wasn't one rushed moment, yet the two artists paced their way through delightfully heart-rendering magnifications of their art.

For this hometown crowd, Carole's appearance alone and with a 10-piece backup band, provided new glimpses into her strengthened ability on-stage.

During the past two years she has gained a knowledge of projection and mood development which was lacking when she first went into the spotlight at the Troubadour. Today, she stands heel-to-heel with any other singer/writer/performer in the business.

Carole in person is a super delight. Not only does she appear to be having fun with her own works, but she provides an honest impact to her lyrical photographs.

Five of her 17 works were from her forthcoming "Fantasy" LP and while it would have been helpful had she announced each title, they were still well done and well received.

This segment of her program encompassed David T. Walker's own quartet plus two trumpets, trombones and saxes doubling on flute) and when you have the likes of Tom Scott and Oscar Brashear in the band, the music swings.

Swing is usually associated with jazz. Well Carole swung the pops material, from "You're Beautiful," "Been to Caanan," "Way Over Yonder," "Smackwater Jack," to the newer "Fantasy," "Being at War With Each Other," "Heywood," and an infectious Spanish language entry.

"You've Got a Friend" was her most impacting song, drawing a finely deserved standing ovation. Guitarist Walker's opening 35 minutes were filled with adventurous funky jazz, individually and collectively on the ensemble passages. Walker displayed a capability to play fuzzy, wah wah guitar and soft, flowing jazz solos. He also evoked some interesting vocal sounds by chanting with his playing.

ELIOT TIEGEL

HERBIE HANCOCK
POINTER SISTERS

Troubadour, Los Angeles

Oakland's Pointer Sisters have the potential to become one of the most important entertainment units in the world. Good-humored, visually awesome in their thrift-shop 1940's drag, and technically virtuoso, the four Pointers and their acoustic rhythm trio have gotten better word-of-mouth in the L. A. music community than any new act in months. Pretty good for their first solo job since quitting as Taj Mahal's chorus and signing with Blue Thumb.

Headliner Herbie Hancock keeps in the background behind the horn trio of his free-form septet. They played continuously for 45 minutes and showed no discernible core to the extended improvisations. As far as I'm concerned, free-form jazz groups still must prove they have some valid emotional or musical organizing principle behind their sound. NAT FREEDLAND

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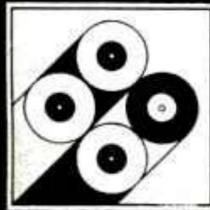
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Creative Trends

Hopkins Forsakes Studios for Solo

By BOB KIRSCH

LOS ANGELES—How does a man who has reached virtual superstar proportions as a studio musician move into the spotlight on his own? Nicky Hopkins, for eight years one of the most sought-after keyboard session men in rock, is about to give it a try through a series of LP's and a fall U.S. tour.

Like Jimmy Page and John Paul Jones of Led Zeppelin and the members of Bread, Hopkins hopes to convert a successful studio career into an equally successful solo run. With Hopkins, however, the task may be somewhat more difficult, for he is thought of by many as the epitome of a studio star.

Hopkins began serious studio work in 1965 following a lengthy stay in the hospital. Since then he has played with the Rolling Stones, Beatles (individually as well as collectively), Kinks, Who, Jefferson Airplane, Harry Nilsson and Steve Miller. He has toured with the Stones and has been a member of the Jeff Beck Group and Quicksilver. He was also a member of a short lived but critically acclaimed group called Sweet Thursday, which included such stars as Jon Mark and Alun Davies, a group whose LP has just been rereleased.

Now, with his own Columbia album, "The Tin Man Was a Dreamer," under his belt, Hopkins feels he can make it on his own. "I've been planning this for three years, ever since I left Quicksilver," Hopkins says. "It was just a matter of finding the time. I haven't been what you what call a studio musician since 1968, though I've played on a lot of sessions. What I've done since then is play with friends, not with whoever offered to pay me.

Wife Co-Writer

"I finally got around to my own LP last year," he continues. "I'd been writing tunes with my wife, Lynda, and I went to England with no studio time booked. I got to Apple Studios which George Harrison had reserved, but he called to say he would not be able to use them for two weeks so I laid down my basic tracks then. Then I helped George on his album."

The album is half instrumental and half vocal-instrumental, which marks Hopkins debut as a singer. "I'm happy with my singing for now," he says, "but it was the first time and I trust it will get better." A second LP is planned for the fall.

Does Hopkins feel he is cashing in on his studio reputation in launching a solo career? "To an extent it's inevitable," he says, "but I'm sure there are many people who don't read the backs of albums or haven't seen me tour with the Stones. I'm hoping to attract a lot of people unfamiliar with me."

Fall Tour

His tour, planned for October and November, will feature most of the

artists who appeared with him on the LP including Klaus Voorman. He says he's waiting so long between his first LP and the tour because "I don't like the idea of using a tour to plug an album." Stones' tour manager Peter Rudge will probably handle the Hopkins venture.

In the meantime he will continue writing and plans to produce future LP's, as he did his first. He will also continue doing sessions for friends. "I absorb a lot for my own writing

through this," he says, "and I still enjoy it."

As for his years spent in the studio and on the road as a studio musician, Hopkins feels that it did him a great deal of good. "Playing with so many creative people helped me learn a lot," he says, "and all of these people have obviously influenced some of my writing. As for the tours, they've taught me a bit more as to how I want to pace my own tour, and it won't be at a breakneck pace."



POLYDOR INC., stages a gala for Slade at Iperbole recently, kicking off a coast-to-coast tour of the U.S. and Canada by the U.K. hard rock group. Celebrating at the New York nightspot are, left to right, Slade members Don Powell, Jimmy Lea and Noddy Holder, Polydor president Jerry Schoenbaum and Slade's Dave Hill.



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McCulloch With RSO's Blue

NEW YORK—Jimmy McCulloch, former guitarist with Stone the Crows, has joined Blue, newly formed English group signed to RSO Records.

Group also includes Hughie Nicholson, Ian MacMillan and Timmy Donald. McCulloch was first known as guitarist for Thunderclap Newman, Track Records group.

Latin Scene

MIAMI

Jose Fajardo (Kubaney), appearing nightly at Numero Uno, has claimed that he wrote "La Calle Esta Durisima," a new single by Joe Cuba (Tico) and credited on the record to J. Sabater. . . . Angel Martin, formerly with radio station WQBA has joined WCMQ as a disk jockey. . . . Willie Colon's recent accident will keep him out of action for some time. His next playing date will be here on June 16, when he appears at Hialeah Auditorium with **Conjunto Universal** (Velvet) and **Jovenes del Hierro** (Sound Triangle). . . . Orchestra La Suprema (Sound Triangle) is currently playing Friday and Saturday nights at Club Montmatre. . . . Cuban composer Justo Barreto played a dance here June 2. . . . Luigi, a dance studio owner, is expanding his Friday night socials with the live music of Luis Verona's Orchestra. Plans are underway for a "Palladium-type" ballroom to open here soon.

"Completely false and untrue,"

said Jerry Masucci, president of Fania records, when asked if he plans on bringing his All-stars to Cuba. Meanwhile Masucci is here lining up new recording talent. . . . Channel 51-TV is getting into the Spanish bag, and luring away key personnel from other radio and TV stations. . . . Clem Littauer, former radio station owner in Puerto Rico, is now doing his thing at WRSD in Homestead, Fla. . . . Andy Harlow (Vaya) made it a point to visit all radio stations while in town for his dance. . . . De Raymond (Audio Latino) is recording a new LP at M&M Recording studio . . . the new LP by Pellin Rodriguez (Borinquen) is now on the streets here. . . . Cari Calves is the only public relations person Tropicana Records needs, with her friendly phone voice.

ART (ARTURO) KAPPER

NEW YORK

UA-Latino has set June 18 as the release date for the reissue of three **Tito Rodriguez**' albums, "Tito From

Hollywood," "Back Home in Puerto Rico," and "Charanga Pachanga." . . . Also at UA, **La Crema**, a Latin-soul group, has signed a recording contract; **Chucho Avellanet** is performing at El San Juan Hotel in Puerto Rico; **Orchestra Revolucion '70** are scheduled for New York and Boston appearances in August and leader of the group **Ocho Chico Mendoza** is huddling with producer **Bobby Marin** and UA managing director **Fred Reiter** on a forthcoming LP.

Joe Cuba, **Joe Bataan** and **La Justicia** are scheduled for the Aragon Ballroom in Chicago Saturday (16). The concert is being presented by Latin Explosion Productions. . . . In other concert activities, the Concert Corp. of America and Vitrect, Inc. will present the International Latin Festival at Shea Stadium here July 21. Already signed for the event are: **G. Santana**, **Malo**, **Eddie Palmieri**, **Ray Barretto**, **Machito** and **Gracilla**, **Ismael Miranda**, **Willie Colon** and **Hector La Voe**, **Flamboyant** y **Frankie Dante**, and **Tony Pabon y La Protesta**. Twenty percent of the concert's proceeds will be donated equally to four charities: Children's Cancer Fund, ASPIRA, S.E.R.A., and the Roberto Clemente Memorial Fund. . . . **Willie Colon**, who is currently recovering from injuries suffered in an accident (an attempted kidnapping?) should be on the concert tour shortly. Fania Records is also preparing the release of Colon's latest LP.

Merican Records' Tempo '70, with lead singer **Carlos Camacho**, are preparing a major tour of Boston, Miami and New York. Some of the scheduled dates here include an appearance with **Sandro** at Carnegie Hall; a date at El Cheetah; and a date at Act I. They will also record their third LP for the label while here. **Ralph Lew** will produce. Also at Mericana, **Rey Roig y Su Sensacion** are preparing their second LP; **Los Jimaguas** have signed an exclusive recording contract and will begin recording in July; and **Johnny Zamot** and orchestra have signed with the label, with an August record date. . . . Fania president **Jerry Masucci** was in town briefly

last week—long enough to let us know that he is on the way to Miami for a business trip. . . . **Morty Wax Promotions** has signed to handle promotion for **Discos Latin International Records' Andy Russell**. . . . **Skip Lane** has been named Fania Records new promotion man for Los Angeles. He was formerly with **United Artists Records**. . . . Flutist **Johnny Pacheco** produced **Ismael Miranda's** album on Fania. . . . Statements are still coming in on the need for a crackdown on bootleggers in the Latin music industry. The losses are growing every day. Keep in touch, send your Latin news and color to **Billboard**, N.Y.

JIM MELANSON

Payola Law Passed

Continued from page 3

Department, the Commission will cooperate with the Criminal Division of Justice on all payola aspects. The Justice Department has the FBI and a roster of its own attorneys at its disposal, to work on what may prove to be the most massive payola tracking since the 1960 law was passed.

In retrospect, the payola of the fifties, as examined in the House Commerce Committee Hearings of 1959, was a simple and open thing compared with the current murky payola situation. The 1950s' bribes by money, by "booze and breads" bashes in Miami, payments of debts, loans, kickbacks, and the rest, do not seem to compare with the as yet incomplete picture of today's rumored bribery by hard drugs, and the threats of organized crime muscling into the promotion and sales of today's record hits. The thousands in bribes a decade ago, do not compare with the allegations of the nominal sums, up to the millions, allegedly spreading around in payola, possibly at times by way of false invoices, according to the current investigations.

Different Ball Game

By way of comparison, the House Commerce Committee investigating payola of the late 50's was shocked at DJ Dick Clark's interest acquired in some 52 corporations that published, recorded, and distributed music. DJ Dick Clark, in turn, was apologetic about such gifts as a fur piece for his wife, or a piece of jewelry, pressed upon him by friendly record promoters.

The Committee members shook their heads over the power of the big DJ's of that era to sway the sales of records, by giving or withholding air play and air plugs on radio, and especially on the big TV afternoon dance shows. Yet in today's climate of cover-up, a similar committee would be amazed at the naivete of a distributor who kept careful records of every dollar he paid out to DJ's and submitted to the committee a list for the year, ending September, 1958, with the modest total of

\$14,600. The Committee and the Congress already deeply shocked by the exposure of the rigged TV quiz shows, passed a law making the payola a criminal offense, in record time.

Then, as now, the licensee himself is not subject to any criminal penalties—unless he takes an active role as an individual in the giving or taking or pushing of a record by bribery. The licensee is required to maintain surveillance over his help, and faces only civil penalty under the Communications statutes of fine or a reduction or termination of his license.

Polydor Pact With Anthem

NEW YORK—Polydor Incorporated has finalized a production agreement with Anthem Productions which will find all Anthem product issued on Polydor. The Anthem logo will also be incorporated for identification.

Pact followed negotiations between Polydor president Jerry Schoenbaum and Lee Laseff, Anthem president, who worked with Anthem attorney Michael Shapiro in negotiating the deal.

Initial release will be a debut album by John Lovick Turner, slated for release later this month, to be followed in August by the LP debut of Stephanie Nix and Lindsay Buckingham.

Laseff continues to head Anthem, while Anthem national promotion man Don Anti will be working with Polydor in coordinating promotion for the upcoming releases.

Waxie Maxie

Continued from page 3

contemplated that arrangements will be made for the continuance of the management and operations of Waxie Maxie Quality Music Co. Further details of the arrangements between the two firms will be considered by the Board of Directors and will be jointly announced by representatives of both corporations when such further matters are agreed upon.

Waxie Maxie operates 13 retail record and audio stores in Washington and neighboring locations. Sam Goody, Inc., operates 16 home entertainment centers located primarily in the N.Y. Metropolitan area, New Jersey and Philadelphia.

Several months ago, Schwartz Bros. had discussed with Waxie Maxie the possible purchase of the store chain but this fell through.

JUNE 16, 1973, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 6/16/73

Billboard Special Survey Hot Latin LP's™			
IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ Volver Volver, CYS 1333	6	VIRGINIA LOPEZ Volvera El Amor, GAS 4073
2	YOLANDA DE RIO La Hija De Nadie, Arcano 3202	7	SONNY OZUNA El Internacional, Key-Loc. 3017
3	LOS SOCIOS DEL RITMO Vamos A Platucar, Parnaso 1096	8	GRAN COMBO Por El Libro, EGC 003
4	LOS ANGELES NEGROS Y Volvere, Parnaso 1070	9	JUAN GRABRIEL No Tengo Dinero, Arcano 3023
5	LUCHO BARRIOS Mi Amor Por Ti, Futuro 277	10	JULIO IGLESIAS Julio Iglesias, Alhambra 10
IN N.Y.			
1	NESTOR ZAVARCE Como Lloro Una Estrella, Discolandia 8114	6	VICENTE FERNANDEZ Volver Volver, CYS 1333
2	DANNY RIVERA Dos Amantes, Velvet 1461	7	LUCHO BARRIOS Amor Por Ti, Futuro 277
3	TITO PUENTE Concert Live, Tico 1308	8	JOHNNY PACHECO Tres de Cafe Y Dos de Sugar, Fania 436
4	EDDIE PALMIERI Sentido, Mango 103	9	SUPER TRIO 73 Super Trio 73, Montego 261
5	GRAN COMBO Enaccion, EGC 004	10	TEDDY TRINIDAD Yo Quiero Amarte Una Vez Mas, Fania 00421
IN MIAMI			
1	CONJUNTO UNIVERSAL Que Se Sepa, Velvet 1466	6	LISETTE Juntos, Borinquen 1226
2	TATA RAMOS Dama-Dama, CYS 5005	7	TIPICA 73 Manono, Inca 1031
3	SOPHY Perdon, Velvet 1474	8	CELIA GONZALES Hasta la Pregunta Es Tonta, Teca 51
4	LOS ANTIQUES Dias Como Hoy, Funny 502	9	CHEO FELICIANO Jugete, Vaya 12
5	JULIO IGLESIAS Julio Iglesias, Alhambra 10	10	ELIO ROCA A Mi Cuba Volvere, Miami 6071
IN TEXAS			
1	VICENTE FERNANDEZ Vicente Fernandez, CYS 1359	6	JULIO IGLESIAS Julio Iglesias, Alhambra 10
2	LA FAMILIA & LITTLE JOE Para La Gente, BSR 1038	7	LOS SOCIOS DEL RITMO Chilito Piquin, Sabor 1611
3	FREDDIE MARTINEZ El Embajador, FR 1006	8	LUCHA VILLA Puro Norte Vol. 2, MU 1518
4	SUNNY & THE SUNLINERS El Internacional, KL 3017	9	IRENE RIVAS Tonto, Cash 1008
5	CORNELIO REYNA Cornelio, CR 5030	10	RAMON AYALA Y LOS BRAVOS Porque, TM 7009
IN L.A.			
1	VICENTE FERNANDEZ Volver Volver, CYS 1333	6	CORNELIO REYNA Cornelio, CR 5030
2	JULIO IGLESIAS Rio Rebelde, Alhambra 10	7	LUCHA VILLA Puro Norte Vol. 2, Musart 1518
3	ESTELA NUNEZ Iremos La Mano, Arcano 3215	8	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202
4	INDIO Sin Tu Amor, Miami 6069	9	CHALO CAMPOS Elisa, Latin 2015
5	LOS MUECAS Que Ironia, Caytronics 1351	10	HERMES NINO Cangrejito Player, Latin 2013

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Soul Sauce

By SHELLY HEBER

As we head into summer some interesting trends can be observed on the soul singles chart. Firstly, male groups dominate the chart occupying a little over half the available positions. Seventeen spots are allotted male solo singers, three by female soloists and two by female groups. The predominant feel of the chart leans towards a soft, romantic sound as best exemplified by the Stylistics' "You'll Never Get to Heaven," the Dramatics' "Hey You, Get Off My Mountain," Bloodstone's "Natural High" and the Independents' "Leaving Me." All these songs also have their lead parts sung falsetto style. However, summer will find no dearth of the joyous dance numbers that so characterize the season. The strains of Gladys Knight's "Daddy Could Swear I Declare," The O'Jays' "Time To Get Down" and

Foster Sylvers' "Misdemeanor" are pouring out of portable radios all along the nation's beaches and lake fronts.

A special salute goes to Ray Charles who has been in constant attendance on the soul charts since his first top 10 record, "Baby Let Me Hold Your Hand." The year was 1951 and he was then recording for the now defunct Swingtime label. Since then he has had eight Number One soul singles and 30 songs appearing in the top 10 of the chart.

BITS & PIECES—WDIA-AM, Memphis is featuring two benefit showings of the film WattStax '72 to set the mood for their annual Starlite Revue on June 30th. The entire company of the immensely popular "Don't Bother Me I Can't Cope" performed an abbreviated version of the show at three California state prisons recently. They were the first performances ever given to maximum security prisoners in this state. The fantastic response and lack of security hassles indicate that the foundation has been set and other

entertainers will soon be allowed to perform in maximum security situations. . . . Dede Warwick, who resigned with Mercury, has a new single in the offing, "All the Love That Went To." . . . Stax's Frederick Knight has been signed to produce GSF's Lloyd Price's next single. Price's last hit, "Love Music," reestablished the fact that he belongs in today's music picture as much as his golden oldies: "Stagger-Lee," "Personality," "Over and Over" assure him a top position in any rock 'n' roll revival package. . . . The O'Jays are recording a new album under the continued guidance of Kenny Gamble & Leon Huff who worked on the recently RIAA certified "Back Stabbers." . . . Ramsey Lewis is celebrating his 20th year in show business with plans to release a new greatest hits package on Columbia soon. . . . Remember Betty Everett of "The Shoop Shoop Song" fame? After a rather long absence from the musical scene she's reappeared this time on the Fantasy label with a single called "Danger."



BELL RECORDS honors the 5th Dimension at their recent press conference at the Overseas Press Club, marking the group's return from a tour of Turkey and Eastern Europe under the auspices of the U.S. Cultural Presentations Program of the Department of State. Bell-president Larry Uttal presents them with a plaque. Standing with Uttal, left, are group members, left to right, Ron Townson, Marilyn McCoo, Billy Davis Jr., Florence LaRue Gordon and Lamonte McLemore.

Billboard SPECIAL SURVEY for Week Ending 6/16/73

BEST SELLING Billboard Soul Singles™

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This Week	Last Week	Weeks on Chart	Singles TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	27	28	3	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus (Bridgeport, BMI)
2	4	7	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	28	-	1	PLASTIC MAN Temptations, Gordy 7125 (Motown) (Stone Diamond, BMI)
3	2	11	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	29	23	7	INSTIGATING (Trouble Making) FOOL Whitnauts, GSF 6897 (Access/Wesline, BMI)
4	5	10	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	30	36	2	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
5	3	10	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	31	32	7	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take To Keep Her) Denise La Salle, Westbound 215 (Chess/Janus) (Fame, BMI)
6	9	5	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)	32	39	6	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/ Memphis/ Azrock, BMI)
7	7	6	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	33	38	4	IT'S FOREVER Ebony, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)
8	14	6	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	34	37	5	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stere Dimension) (Jobete, ASCAP)
9	12	8	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	35	40	5	I GOT TO BE MYSELF Rance Allen Group, Gospel Truth 1208 (Stax/ Volt) (East/ Memphis, BMI)
10	11	12	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	36	35	3	CHECK OUT YOUR MIND Maxayn, Capricorn 0017 (Warner Brothers) (Curton, BMI)
11	17	4	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)	37	-	1	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)
12	16	6	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	38	42	5	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrrh 115 (Word, ASCAP)
13	8	12	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	39	41	4	IT'S TOO LATE Isley Brothers, T-Neck 537 (Buddah) (Screen Gems-Columbia, BMI)
14	26	4	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/ Nattaham, BMI)	40	45	2	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)
15	18	6	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	41	-	1	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/ Memphis, BMI)
16	6	12	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children's/Mr.T./Chenita, BMI)	42	44	3	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)
17	20	6	THINK James Brown, Polydor 14177 (Fort Knox, BMI)	43	-	1	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Minit, BMI/Future Stars)
18	21	7	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	44	49	2	YOU CAN CALL ME ROVER Main Ingredient, RCA 74-0939 (Dish-A-Tunes, BMI)
19	10	13	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	45	47	3	FEELING OF LONELINESS Cliff Nobles, Roulette 7142 (Kahl/James Boy, BMI)
20	30	5	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Murdix, BMI)	46	-	1	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kuphilo, ASCAP)
21	19	11	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	47	48	2	WHAT A SHAME Dynamics, Black Gold 8 (Vignetta/Million Seller, BMI)
22	25	7	LOVE & HAPPINESS Earnest Jackson, Stone 001 (Green, BMI)	48	-	1	SOMEONE HAS TAKEN YOUR PLACE Dave "Baby" Cortez, All Platinum 2343 (Gambi, BMI)
23	31	5	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/ Syco, ASCAP)	49	50	2	SPINNING AROUND Black Ivory, Today 1520 (Perception) (Patrick Bradley, BMI)
24	24	8	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Taangeme, BMI)	50	-	1	DARLING, COME BACK HOME Edwin Kendricks, Tamla 34236 (Motown) (Jobete, ASCAP/Stone Diamond)
25	22	7	I DON'T WANT TO MAKE YOU WAIT Deffonics, Philly Groove (Bell) (Nickel/Shoe, BMI)				
26	34	3	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)				

Billboard SPECIAL SURVEY for WEEK ENDING 6/16/73

BEST SELLING Billboard Soul LP's™

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This Week	Last Week	Weeks on Chart	LP's TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	5	CALL ME Al Green, Hi XSHL 32077 (London)	26	24	7	MUSIC & ME Michael Jackson, Motown M 767 L
2	3	8	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	27	30	5	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)
3	9	4	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	28	18	28	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D
4	2	13	BIRTH DAY New Birth, RCA LSP 4797	29	25	36	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)
5	6	9	SPINNERS Atlantic SD 7256	30	26	23	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
6	5	14	MASTERPIECE Temptations, Gordy G 965 L (Motown)	31	32	33	ROUND 2 Stylistics, Avco AC 11006
7	8	9	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	32	31	13	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)
8	7	14	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	33	39	3	TYRONE DAVIS Dakar DK 76904 (Brunswick)
9	4	13	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	34	45	2	BACK TO THE WORLD Curtis Mayfield Curton-CRS 8015 (Buddah)
10	17	17	COMPOSITE TRUTH Mandrill, Polydor PD 5043	35	28	18	WATTSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)
11	10	30	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	36	48	2	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194
12	19	7	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	37	33	20	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525
13	13	16	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	38	35	5	BEST OF THE Four Tops, Motown M 764 D
14	11	31	THE WORLD IS A GHETTO War, United Artists UAS 5652	39	43	4	EVOLUTION Mafo, Warner Brothers BS 2702
15	21	7	NATURAL HIGH Bloodstone, London XPS 620	40	-	1	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
16	16	19	AFRODESIAC Main Ingredient, RCA LSP 4834	41	29	24	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
17	12	25	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	42	47	2	RENAISSANCE The Miracles, Tamla T 325 L (Motown)
18	20	6	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	43	44	5	MINDFUL Maxayn, Capricorn CP 0110 (Warner Bros.)
19	27	7	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	44	-	1	POWER Tower of Power, Warner Brothers BS 2681
20	14	34	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	45	46	3	DO YOU SEE WHAT I SEE? Bar-Kays, Volt VOS 8001 (Columbia)
21	34	21	MUSIC IS MY LIFE Billy Preston, SP 3516	46	41	7	THE O'JAYS IN PHILADELPHIA O'Jays, Philadelphia International KZ 32120 (Columbia)
22	15	8	SKYWRITER Jackson Five, Motown M 761 L	47	49	4	PEACE & UNDERSTANDING Jr. Walker & the All Stars, Soul S 738 L (Motown)
23	36	4	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	48	37	5	BEST OF THE Spinners, Motown M 769 L
24	23	12	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	49	50	2	DIMENSION III Jimmy Castor Bunch, RCA APD 1-0103
25	22	11	MFSB Philadelphia Int'l KZ 32046 (Columbia)	50	-	1	WE STILL AIN'T GOT NO BAND Persuasions, MCA 326

Coffee House Circuit Holds Largest-Ever Meet

NEW YORK—Student delegates from over 60 U.S. campuses met at the McAlpin Hotel here on May 21 and 22 to hold the seventh annual Convention of the Coffee House Circuit. The two-day convention, designed to provide delegates with an opportunity to screen available talent and explore talent production and promotion through seminars, was the largest Coffee House meet to date.

Marilyn Lipsius, director of the Circuit, and Michael Brovsky, president of the Circuit's parent company, Directions Unlimited, welcomed guests to the first meeting, where C. Shaw Smith, director of

student activities at Davidson College, Davidson, N.C., and chairman of the Board of Directors of the Circuit, offered a history of the circuit and its development as a program for both developing campus-oriented artists and providing students with a steady talent schedule that remains affordable.

The meeting witnessed the broadening of campus tastes, noting that while the Circuit itself was originally built on folk acts, other musical idioms and theater, film and other talent packages are showing strong response on campus.

Also discussed was the possible development of an extended Circuit concept, the campus club, which would offer campuses a larger room that could sustain engagements by "name" acts. Among the speakers were Jimmy Collier, a current Circuit act, and Bob Fogg, student chairman of the Coffee House at North Shore Community College, Beverly, Mass.

While the May 22 morning was devoted to discussion, the May 23 morning was utilized for screenings of films from the Genesis Films catalogue, with "The Projectionist" offered and star Chuck McCann and writer-director-producer Harry Hurwitz there for discussion.

Afternoon meetings were held at the Bitter End, where delegates heard available acts from the circuit.

CBC—Hunter 'Live' Show

WINNIPEG—Don Hunter, manager of The Guess Who, has completed production on six live pop-rock musical programs produced in cooperation with the Canadian Broadcasting Company at the Playhouse Theater here.

Titled "Live," the half-hour color shows will offer two acts in each segment. Initial air date is Tuesday (22) over the CBC system.

Hunter will also represent the shows, which feature all Canadian talent, for possible global syndication.

Acts already filmed include Scrubaloe Caine, Fludd, Flying Circus, Mashmakan and the Greaseball Boogie Band.

School Seeks Free Festa

CHICAGO—The Free Festival School has been organized by Erol Amon and Martha Kuczmiarczyk to push for free concerts in Lincoln and Grant Parks here and to instruct people in holding rock festivals. A concert held recently kicked off the program.

Free Festival, while organized at the University of Illinois Circle Campus, is not affiliated with the university as have been the rock concerts promoted there by Crazy Steve, the latter being funded by the school.

All groups, including the 19-piece Bobby Christian Big Band, contributed their services to the concert presented by Free Festival. Bruce Gordon of Team Corp. provided the sound free, and the entire concert was videotaped for possible presentation to the city council.

"One of our aims is to get concerts going again," said Miss Kuczmiarczyk, noting that outdoor rock events have been virtually banned since a Sly Stone concert two years ago erupted in riots.

Additionally, classes will be formed by Amon to instruct people in how to handle rock concerts. Kracker, Mississippi Flanagan, Jim Haydon, the Flock and Madcap were groups scheduled for the concert.

Intra-State Service Unit

NEW YORK—As the semester draws to a close, the Michigan Intercollegiate Radio Association (MICRA) is finally moving from its planning stages into full operation as an intra-state service organization for member stations. This month has seen the first products of MICRA's initial concept, first set forth last October in Mt. Pleasant.

During April, the first MICRA Congress was held at Wayne State University in Detroit, where the MICRA constitution was ratified and three chairpersons were elected to head the fledgling organization. Stu Goldberg, program director at WCBN, U. of Michigan, Ann Arbor, was elected as first chairperson, following Goldberg's involvement with the concept from the planning of the first conference in October. Assistant chairperson, responsible for business affairs, was Marc Conlin of Michigan State in East Lansing, acting head of the Michigan State network of stations. Also elected was Dave Mellor, program director at WKME at Michigan State, who will be involved with programming for the organization.

The first congress also outlined plans for a monthly newsletter, to be edited by Dave Torbe, station manager of WCHP, Central Michigan U., Mt. Pleasant. Promotions and public relations will also be administered, with Doug Jones, also of WCHP, slated to handle that post. The newsletter, which will begin publishing in September, will function both as a communications medium and as public relations between MICRA and the industry, with the newsletter expected to include guest columnists from the professional broadcasting industry, a member station highlighted monthly, lists of programming and equipment distributors, and general news.

Meanwhile, one of MICRA's initial goals, the creation of a detailed profile of all Michigan college stations, is expected to be completed this week when Goldberg receives the final profiles. In accordance with the constitution, MICRA will spend next year convening for a minimum of six meetings between October and April.

What's Happening

By SAM SUTHERLAND

At the National Entertainment Conference in Columbia, S.C., Fred L. Williams has joined the national staff of the NEC as editor of publications and research. The appointment is being made official this week.

A native of Manhattan, Kan., Williams is currently the Union Program Coordinator at the University of Wyoming in Laramie. In his new position, Williams will be responsible for some 100 NEC publications, including the NEC Newsletter, a 100-page magazine on college talent programming and students activities issued eight times a year.

★ ★ ★

At Berklee College of Music in Boston, Swiss-born Martin Hurni, a sophomore, was this year's recipient of the Stratton Fellowship presented at the Annual Dinner of the Friends of Switzerland in Boston. The scholarship is part of the seventh Julius A. Stratton Prize for Cultural Achievement awarded to General Georges Doriot, chairman and chief executive officer of the American Research and Development Corp.

Following the ceremony, Hurni performed an original composition which has been proposed for the new Swiss national anthem. The tenor saxophonist is currently majoring in arranging and composition, working with Berklee's John A. Bavicchi, Prof. Jeronimus Kacinskas and Andy McGhee.

Hurni attended the Swiss Jazz School in Berne prior to entering Berklee. Following his work there, he plans to return to Switzerland.

★ ★ ★

Playlists: The Prophet's Approach

In response to a recent comment here, one Eastern college radio man commented that he saw no reason why playlists sent from shutdown stations posed problems for record company folk.

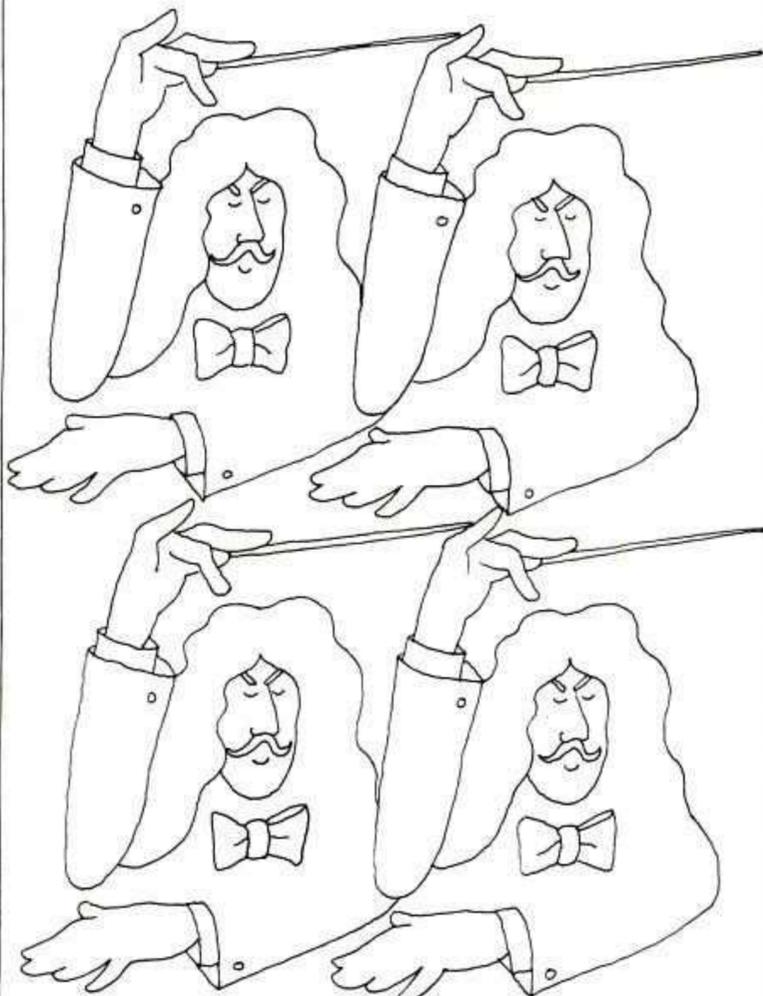
"I am going to be sending out our playlist, as scheduled this summer, even though we are not on the air. . . . I think I can pretty accurately predict what would have gotten heavy play, had we been on the air; of course, I might make a mistake every now and again too," he commented.

The programmer in question has certainly conformed to the music pro's needs for honesty, for his station announced the move by explaining the actual air status and the intention of the playlist.

At the same time, this viewpoint, suggests a genuine misunderstanding of what the college promotion man asks for when he seeks communication from stations. The playlist is not taken as a critical format, at least not by promo men. Those people are primarily concerned with that wearying, but very real, phrase, "the bottom line."

At a point in the growth of college radio when the medium is apparently endangered by service list cuts, it would seem vital that programmers realize that college promotion men at record companies simply can't afford to base their decisions on the "opinions" and predictions, however accurate, of a programming staff.

MUCH MORE MUSIC...
WHAT EFFECT DOES FOUR-CHANNEL SOUND HAVE ON CLASSICAL MUSIC? FIND OUT IN BILLBOARD'S CLASSICAL SPOTLIGHT, COMING IN THE JULY 21 ISSUE.



Billboard SPECIAL SURVEY for Week Ending 6/16/73

Billboard Best Selling Jazz LP's

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	22	3 PIECES FOR BLUES BAND Siegal Schwall, DGG 2530 309
2	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)	23	MOON GERMS Joe Farrell, CTI 6023
3	SKY DIVE Freddie Hubbard, CTI 6018	24	MIZRAB Gabor Szabo, CTI 6026
4	MORNING STAR Hubert Laws, CTI 6022	25	PIECES OF A MAN Gil Scott Heron, Flying Dutchman PD 10143
5	PRELUDE/DEODATO Eumir Deodato, CTI 6021	26	STRANGE FRUIT Billie Holiday, Atlantic SD 1614
6	SUNFLOWER Mitt Jackson, CTI 6024	27	RAMSEY LEWIS Upendo Ni Pamoja, Columbia CQ 31096
7	HERBIE HANCOCK SEXTANT Columbia, KC 32212	28	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060
8	FUNKY SERENITY Ramsey Lewis, Columbia KC 32030	29	LIVE AT THE LIGHTHOUSE Charles Earland, Prestige 10050 (Fantasy)
9	HANGIN' OUT Funk, Inc., Prestige PRS 10059	30	ON THE CORNER Miles Davis, Columbia KC 31906
10	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045	31	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
11	M.F. HORN II (M.F. HORN) Maynard Ferguson, Columbia KC 31709	32	HURTWOOD EDGE Tim Weisberg, A&M SP 4352
12	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525	33	REFLECTION OF CREATION AND SPACE Alice Coltrane, Impulse Q 9232 (2) (ABC)
13	1st LIGHT Freddie Hubbard, CTI 6013	34	WE GOT A GOOD THING GOING Hank Crawford, Kudu 08 (CTI)
14	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)	35	BLACK UNITY Pharoah Sanders, Impulse IPE 9219 (ABC)
15	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156	36	FORECAST Eric Gale, Kudu KU 11 (CTI)
16	TALK TO THE PEOPLE Les McCann, Atlantic SD 1619	37	WE'RE ALL TOGETHER AGAIN Dave Brubeck, Atlantic SD 1641
17	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)	38	SOPHISTICATED LOU Lou Donaldson, Blue-note BAN-LA024-F (U.A.)
18	IN CONCERT Miles Davis, Columbia KG 32092	39	LIVE Dave Brubeck & Gerry Mulligan, Columbia KC 32143
19	WHITE RABBIT George Benson, CTI 6015	40	GIANTS OF THE ORGAN COME TOGETHER Jimmy McGriff/Groove Holmes, Groove Merchant GM 520
20	SWEETNIGHTER Weather Report, Columbia KC 32210		
21	INSIDE II Paul Horn, Epic KE-31600 (Columbia)		

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Classical Music

Discount in Dallas: A Store 'on Location'

By CONNIE HERSHORN

DALLAS—Discount Records on busy Northwest Highway has just passed its second birthday.

On the perimeter of suburban Preston Village Shopping Center, Discount is not a store one just happens upon. If one doesn't turn on the right access road, the store might be hard to find. Yet, one is lucky to find a parking spot on the first pass.

"We don't get much walk-in trade," cracked Lew Harpster, manager of the CBS-owned operation—one of 60 nation-wide.

But location seems not to be a handicap for the tape and record store that did an approximate \$400,000 business last year and is doing "significantly better this year."

Over 20 percent of Discount's sales is classical music—at least three times that of the average area record shop.

Pennwalt to Sponsor Phila. Europe Tour

PHILADELPHIA—The Pennwalt Corp., based here, will sponsor the 1975 European tour of the Philadelphia Orchestra which will encompass 19 concerts in 11 cities in six countries. In 1975, it will be the 125th anniversary for Pennwalt, a chemical manufacturing firm with one-sixth of its worldwide employees living in Europe and the U.K. It will also be the 75th anniversary for the local symphony, and to make it a "family affair," that year will also find Eugene Ormandy, music director and conductor of the Philadelphia Orchestra, marking his 75th birthday.

Marking a major alliance between industry and a cultural organization, William P. Drake, Pennwalt head, viewed the sponsorship as a public relations gesture in showing its pride for both the city itself and the symphony orchestra. Drake also pointed out that in having the orchestra appearing in Europe a year before the city's proposed bicentennial celebration in 1976, "we hope to convince a lot of Europeans that Philadelphia is the cultural center of the U.S. and that they'll come to this country for the celebration."



RICHARD TUCKER, center, and Robert Merrill, right, with Aaron Rose, left, at Rose Records in Chicago. Tucker and Merrill stopped off at Rose to sign autographs as part of the Chicago-only preview of their new London Records album, "Richard Tucker and Robert Merrill at Carnegie Hall," due nationally Monday (11).

Angel Rushes Joplin Single

NEW YORK—Angel Records has rush-released a rare "single" release—of two tracks from its hit pre-jazz classic "The Red Back Book" by black composer Scott Joplin. Nation-wide requests from pop radio stations and jukebox operators inspired the release, according to Brown Meggs, Capitol's Marketing Vice President. The single, in a full-color sleeve, will be distributed and promoted through Capitol's full singles marketing organization.

The "Red Back Book" album, recorded in Boston by the New England Conservatory Ragtime Ensemble led by composer-conductor Gunther Schuller, hit the best-seller charts, both pop and classical, within three weeks of its release. Response on both dealer and consumer levels, says Meggs, has been tremendous. "This proves again the artificiality of the old categories, because Joplin's music appeals to all kinds of people. Ragtime can't be categorized, because it's classical pop music and popular classical music. And these authentic original orchestrations are a happy sound that few people alive had ever heard before."

The tracks selected for Angel's single are the "Maple Leaf Rag" and "The Cascades," a piece of water music composed for the St. Louis World's Fair of 1904.

"We put all our classics on sale for 40 percent off when the Met was in town and almost doubled our total sales.

"We sold 200 full opera albums... Not great for New York or Chicago, maybe, but a lot for Dallas," Harpster said.

"We don't do much newspaper advertising. Mostly we use WRR (the only station in Dallas-Fort Worth metroplex [as local chambers of commerce call it] that plays classical music).

"We usually have a sale on one classical label a week and one store-wide sale a month.

"I think we sell more classical because we offer more," he continued. (The rest of store's business he breaks down to 50 per cent contemporary and the remaining 25-30 per cent to equal amounts of easy listening, country, jazz, soul and miscellaneous.)

Doing business in the established shopping area in upper and upper-middle class University park (a confined Dallas suburb which houses Southern Methodist University) and backing up to affluent North Dallas, Harpster said "A lot of our customers are students—not only from SMU but a lot of high school students are turning on to classical."

CAPAC Sets Lectures

TORONTO—The second decade of the CAPAC-MacMillan Lectures established in 1963 and sponsored by the Composers, Authors and Publishers' Association of Canada (CAPAC), begins next month.

This year's lecturer is the prominent Hungarian composer, Gyorgy Ligeti, who will appear July 13-14. The CAPAC-MacMillan lectures

were named in honor of CAPAC's long-standing president, Sir Ernest MacMillan.

The lectures were instituted in collaboration with the summer school of the University of Toronto—Royal Conservatory of Music. Previous lecturers include Glenn Gould, Ravi Shankar, Wilfred Pelletier, Aaron Copland and Galt MacDermot.

Classical Notes

Jan Peerce received an honorary Doctor of Musical Arts degree from Westminster College in Salt Lake City last week. It's his fourth honorary doctorate. ... Kenneth Haas appointed assistant general manager of the Cleveland Orchestra. He was assistant manager. ... A gala concert was held at Alice Tully Hall, New York, honoring 70th birthday of Russian-American cellist Gregor Piatigorsky, as benefit for Chamber

Music Society of Lincoln Center. ... James L. Wright, operations manager of the Pittsburgh Symphony Orchestra, appointed general manager of the Houston Symphony Orchestra.

Milton Katims, music director and conductor of Seattle Symphony Orchestra, appointed to Standard Awards Panel of ASCAP. Panel allocates cash awards to ASCAP writers above and beyond royalty income, and as has distributed some \$4.1 million in past 13 years. ... Goddard Lieberson, president of CBS Records Group and senior vice president of CBS, among five new members elected to the Metropolitan Opera Assn. Board of Directors. Lowell Waimond was reelected chairman, George S. Moore as president. ... Vladimir Ashkenazy named artistic adviser to Meadow Brook Music Festival. ... Peter Nero will debut his new composition for solo piano and orchestra on July 10 at Meadow Brook Festival, Michigan.

Pinchas Zukerman makes his conducting debut on Angel Records in Mozart's "Gaffner" Serenade. He leads the English Chamber Orchestra and doubles as violin soloist. ... New subscription series at Lincoln Center's Alice Tully Hall beginning October will be titled "The Twentieth Century Piano," and will deal with keyboard music of present, its roots in immediate past and forecasts for future.

Billboard Top 40 Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
2	3	5	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
3	2	13	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
4	5	4	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
5	4	10	DANIEL Elton John, MCA 40046 (James, BMI)
6	8	5	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
7	20	4	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
8	12	6	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
9	16	5	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
10	7	14	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
11	13	8	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
12	10	13	YOU ARE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
13	23	2	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
14	18	6	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
15	9	8	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
16	17	8	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
17	19	6	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
18	14	8	FOOL Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
19	21	4	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
20	27	3	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
21	31	3	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
22	6	12	THE RIGHT THING TO DO Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
23	24	5	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP/Stone Agate, BMI)
24	28	4	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2962 (Mighty Three, BMI)
25	35	3	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)
26	22	10	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)
27	29	4	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)
28	30	3	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
29	32	3	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)
30	26	7	HELLO STRANGER Fire & Rain, Mercury 73373 (Monogram) (Colillion/McLaughlin/Love Lane, BMI)
31	36	3	SHAMBALA B.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)
32	37	2	SUMMER SONG Lettermen, Capitol 3619 (Unart, BMI)
33	39	2	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
34	-	1	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
35	-	1	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
36	33	5	SHANGRI-LA Al Capps, Bell 45,347 (Robin's, ASCAP)
37	38	2	BACK WHEN MY HAIR WAS SHORT Gunhill Road, Kama Sutra 569 (Buddah) (Gunhill Road, ASCAP)
38	-	1	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
39	40	2	GYPSY DAVY Arlo Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
40	-	1	FIRST CUT IS THE DEEPEST Keith Hampshire, A&M 1432 (Duchess, BMI)

Radio-TV Programming

Computers and Charts Charge Chi Gallis Meet

By EARL PAIGE

CHICAGO—The far-reaching impact of scientific data gathering both in terms of computerized time buying and computerization of charts dominated the second Paul Gallis Midwest Music Conclave here attended by well under 100.

Two afternoon sessions found record company personnel meeting separately and trying to decide if charts should have bullets, if there have been too many bullets and what happens if there are none. In the radio portion held simultaneously, dissatisfaction with rating systems occupied much discussion with 23 people sitting in on this session.

Opening speaker Joyce Saxon of J. Walter Thompson set the tone of the gathering explaining how the computer can tell, among other things, why 30 spots are better than 40 for a campaign.

Vic Faraci, WEA branch manager, challenged the audience in the second panel on the subject of "salt and pepper" radio, with the comment, "To talk about black and white records is five years ago." He also reminded the audience that WEA is computerized and wondered why the Spinners' new record is not being played when they just came off two "fantastic" singles.

"Everything is becoming too scientific," was one comment made by WCFL-AM personality Larry Lujack in a luncheon talk.

Two Agree

Two former competitors, Lew Witz, station manager of WCFL-AM here, and Mike McCormick, formerly at WLS-AM here but now general manager at WFBM-FM, Indianapolis, agreed that Top 40 is not dead. "How well (Top 40) is done is often why it's considered dead or not dead," Witz commented, adding that in some markets it's probably not being done well. McCormick said, "We've got to stop judging records by parameters that are long gone and start matching the marketing goals with the station goals and know what those are."

Another particularly strong current in the gathering was the growing impact of FM. "The days of 15 FM's having a 5 percent share are over," McCormick said. Jack Lee, program director, WTMJ-AM, Milwaukee, opening session moderator, said later in the radio meeting that he wonders what will happen to AM in 10 years. *(Continued on page 28)*



WCFL-AM general manager Lew Witz, Steve York, music director, WRIT-AM, Milwaukee and Herb Heldt, sales manager, BASF records.



MIDWEST RADIO conclave delegates Jim Pulmer, WCVS-AM, Springfield, Ill.; Greg Brown, WVFV-FM, Dundee, Ill.; Lonzo King, of Motown; Dave Langdon, WTAX-AM, Springfield, Ill. (all from left).

WLS-AM Expanding 'Playlist'; Cutting Back Jingles; Adds Lass

CHICAGO—WLS-AM, powerhouse Top 40 station here has "reevaluated its total programming concept," according to program director Tommy Edwards, and installed a series of major changes. These include:

- Cutting back on the use of jingles from 40 to five key jingles;
- Elimination of meaningless chatter (but the encouragement of air personalities to be *personalities* and relate more to the market);
- Elimination during certain parts of the day of certain records;
- Expansion of the total number of records played.

Edwards, who just recently became program director of the station, said that extensive research had been done

to find out who's "out there and what they want to hear." The research consisted of not only local efforts, but the use of the ABC corporate research division in New York.

Research

"Any radio station, to be successful, must be involved in research... must dig into who's out there, for instance, between 10 a.m. and 2 p.m. ... I doubt if the mass audience, which ratings firms tell us are between 18 years old and 40 years old, want to hear 'Whole Lotta Love' by Led Zeppelin during that period. No, I'd think they'd want to hear Dawn. Yet, at night, research tells us that the majority of listeners are young adults... and we're going to give them Led Zeppelin."

(Continued on page 28)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I promised Ted Atkins top billing this week, but first I want to mention a phone call from E. A. Gudridge, president and general manager of WKLO-AM in Louisville, and he mentioned something so very important that I feel I should pass it along. Basically, he wanted to suggest a topic for the sixth annual Billboard Radio Programming Forum, specifically something on statistical research. Be assured that we will have topics dealing with research and/or experts on research on hand, probably in the super session that I'll be telling you more about later. In any

case, he mentioned that when he was searching for a program director to replace Bill Hennes he talked to a large number of potential program directors who he thought were highly qualified except that they were handicapped by a lack of knowledge about what ratings surveys are really all about and how to read them. He did comment that most program directors did know what an average quarter-hour was today, thus that was some advancement. Too many program directors are only concerned with music. Music must be researched, too, but research is a vast

field rather than just a south pasture. Incidentally, Gudridge hired Robin Walker, who used to be at WIRL-AM in Peoria, Ill.

★ ★ ★

Back to Ted Atkins. Ted is leaving KIIS-AM in Los Angeles, where he was operations manager, to become vice president and general manager of WTAE-AM-FM in Pittsburgh, starting in about a week. WTAE-AM-FM is an MOR station that rose to prominence under a program director named Don Schafer. ... Haven't heard from Don in a long,

(Continued on page 28)

FORUM REGISTRATION LIST

The sixth annual Billboard Radio Programming Forum will be held Aug. 16-18 at the Century Plaza Hotel in Los Angeles. To register, fill out the form below and enclose \$135. Here is a list of some of the people who've registered to date.

JIM BENCI
Los Angeles

MARK BLINOFF
Program Director
KMPC-AM
Los Angeles

DAVE CHADWICK
Programming Editor
RPM Music Weekly
Toronto, Canada

TOM DARLING
President
CHML-AM, CKDS-FM
Hamilton, Canada

STEVE DICKOFF
WEAQ-AM
Eau Claire, Wis.

TOM GELARDI
President
Tom Gelardi Promotions
Detroit

KEN G. JOHNSON
General Manager
Radio Waikato
Hamilton, N.Z.

GERALD KENDRINK
Program Director
CHNS-AM
Halifax, Canada

DICK LAMB
Program Director
WTAR-AM
Norfolk, Va.

JACK LAWYER
Program Manager
WSPD-AM
Toledo, Ohio

ALENE MCKINNEY
Music Director
KMPC-AM
Los Angeles

TREVOR EGERTON
Managing Director
Radio Whakatane
Whakatane, Australia

DON McMASTER
Program Manager
International Good Music
Bellingham, Wash.

JACK MONCRIEFF
Operations Manager
Radio Waikato
Hamilton, N.Z.

JESUS ACOSTA MUNOZ
Hiicenciado of Ray o Vac
Tepetitlan,
Jalisco, Mexico

LARRY NELSON
Program Manager
KOMO-AM
Seattle, Wash.

ERIC NORBERG
Asst. Program Director
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Registration Fee: \$135.00 per person
Please enclose check and return registration form to:

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Suite 420-9000 Sunset Blvd., Los Angeles, Calif. 90069

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Complete refund will be made for cancellations received before August 1, 1973. After that date but prior to the opening of the Forum, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.



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• Continued from page 26

Noting how FM can appeal to the increasingly sound-conscious audience with quadrasonic coming on, he said, "I think there will only be a few super-AM's left, the WGN's, the WOOD's, and they will be companion radio."

Still another theme was the necessity for exploring ways to document record popularity.

Rating systems came in for sharp criticism with George Wilson, national program director, Bartell Broadcasters, saying that one rating has a station very popular with women and yet most response came from offices and stores. "We can relate ARB and Hooper but not Pulse," he said, adding that Pulse is often too late.

Lee Davis, general manager, WMAQ-AM/FM, pointed out how the "amalgamation" of records makes it difficult for stations to have definition.

Favors Doubt

In the label meeting, delegates argued on chart bullets and computer accuracy. One label person said, "We don't want them (charts) to be too accurate, we want the benefit of the doubt."

However, Dick Schory, president, Ovation Records, said, "Why can't charts be completely accurate so that a record can be legitimately reflected?"

Gallis, in an opening remark aimed obviously at the attendance, said, "If there were only four here, I guarantee we'll have another meeting next year."



JACK LEE, program director, WTMJ-AM, Milwaukee; Tom Kohl, PD, WNUW-FM, Milwaukee; George Wilson, PD, Bartell Communications; Mike McCormick, PD, WFBM-FM, Indianapolis; Gary Price, PD, WOKY-AM, Milwaukee; Pulmer; Dick Roberts, PD, WOHF-FM, Chicago; Cliff Thompson, general manager, WIFC-FM, Wausau, Wis.; Tom Holter, owner, WLVE-FM, Madison, Wis. (all from left).

Vox Jox

• Continued from page 26

long time. . . . Mike Harrison, program director of KPRI-FM in San Diego, has been broadcasting some live concerts in conjunction with record labels and the feedback has been excellent. . . . Feedback also excellent from Pittsburgh and WKPQ-AM, now being programmed by Buzz Bennett, who's national program director for the Heftel chain. Some people don't give KQV-AM in the market long for this world. The reason is that ABC has been making money from the station for a long time and, of course, have enjoyed that nice black bottom line. There is a natural reluctance at the corporate level to throw all of that away. On the other hand, Heftel comes into the market and has been several million dollars for a station and have figured a hefty percent in addition to invest in promotion—a staggering \$\$ figure. After all, it's part of their total investment in the market. Bennett, according to several sources of information, has a frenetic, exciting sound on the air that might give KQV-AM a run for its money in any case. But, with the money being spent in promotion; now all sources predict a short battle only with KQV-AM being the victim. Question: Is it in the public interest for a radio station to "buy" an audience? Can you answer this, on the record or off the record, Gary Smithwick?

★ ★ ★

WVOV-AM in Huntsville, Ala., is looking for a new air personality. Former program director Mark Damon is leaving to join WMAK-AM in Nashville, replacing I don't know who. New program director will probably be named from within the ranks of WVOV-AM. . . . Keith (Tommy Knight) Richards, who'd been with KJOY-AM in Stockton, Calif., is looking for a Top 40 position anywhere. 209-462-7657. . . . John Millinder, who'd been music director and air personality at KOLM-AM in Lompoc, Calif., is looking. Call after 7 p.m. at 805-736-0904. . . . Bruce Earle, air personality and super engineer, is looking and can be reached at 703-425-7323. He comes with the Claudius Seal of Approval.

★ ★ ★

Mike Shannon at WDBM-FM, Box 1027, Statesville, N.C. 28677, is looking for progressive and Top 40 singles and albums. The FM station has split to a rockish format; had been simulcasting the country format of the AM daytimer, which stays country. . . . Frank George is leaving for Charleston, W. Va., to replace Mike Lann of WSGA-AM. He's been at WKHJ-AM, Holly Hill, S.C. . . . Are you interested in the fact that 99 percent of radio station responding to a nationwide survey by the radio code of the National Association of Broadcasters said they don't carry sex-oriented talk programs. Seems obvious. If I were going to be dirty on the air I wouldn't bother even joining the radio code.

★ ★ ★

William Guy Arledge has been named operations manager of WSB-FM, Atlanta. He's been with the station since 1968. . . . Ken Warren has been named program manager of WIOD-AM in Miami, replacing Biggie Nevins who has switched to take over programming of KFI-AM, Los Angeles. Warren will continue as morning air personality at WICD-AM, an MOR station. Both stations are owned by Cox Broadcasting. James W. Wesley Jr., incidentally, is the new general manager of KFI-AM. He'd been general manager of WICD-AM and WAIA-FM.

Bernie Hayes, once program director of KWK-AM in St. Louis, is now an announcer on KTVI-TV, St. Louis. . . . Charlotte O'Brien has been named assistant director of community services for WGN-AM-TV, Chicago. She'd been supervisor of music programming for the transcription department there. Lord, I didn't know radio stations even had transcription departments anymore! Nobody but WGN-AM, right?

★ ★ ★

Allen (Russ Miles) Hall, one of the unending program directors of that Washington Top 40 station, writes that he's doing radio-TV commercials now down in Jacksonville, Fla., but would like to get back into active radio. Worked five years in country and five in rock and was a program director in both; willing to take air personality work in a good station. Wants Tom Watson to call him at 904-733-2648 as well as any program directors who have a job opening. Watson, incidentally, is at KSEA-FM, a Top 40 station owned by an old friend named Dan McKinnon (he'll never live that down) in San Diego. The lineup at KSEA-FM includes Red Mountain (would you believe a rusty foothill?) 6-10 a.m.; Tom Shaw until 3 p.m., Tom (Chuck Edwards) Watson 3-7 p.m., Lenny Mitchell 7-midnight, and Larry Dillon midnight-6 a.m. Mountain, or foothill as it were, had been music director at KDAY-AM in Los Angeles and it's KDAY-AM program director Bob Wilson who consults KSEA-FM where Mountain is now program director. Straw had been at KGOE-AM in Thousand Oaks, Calif. Watson had been at that Washington station. Mitchell has been at KCBQ-AM, San Diego. Dillon had been at KCBN-AM in Reno.

★ ★ ★

Since I'm on the subject of Wilson, this interesting aspect occurred

to me the other day: Are you aware of how many program directors are now consulting on the side? Rick Sklar, program director of WABC-AM in New York, is consulting KSFY-FM in San Francisco, which are both owned by ABC. George Wilson, head of programming for Bartell Broadcasting, is consulting on the side. Paul Drew, program director of KHJ-AM, Los Angeles, is consulting on the side and has just landed CKLW-AM in Detroit, which he used to program. Buzz Bennett and KRIZ-AM, too, in Phoenix. Interesting.

★ ★ ★

Jim Speck, general manager of KBFW-AM in Bellingham, Wash., has joined KSFY-FM in San Francisco is the sales department. Terry Casten from KEDO-AM in Longview, Wash., a sister station, has become the new general manager of KBFW-AM. Jay Hamilton is program-music director of KBFW-AM. . . . Tex Meyer, program director of WGOW-AM in Chattanooga, Tenn., is looking for an air personality. Good station. . . . Bernie Armstrong Jr., program manager of WTAE-AM in Pittsburgh, the place where Ted Atkins is going, writes that he has appointed Chuck Brinkman as music director and "it's been a long time since WTAE-AM has officially had someone dealing exclusively with music and will certainly work to better our overall operation."

★ ★ ★

I forgot to mention that Al Di Noble is responsible (he'll probably deny it vehemently) for the Rumormonger tipsheet. If you'd like a slightly free copy, call or write Al at Motown Records, Los Angeles. This has got to be the greatest (well, semi-greatest) tipsheet in the whole record industry. I don't think you could program your radio station by it, but.

WLS-AM Expanding Playlist

• Continued from page 26

WLS-AM, he said, had a good come in the last ARB ratings. But, at the same time, he spoke of a high "burn out ratio" of certain records.

To combat this burn out, the station has expanded nearly all of the various playlists used internally. "Not to any great degree, but some in order to assist the air personalities in their jobs of building good radio shows," Edwards said. This included increasing the number of current records as well as the number of oldies on the lists. The current list will feature about 30 records, "but I don't want to say 30 records because we may play more on a given week . . . and maybe less, though I doubt that we'll ever play less . . ."

WLS-AM, in addition, has "even created new playlists," he said, but hesitated to tell what these lists entailed.

New Lineup

The lineup has also been changed and the most interesting aspect of the change is the addition of a female air personality. The lineup now includes Charlie Van Dyke 6-10 a.m., J.J. Jeffrey until 2 p.m., Fred Winston 2-6 p.m., John Landecker until 10 p.m., Bob Sirott from WBBM-FM in town until 2 a.m., and Yvonne Daniels from WSDM-FM in town 2-6 a.m. "In my opinion, I have the finest lineup in radio . . . each a true personality . . . each has something to say that relates to our audience. And we're urging them to be personalities. We don't want any time and temp jocks here . . . person-

ality is a stepping stone to successful radio."

Edwards said that reevaluation of the radio station's programming policies included "opening my mind and reevaluating everything that's been drummed into my head the past 15 years. For example, 50 percent of a radio station's playlist today is either written or sung by women . . . women are a very big factor in our music. Only thing is that women haven't been treated right because of chauvinistic tendencies. Well, first, I didn't just go out and hire a woman . . . I wanted Yvonne Daniels, period. Anyway, it's stupid to think that a woman can't play Top 40 records and relate to an audience."

Still Top 40

WLS-AM will still be a Top 40 station. "We've come up with, for lack of a better term, a format or plan that I think will be successful." This plan is full of nuances. And it's a cooperative venture. "For so many years, the program director has been the god of programming. But I've always thought that a program director's opinion is not necessarily the right decision all of the time. So, we have idea sessions here. We work together. People toss out ideas. It's one of the greatest team efforts I've ever seen. If none of us can't sincerely justify a reason for keeping something off the air, we'll consider doing it."

More than anything else, Edwards said, "WLS-AM is getting back down to the basics of Top 40 radio . . . getting exciting again."



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City Readies Auction Of 'Music Row' Lots

By BILL WILLIAMS

NASHVILLE—An auction of lots on this city's Music Row will be held "within the next couple of months," all of them recently acquired by the Metro government.

Jim Whitsitt Jr., director of public property, said the lots, all on 16th Ave., are all suitable for building. This has been among the most highly-priced property in the city, and it's the first time the city has released any of it for auction.

Beginning in the 700 block, the lots extend to the 1500 block, and are all approximately 150 feet deep. Frontal footage ranges from 42 feet to 100 feet.

The properties were acquired by the government in a "clean-up" effort, and began back when there was still talk of a Music City Boulevard. Since that time the boulevard concept has been scrapped, and two one-way widened streets have replaced the original thoroughfares. There are now no easements involved in any of the lots.

Heretofore properties on the "Row" have been sold and re-sold for incredibly high prices. Now there

will be an opportunity to acquire some for realistic price.

Building Boom

The auction is expected to stimulate building on the "Row," where already a massive luxury motel is under construction, and where there are reports that a luxury condominium will be erected, selling in the neighborhood of \$80,000 per unit.

BMI, at the head of the street, is undergoing an expansion program which involves the tripling of its existing size. Heavy construction work also is underway on 17th Ave., also a part of the "Row."

Don Light to Produce And Stage W. Ky. Fair

NASHVILLE—The Don Light Talent Agency here has been named to take over total production and staging of the five-day Western Kentucky State Fair in Hopkinsville at the end of July.



LARRY BUTLER, newly appointed director of Dial Productions, tours the new studio being constructed by Tree International in Nashville. Shown are Buddy Killen, executive vice president of Tree, Butler, and Jack Stapp, president of Tree.

In this move of its kind a probable precedent is being set. The agency, through general manager Herman Harper, is working on a similar total production deal with other county and state fairs. As talent is set, Harper noted, announcements will be made as to dates and talent bookings.

At the Western Kentucky fair, Boots Randolph will open July 31, and will be followed on consecutive days by The Porter Wagoner Show, the Oak Ridge Boys, the Cornelius Brothers and Sister Rose, and Kenny Rodgers and the First Edition.

The fair draws a daily attendance in excess of 100,000.

Working with Harper is Noel Fox, county division manager of the agency.

Wheeler In Green Win

KNOXVILLE, Tenn.—Nashville banker John Rees, who had a 36-hole total of 141, was the individual winner of the fourth annual Chet Atkins Celebrity Invitational Golf Tournament here.

The low artist score was turned in by Billy Edd Wheeler, who had a 146.

Entertainment for the tournament was provided by Perry Como, Jerry Reed, Boyce Hawkins, Billy Edd Wheeler, Del Reeves and Dickey Lee.

All proceeds from the tournament went to the Sight Conservation Fund of the Lions Club.

Singleton's Labels Back

NASHVILLE—The Shelby Singleton Corporation, showing considerable signs of success lately, has been rejuvenated with a new expansion program under way.

Singleton now is busily at work with Sun, SSS, American Heritage, Kajuac and Plantation Records, is producing himself once more, and is "very much in the record business."

He also has brought both Nick and Phil Shrode into his firm, and they will handle promotion for all of the labels. Nick Shrode also will continue to do his highly popular Shrode Report, a newsletter mailed to disk jockeys.

25 Labels At Fan Fair Show to Tripled Draw

NASHVILLE—With attendance more than tripled over the initial year, with the number of participating labels nearly doubled, and the number of artists up appreciably, the success of the Second Annual Fan Fair was declared an "overwhelming success."

In addition, display areas brought in booths from musical instrument companies, sound amplifier firms, talent agencies, publishers and individual artists.

More than 6,500 had registered for the entire event by the time it got underway, with day-by-day attendees swelling that figure by additional thousands.

Although the convention lacked the side-parties of the traditional October "Grand Ole Opry" Birthday Celebration, which is industry-oriented, there was almost a carnival atmosphere at this gathering, geared strictly for the consumer. Before the week was out, more than 160 artists had performed, some 25 labels were represented in the various shows and with individual talent, and more than 30 labels had exhibits among the 206 booths in the Municipal Auditorium, headquarters for most events.

Record sales in one central area of the display room were up appreciably over a year ago, with fans flocking to buy albums in huge quantities. And this was only one of the newly-added commercial aspects of the event. Artists were selling their pictures (purchased at 8c a print) for \$1.00. They were selling T-shirts, which plugged records. Going price was \$3.00. They were supplemented by a P.A. announcer who advised the throng the name of the artist currently appearing in any given booth.

Barry Hansen, of RCA Canada, setup a special 3-dimension picture satellite, a sight-and-sound operation. Fan club memberships swelled as they were sold at all the booths of the artist.

Visitors came from as far as Australia, Japan and Canada to take part in the excitement, and this excitement was in evidence everywhere. The surge of registrants caused an accommodations problem, but a special bureau was setup to handle this, and had found rooms for every visitor in Nashville or in the outlying Tennessee and southern Kentucky communities. Some were housed as far as 60 miles away.

At least 12 radio stations from various parts of the nation were doing remote broadcasts from the Auditorium.

In something of a paradox, the sound was handled by Pulsar Sonics of Richmond, Virginia. Several major firms had offered to provide the sound for nothing (as Kustom Electronics has done for all major events here in the past), but the offers were so numerous that officials decided to hire an "outside" sound group for a substantial price.

To feed the hungry masses, E.W. "Bud" Wendell, manager of the "Opry" and chairman of Fan Fair, imported a barbecue firm from Odessa, Tex. Between the meals they saw all of the individual shows, watched an Old Time Fiddler's Contest, mingled with the artists, and had the opportunity to purchase, at retail price, records of the artists. In many areas of the nation, distribution of country product still suffers.

A budget of some \$200,000 was expended for the event, co-hosted by the "Grand Ole Opry" and the

Country Music Association. A nominal registration fee of \$20 helped defray some of the cost, and artists donated their time and talent.

Radio stations around the nation organized tours into this city for the event, helping swell attendance and promoting low-cost vacations.

Wagoner Helps

Sixteen of those in attendance came as part of a special promotion, organized jointly by Porter Wagoner and Opryland U.S.A., the music theme park complex here. Contests were held in eight of the more than 200 markets which carry the Porter Wagoner syndicated television shows, with couples winning a free week in Nashville, including Fan Fair, tours, dinner with Wagoner and Dolly Parton, transportation and accommodations.

'Jewboys' Win Over Critical Opry Crowd

NASHVILLE—Kinky Friedman and the Jewboys, Vanguard's ethnic country group, made its debut on the "Grand Ole Opry" last week to an audience with mixed emotions.

Slow to warm up because of the obvious ethnic gimmick, which seemed offensive to some, Friedman turned on the audience during his performance, and was rewarded with full television coverage.

Part of his performance, and an interview, was shown on a newscast here that night (Channel 4).

Looking a little like Groucho Marx, and holding a cigar while he chorded his guitar, the former Peace Corps member sang his "message" songs, and gradually won the audience over.

On his costume he wore exaggerated Stars of David.

Ky. Park Books Gospel Names

BOWLING GREEN, Ky.—Beech Bend Park, located in this southern Kentucky area, will feature both country and gospel music in weekend shows here this summer.

Loretta Lynn will open the season's shows with a paid grandstand package June 30. Later a bluegrass festival, with a free grandstand, will be held. Other country and gospel acts now are being booked.

Last year the park attracted many customers by featuring Jeannie C. Riley, Nat Stuckey, Sonny James and Connie Smith in separate shows.

Nashville Scene

By BILL WILLIAMS

Stu and Aldona Phillips (he of Capitol Records) are parents of a new son, Jasson, born on the eve of their wedding anniversary. ... Top Billing talent Blake Emmons has signed with Candy Records, and also signed by Rothman's Pall Mall of Canada to represent that corporation in a series of summer personal appearances. He's the first country oriented act to be utilized in that capacity in Canada, his birthplace. ... During John Wayne's recent visit to Nashville, he invited the Statler Brothers over to his hotel. Long-time film collectors, they had a lot of his originals. They interrupted a session to make the visit, and they had been cutting a song about old-time cowboy performers. Jerry Kennedy and publisher Bill Hall went with them. ... Buck Owens, who has had every other honor in the world come his way, now has been given a star on the world-famous "Walk of Fame"

on Hollywood Boulevard. Buck has done it all. ...

William and Ruth Moore, of Raven Records in Sacramento, are taking an unusual six weeks vacation. It's being spent in Nashville, mostly at recording sessions, and then off to a Bluegrass festival at Beckley, W. Va. ... Congratulations to Tom McCall, now operations manager at KBUY, Forth Worth, for putting out an excellent newsletter tinged with humor. ... Pat Roberts has flown his father, Walt, to Nashville for Fan Fair. It marks the first time the senior Roberts has been on a plane. ... Capitol is now releasing the old LP of "Young Love" by Sonny James, and the "Great Gospel Singing of The Louvin Brothers." Both go way back. ... NBC's Jim Lowe did an excellent and tasteful job of his "Monitor Country" show on the network. He showed not only a feeling for the music, but an understanding as well.

Anne Murray, one of this century's great gifts to music, keeps monopolizing the Canadian awards. She has won another group of them and it's to her credit that she made the Nashville trip to Fan Fair. She has to be the busiest young lady in the business. ... Scoopie Bruce Harper, country music personality with WMTS, has recorded his own release on the Torino label, called "The Stranger." Scoopie did a number of recordings in the past, and now is back at it. ... Jim Ed Brown joined the broadcast staff of WEEP in Pittsburgh for a day of promotion and then visited the Johnny Bench show the following day. ... The Del Reeves show, with Jamey Ryan and Chase Webster, sets some sort of record each time it goes to the Lee Country Reunion at the Mountain top village in Pennington Gap, Va. With a population of more than 1,000, the show plays to more than 6,000. ... Jerry Clower finally coming out with his third LP this month. It's long awaited. ...

There's more to most country mu-

(Continued on page 31)

Ranwood Inks 88-er J. Smith

NASHVILLE—Pianist Jerry Smith has been signed by Ranwood Records, and has "revived the sound of the old Slew-Foot Five."

His first single for the label has a country standard on one side, an MOR standard on the other, and both are expected to get interplay.

It also is the first session done on Smith's own recording studio at his home in Ashland City near here.

The country side of the record is "Faded Love," while the other side is "Moonlight and Roses." Smith, who plays in his unique style, is joined on the session by such musicians as Dutch McMillan, a real veteran of the music scene here, Jimmy Capps and Buddy Harmon.

Smith has backed nearly every performer in the business on the piano, ranging from Fats Domino to Ernest Tubbs. He has worked the "Grand Ole Opry," and he has done the "American Bandstand" show.

Herman Schwartz!
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BABY IS
STEPPIN'
HIGH!

“TRUE LOVE’S FORGIVING”

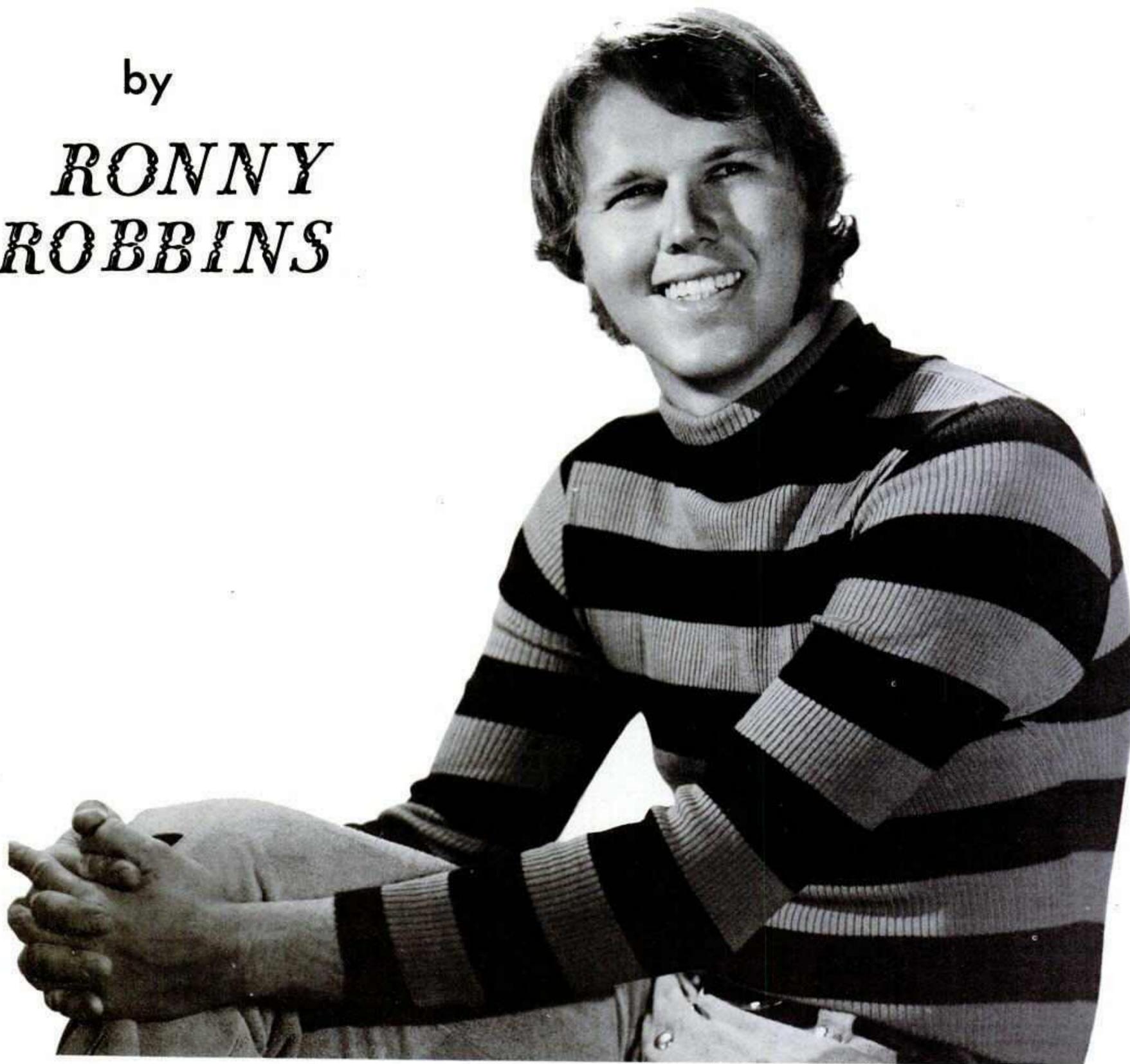
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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★ 3	8	8	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
2	2	13	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
★ 6	6	6	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
4	5	10	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
5	1	10	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★ 10	6	6	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
7	8	9	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
8	4	10	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★ 11	8	8	DANNY'S SONG Anne Murray, Capitol ST 11172
10	7	11	BRENDA Brenda Lee, MCA 305
11	9	13	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
12	13	16	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
13	12	12	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
★ 17	7	7	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
★ 18	6	6	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
16	16	11	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
17	14	14	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
18	19	23	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
19	21	7	MAC DAVIS Columbia KC 32206
20	15	13	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★ 29	5	5	THE BLUE RIDGE RANGERS Fantasy 9415
22	20	13	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
★ 27	3	3	DAISY A DAY Jud Strunk, MGM SL 4898
★ 39	2	2	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
25	22	8	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1-669 (Phonogram)
26	26	5	NEITHER ONE OF US Bob Luman, Epic KE 32191 (Columbia)
27	24	14	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
28	28	25	ROY CLARK LIVE Dot DOS 26005 (Famous)
★ 44	2	2	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
★ 35	3	3	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
31	32	4	A LADY NAMED SMITH Connie Smith, Columbia KC 32185
32	30	13	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
33	31	18	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
34	34	31	CHARLIE MCCOY Monument KZ 31910 (Columbia)
★ 40	3	3	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
36	38	4	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APL1 0040
★ 45	2	2	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
38	36	49	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
39	41	2	IF IT'S ALRIGHT WITH YOU/JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA APD 1-0151
★ 40	1	1	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
41	23	9	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
★ 42	1	1	DON WILLIAMS, VOL. 1 JMI 4004
43	43	22	SONGS OF LOVE Charley Pride, RCA LSP 4837
44	25	11	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
★ 45	1	1	COUNTRY BOY Lester Flatt, RCA APL1-0131

Country Music Closed Circuit Show Success

NEW YORK—The first closed-circuit television of an all-country show geared to a specific market was so successful that another likely will be programmed before the summer is over.

That word came from Herman Spero, head of Shirley Enterprises, the production company which recently put together the first such package directly from the stage of the Grand Ole Opry House.

The show was produced for Home Box Office, a subsidiary of Time, Inc., which operates cable TV in the area into which the show was directed. It has franchises at Allentown and Wilkes-Barre, Pa.

Spero said the show was "well received by subscribers," and he considers it "quite successful." He also mentioned the likelihood of a repeat performance.

Taking part in the first show were Tom T. Hall, Johnny Paycheck, Connie Smith, Bobby Bare, Barbara Mandrell, Johnny Rodriguez and Freddy Weller. They were all booked by Bob Neal.

Spero is best known for his many years as executive producer of "Upbeat," a syndicated pop rock show now off the air.

Nashville Scene

• Continued from page 29

sicians than meets the heart. The Storytellers, the band of Tom T. Hall, have adopted a Foster-Child through the Foster Parents, Inc., in New York. . . . Mr. and Mrs. Harland Deck of Return Music are on a promotional trip to the West Coast, pushing Billy Joe Shaver's new Monument album, and Wynn Stewart's new RCA release. . . . Cinnamon's Guy Shannon headlines the championship rodeo at Branson, Mo., this week. But he'll be performing on stage rather than on the animals. He then returns to Nashville for his first LP. . . . Gary Sargeants has signed a recording contract with Mercury, and Jerry Kennedy has already cut the first session. He's a former bartender who was forced into singing when the regular act didn't show up. It worked out well. . . . "Deadhead Miles," a movie in which Dave Dudley does the sound track, premiered in Nashville, and got good notices. . . .

Ohio Records' Ethel Delaney has come successfully through surgery and is back at work. It was a negative biopsy, to everyone's relief. She also appeared on the Reunion Show at Fan Fair. . . . Eddie Hill, the great disk jockey, MC, and friend of everyone in the industry, has gone to Warm Springs, Ga., for some recuperative treatment. Eddie suffered a stroke some time back, and a letter or two would be appreciated, especially from those he helped long ago. It's the Georgia Physical Therapy Hospital at Warm Springs. . . . Shirl Millette, who is all-man and a great songwriter, is often mistaken (because of his first name) for a lady. All doubts will be dispelled now, though. He has signed to record for Capitol. The rain at Indianapolis played havoc with scheduled promotional appearances there by Jeannie Seely, for Diamond Reo Trucks. . . . Johnny Dollar has signed Thumbs Carlisle to a five-year recording contract. An album will be out almost at once.

FREDDIE'S COMBINED TOP LYRICS AND
A FIRST RATE PERFORMANCE.
WATCH HIM SOAR UP THE CHARTS!

"BORN A FOOL"



Freddie Hart

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ALEX ZANETIS

Published by:
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Two Great New
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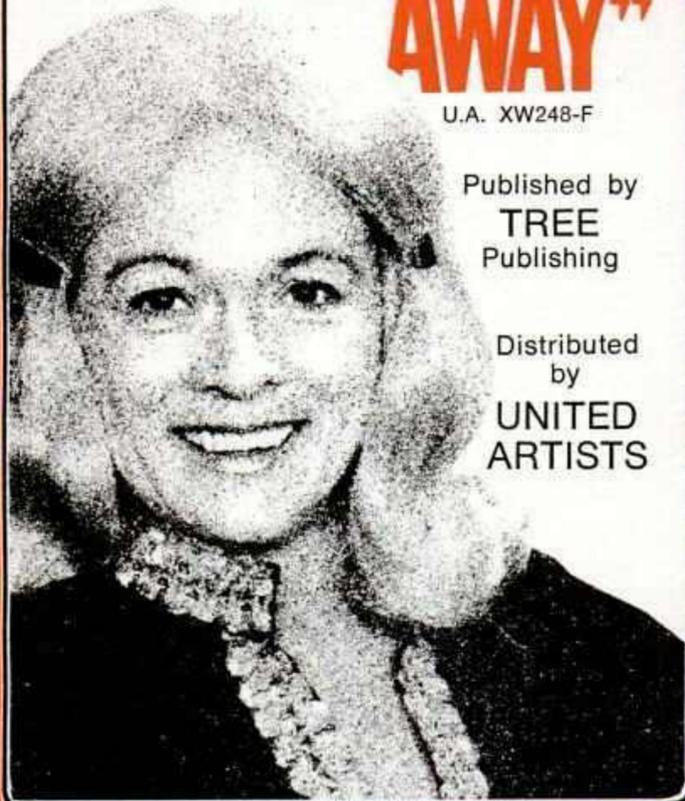
Jean Shepard

"SLIPPING AWAY"

U.A. XW248-F

Published by
TREE
Publishing

Distributed by
UNITED
ARTISTS



Del Reeves

"MM-MM, GOOD"

U.A. XW249-W

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Billboard

Billboard SPECIAL SURVEY for Week Ending 6/16/73

Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★ 2	11	11	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	★ 45	6	6	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)
2	3	12	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapion, BMI)	★ 50	4	4	WE HAD IT ALL Waylon Jennings, RCA 74-0961 (Danor, BMI)
3	1	12	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	40	36	8	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45,303 (PiaRuss, ASCAP)
★ 7	6	6	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi-Gem, BMI)	★ 51	3	3	SHE'S ALL WOMAN David Houston, Epic 5-10995 (Columbia) (Algee, BMI)
5	6	11	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	★ 54	4	4	I CAN FEEL THE LEAVIN' COMING ON Cal Smith, MCA 40061 (Evil Eye, BMI)
★ 8	12	12	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	43	40	10	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SESAC)
★ 9	7	7	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	44	41	8	LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
★ 10	9	9	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	45	48	7	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems-Columbia, BMI)
9	5	13	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	46	46	8	BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
★ 13	11	11	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	★ 58	5	5	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
★ 14	9	9	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45727 (Arc, BMI)	48	39	7	DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
★ 15	10	10	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	★ 59	2	2	WOMAN WITHOUT A HOME Stallor Brothers, Mercury 73392 (Phonogram) (American Cowboy, BMI)
13	4	12	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	50	52	6	RAIN MAKIN' BABY OF MINE Roy Druskey, Mercury 73376 (Blue Crest/Hill & Range, BMI)
★ 19	8	8	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)	51	55	6	CHARLIE Tompa & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
15	11	13	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	52	53	6	30 CALIFORNIA WOMEN Kenny Price, RCA 74-0936 (Sawgrass, BMI)
★ 23	5	5	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)	53	57	5	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac, BMI)
★ 20	7	7	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	54	44	8	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
18	12	14	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	★ 55	2	2	IF SHE JUST HELPS ME GET OVER ME Sonny James, Columbia 4-45871 (Jack, BMI)
★ 19	32	4	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)	56	61	3	AM I THAT EASY TO FORGET Jim Reeves, RCA 74-0963 (4 Star, BMI)
★ 20	24	9	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	57	60	5	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
★ 21	26	8	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)	★ 58	71	2	MR. LOVEMAKER Johnny Paycheck, Epic 5-10999 (Columbia) (Cooper Band, BMI)
22	21	10	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	59	63	3	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
★ 23	29	7	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeth, ASCAP)	60	62	2	A GOOD LOVE IS LIKE A GOOD SONG Bob Luman, Epic 5-10994 (Columbia) (Portino/Auoyelles, BMI)
★ 24	25	9	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	61	49	7	THE LONESOMEST LONESOME Pat Daisy, RCA 74-0932 (Screen-Gems-Columbia, BMI)
25	27	8	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)	62	65	5	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
26	18	11	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)	63	68	5	WORD'S DON'T COME EASY David Frizzell, Capitol 3589 (Screen-Gems-Columbia, BMI)
★ 27	37	4	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)	64	66	6	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
28	28	19	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	65	72	2	SLIPPIN' AWAY Jean Shepard, United Artists 248 (Stallion, BMI)
29	22	12	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	★ 66	4	4	I MISS YOU MOST WHEN YOU'RE HERE Sammi Smith, Mega 615-0109 (Cherry Tree, SESAC)
★ 35	5	5	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Owens, BMI)	67	70	2	LADY Kenny Vernon, Capitol 3590 (Blue Echo, ASCAP)
★ 21	43	3	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	★ 68	1	1	I USED IT ALL ON YOU Nat Stuckey, RCA 74-0973 (Forrest Hills, BMI)
32	34	8	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/Country Road, BMI)	★ 69	1	1	QUEEN OF THE SILVER DOLLAR Doyle Holly, Barnaby 5018 (MGM) (Evil Eye, BMI)
★ 33	38	4	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)	★ 70	1	1	THE GOOD OLD DAYS Buck Owens & Susan Raye, Capitol 3610 (Blue Book, BMI)
★ 34	42	3	TRIP TO HEAVEN Freddie Hart, Capitol 3612 (Blue Book, BMI)	71	75	2	MM-MM- GOOD Del Reeves, United Artists 249 (Tree, BMI)
35	30	9	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)	★ 72	1	1	DRIFT AWAY Narvel Felts, Cinnamon 763 (N.S.S.) (Almo, ASCAP)
★ 36	47	4	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)	73	74	2	WORKING CLASS HERO Tommy Roe, MGM South 7013 (Low-Twi, BMI)
37	17	14	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	★ 74	1	1	I CAN'T BELIEVE IT'S OVER Skeeter Davis, RCA 74-0968 (Ben. Peters, BMI)
				★ 75	1	1	HANK Hank Williams, Jr., MGM 14550 (Tree, BMI)

Country's Big One!

"If She Just Helps Me Get Over You"

COLUMBIA 4-45871

The Southern Gentleman
Sonny James

Published by Jack Music

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Mass Buyer Focus On 'Q,' TV Systems

By BOB KIRSCH

LOS ANGELES—A tremendous emphasis on 4-channel product, from very high-end components to mass priced compact systems in both tape and disk form, is going to be the main attraction at the Consumer Electronics Show according to many of the nation's major audio buyers.

Most buyers for leading chains also feel that with adequate quadrasonic software on the horizon, 4-channel product is finally to be the mass seller it was predicted to be several years ago.

Besides quadrasonic, buyers also see the summer CES showcasing higher quality cassette and 8-track hardware, for the car and home, than in past years, as well as a great deal of interest in video products.

In short, buyers are not looking for the CES to be a particularly exciting show. What they are seeing is a working show with a lot of looking, buying and bargaining to be done.

Federated

"I'm expecting to see a lot of quadrasonic material and a lot of it is going to have CD-4 capability built into the receiver with SQ and

Blank Tape Firms TVC Lines Ready

LOS ANGELES—Five major blank tape firms in this country are currently manufacturing blank videotape, and though the consumer market has not yet opened up, the manufacturers are doing a healthy business in serving the industrial and educational communities and are preparing for the consumer market.

The five firms involved in blank videotape manufacture are Audio Magnetics, Ampex, BASF, 3M Co. and Memorex. All say they are encouraged by increased industrial and educational demands for blank tape in various widths and configurations and while all feel consumer market is in the future (probably by at least several years), they also say they will be ready for it when it arrives.

"We're concentrating only on the industrial and educational markets," said Jim Lantz, national sales manager for Audio Magnetics Corp., here. "At the present time we are producing reel-to-reel tape and video cartridges and we have separate distributing arms for industry and education, the industrial prod-

(Continued on page 57)

Carrying Case Makers See Continuing Boom

By INGRID HANNIGAN

CHICAGO—The sales of tape carrying cases has never been better, insist manufacturers responding to a telephone survey. Paul Hubartt of Amberg, Kankakee, Ill., reported that due to a recent shortage of chipboard, "We just can't produce as many cases as we could sell. If we could get the chipboard, we'd increase production and sales significantly."

The larger cases, holding 24 cartridges or more, sell best. Conservative colors—black, brown, white—are most popular except in the youth market, where almost any wild pattern or color seems to sell. Amberg just introduced a blue denim case. Hubartt said, "It's the same thing the kids are wearing."

Fair Trade Issue Sure To Stir Up CES Talks

By RADCLIFFE JOE

NEW YORK—Fair trade is rapidly developing into one of the most controversial aspects of American business with staunch advocates on both sides of the issue. The opening conferences here this week at CES are certain to find the subject cropping up.

The first panel, "New Dimensions in Distribution," features a manufacturer, a retailer and a rep with Ray Hall, head of the national rep organization, moderating. The second Monday morning panel is, "New Challenges in Retailing" with

(Continued on page 48)

QS modes," said Michael Renne, president of Federated Electronics, Inc.

"Basically what I'm looking for and expect to find," Renne continued, "is a lot of universal product, which means product able to handle everything we know in stereo and quadrasonic. I expect to see quadrasonic product with more power capability than ever and I expect to see more quadrasonic components, such as preamps. I'm going to be looking for more pure high fidelity equipment in 4-channel and a lot of this is going to come from the high-end, so

(Continued on page 50)

Gabbert Rips EIA 'Q Lag'

By CLAUDE HALL

LOS ANGELES—The big cloud hanging over the head of quadrasonic records is radio. . . . or, rather, the lack of radio. Because, to date only matrix quadrasonic has been broadcast to any great extent and even then it's rather speculative whether or not the broadcasts were heard outside of the stores of a few enterprising dealers of hardware who set up equipment displays.

To many, the Federal Communications Commission might seem to be dragging its heels in regards to quadrasonic radio, since it has been sitting on any decision to approve or not approve discrete broadcasting. Actually, however, the FCC had some time ago passed the buck on any quadrasonic broadcasting decision to the Electronics Industries Association, which established a series

Store Display Case Makers Upgrade Units

By EARL PAIGE

CHICAGO—The overpoweringly hardware-slanted Consumer Electronics Show (CES) will have prerecorded tape input at least from the several exhibitors of store display cases with trends being increased capacity, lowered costs via manufacturing breakthroughs and increased international sales. One exhibitor is looking seriously now at TV cartridge cases too.

Other trends include the continuing dominance of 8-track, pro and con views of the "monkey hole" hand hole design, and the continued trend to locked cases of at least some kind, though many dealers are experimenting with open display (see separate story from Dallas). As for business, reports are mixed.

One bullish firm is Creative Store Equipment which will also bow at CES a radically improved concept doubling the display area, said Jerry White, president. He said sales are up 40 percent with much inter-

(Continued on page 46)

Rush CD-4 4-Channel Cartridges

By PHIL GELORMINE

NEW YORK—An increasing number of 4-channel phono cartridges are appearing on the market. Since CD-4 recordings have a higher frequency range than an average stereo record, these premier cartridges are designed to insure maximum 4-channel separation at the lowest possible tracking forces with the highest amount of sound luster.

Pickering has recently introduced the first American-made discrete 4-channel cartridge to be offered commercially. According to a company spokesman, this new product culminates many years of intensive research and development. The cartridge, the UV15-2400Q, is capable of satisfying all the technical and aesthetic requirements for playback of all the material recorded on both discrete and stereo disks. The new cartridge retails at \$124.95 and features, Pickering states, a revolutionary new diamond stylus, designed by the Quadrared Development

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JACK WAYMAN, staff vice president of the Consumer Electronics Show, is flanked by a bevy of beauties. The lush lovelies epitomize the array of attractive hostesses that are on hand to serve visitors and exhibitors to the shows. Unfortunately, however, those lovely legs will be covered up in long frocks this year.

of panels to investigate all aspects of quadrasonic.

And Jim Gabbert, owner of KIOI-FM in San Francisco, the radio station that piloted experimental quadrasonic one-station broadcasts, believes that the EIA committee—the National Quadrasonic Radio Committee—is the one that's dragging its heels. Strangely enough, Gabbert is a member of the committee.

But Gabbert, no heel-dragger himself, was last week involved in "location" tests for quadrasonic broadcasting, experimenting with the various systems and trying to determine if a sound continued to be heard from the direction after broadcast that it had been "placed" prior to broadcast. About 50-60 people are involved in the experiments.

It was KIOI-FM that performed

(Continued on page 52)

Headphones Surging

By ANNE DUSTON

CHICAGO — The electrostatic headphone is receiving new emphasis from manufacturers as "the" audiophile item since the emergence

in the last year of the stereo headphone as a mass market item.

One of the objections to the electrostatic headphone, that it needs a separate DC power supply, has been bypassed in Panasonic's new model EAH-80A, listing at \$79.95. The self-contained headphone uses a macro-molecular electret film which serves the diaphragm. The self-contained feature eliminates the shock hazard present with separate power supplies. It includes a jack adapter, and a 6'-7" coil cord.

An electrostatic headphone capable of working off a one-watt rms output is being introduced by a new firm, Numark, in Edison, N.J., at the June CES. It has a self-powered energizer. The advantage of being able to work from low power receivers as well as high power receivers is that it can be used with any mass market hi-fi equipment, according to chairman-of-the-board Dick Rifkin, and this advantage will bring the electrostatic headphone into the market place, he predicted.

"The electrostatic headphone has had a limited market because of its high price, and because it could only

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What's Inside

- Sally Browne of EIA/CEG Profiled by Mildred Hall
- Tape Situation in England Changing by Paul Robson
- Car and Home Tape Storage Units by Sam Sutherland
- Bootlegging Sets Back Latin Tape by Jim Melanson
- Store Reports by Connie Hershorn, Christopher Ehler

Always on the lookout for new, exciting designs and styles of cases, Recoton, Long Island City, N.Y., sees nothing new for at least the next few months. Peter Wish, vice president, said, "In the course of nine years in the carrying case business, we've tried most everything already."

Recoton released a new 72-cassette capacity case in March. The unit, which is divided in two and features hinged doors, may serve as a case or as a home storage unit. Recoton's distributor accounts requested a larger unit, so the firm complied. It lists for \$29.95.

(Continued on page 56)

Dolby to Boost 8-Track Recorder

By INGRID HANNIGAN

CHICAGO—Manufacturers of tape components agree that the 8-track recorder deck with a Dolby noise suppressor is the "new wave for the future." Although 3M in Minneapolis is the only company currently making this item, most others are planning to introduce the product within the next six months, or as soon as in-depth test marketing finds considerable interest despite the higher price.

The Dolby feature improves sound quality by reducing static background and hissing, motor noise, and eliminating most tape defects!

Part of the reason more manufacturers aren't forging ahead with production of Dolby 8-track recorders is that engineers have improved the quality of heads and tapes in recent years which has reduced static measurably. Dolby already enjoys popularity in home hi-fi systems and cassette tape players.

Consumers would pay between 10 and 20 percent more for an 8-track recorder if it incorporated the Dolby system, reported Stereo City, one of Chicago's leading home entertainment product dealers, but most buyers would not consider a higher price than that.

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CONSUMER EXPERT

Sally Browne Sees Consumerism 2-Way

By MILDRED HALL

WASHINGTON—Sally Browne, recently named Consumer Affairs Coordinator for the EIA's Consumer Electronics Group (CEG), is no coddler of consumers or retailers. She believes that both groups should and do get their fair share of consideration from the manufacturers of home entertainment products, but that communications among the three segments of the marketing triangle could be better.

In an interview she said consumerism is a two-way street. When it comes to new and sophisticated stereo and other electronic equipment, the consumer should take the trouble to learn more about it in order to make an intelligent choice.

(Continued on page 40)

'Q'—Double Inventory Woe; Labels Weigh SQ vs CD-4

By CLAUDE HALL

LOS ANGELES—The industry is, without doubt, facing the vast headache of a double inventory as the world of quadrasonic nears. The fledgling quadrasonic industry, however, may reap a great benefit from the woes of double inventory because, in the long run, the result will be the same as if the entire industry underwent a subtle price increase.

Right now, only RCA Records' Quadradiscs are selling at the same prices as stereo records. Most other labels are charging about a dollar higher suggested list for quadrasonic records.

The record industry has long needed—and deserved—price increases. Surging cost increases in such major factors as paper, studio time, jackets, lithography has been hampering the industry for some while. Just printing of slicks alone have gone up 15 percent in recent months.

Other Costs

Quadrasonic brings on other costs that are additional. For example, mixing. Because sounds must be

spread around a total of 360 degrees rather than just a "sound wall" in front, much more time and care has to be taken in mixdown. Special equipment is required, regardless of whether the system is matrix or discrete.

And, if you're talking about discrete records, a special compound is necessary. It not only costs more, but there's a lot of work and time spent in cleaning up the pressing equipment between cycling a stereo record and cycling quadrasonic and vice versa.

In any case, it's the majority opinion in the industry that quadrasonic records cost more and while the charges may not amount to a \$1 per album, other rising costs inherent in the music industry and the high risk factors of putting out a record, more than offset the dollar per album.

One cost that the industry will obviously have to bear with for a while, for example, is the cost of double inventory.

RCA Records had hoped to avoid a double inventory by selling their discrete CD-4 Quadradiscs at the

same price as stereo, but found that perhaps this very fact was more of a handicap than a boon as dealers stocked their compatible product in special displays and not in regular bins with stereo product, thus, in effect, causing the label to lose sales to stereo customers.

Huge Display

Recently, a survey of one Rush Street Chicago dealer found that CBS Records SQ matrix quadrasonic albums were stocked in a huge display, but none of the RCA Records discrete CD-4 albums were displayed at all.

RCA was closely discussing the possibilities recently of going to a double inventory instead of just releasing compatible quadrasonic versions of individual records.

"There's no question," an RCA Records spokesman said, "but that an educational process is needed at the dealer level to educate him to the fact that Quadradiscs should be stocked at both places—not only under stereo, but under quadrasonic. We had no problem with the recent Elvis Presley albums... it sold more

than a million units even though it was a 2-LP set. But that particular album was generally placed near the cash register because it was such a big seller." The album jacket also pointed out the stereo possibilities of the albums other than the quadrasonic capabilities.

Survey

A survey of 59 key record dealers in the nation in May by Billboard revealed that most customers who were buying quadrasonic albums

didn't even know whether they were buying matrix or discrete quadrasonic—each system plays the other as ordinary stereo. However, 15 percent of the dealers in the Billboard survey said their customers requested discrete albums specifically when they bought quadrasonic, as opposed to only seven percent of the dealers stating that their customers specifically requested matrix product. But, 64 percent of

(Continued on page 38)

CES—Biggest Ever

• Continued from page 3

for quadrasonic in general, buyers will be looking for players with dual capabilities—i.e., that will handle both matrix and discrete.

Probably setting the pace for accessory exhibitors will be the blank tape firms, though their booths will not be quite as lavish as last year. However, a lot of new accessory firms are here, many showing security systems.

There will be a good input of car stereo players with in-dash units, mini 8-tracks, car cassette and quadrasonic as basic themes.

No doubt as basic as any of the developments will be the attempt by hardware firms to maintain some kind of price stability, particularly in the popular price categories, while buyers pour over brochures and wade through exhibit after exhibit trying to find that right combination to fill out their lines.



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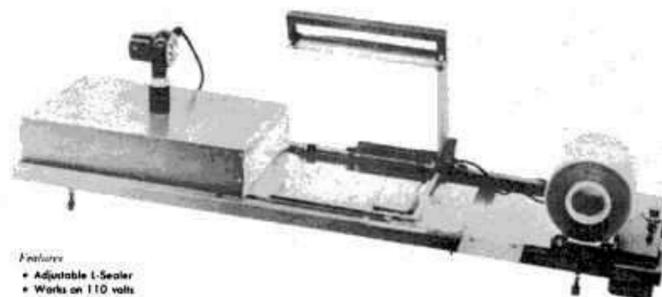
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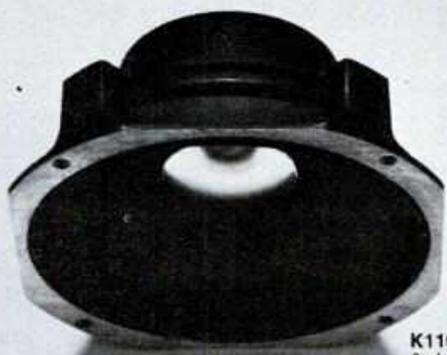
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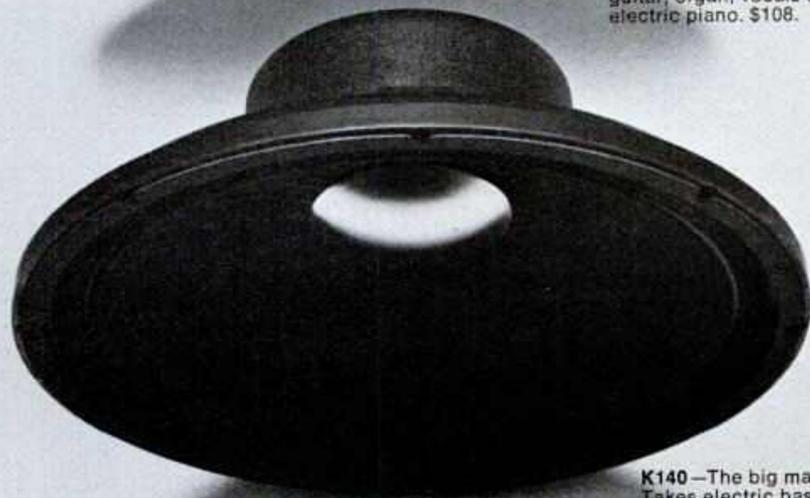
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'Q' Spurs Popular Price Speaker Action

By EARL PAIGE

CHICAGO—Cash registers ringing up speaker sales to a quadrasonic-hungry public is an image executives of big firms such as GE and Zenith have as they edge into the popular priced area more and more, an area once all but taken over by private label. But the JBL's and other more audiophile oriented firms are creating excitement too at this CES, and not to be out-done, car stereo speaker firms are talking about breakthroughs too.

GE has upgraded its line by adding a decorative foam grille and a midrange speaker to its SA 72 (a 3-way with an 8-in. woofer and 3-in. tweeter) that retails for \$79.95 a pair, said Dick Lewis, product manager, audio

systems and components. A second unit, SA 32, at \$64.96 the pair, has an added 3-in. tweeter and new grille, and another model, SA 20, is right in the promotion price fray at \$24.95 a pair.

JBL assistant national sales promotion manager William Robinson, a former dealer for ten years, sees a lot of action in speakers in the \$100-\$150 price point area too, and JBL shot in there in February with the Decade at \$129, in oak, which Robinson said, may be the coming thing in speakers and as precedential as JBL's color foam grilles now seen everywhere.

(Continued on page 51)

Bootleggers Make Large Latin Mart Sales Dent

By JIM MELANSON

NEW YORK—The bootlegging of Latin music 8-track and cassette tapes is continuing to wreak havoc on Latin manufacturers in the U.S. and Puerto Rico, according to a recently conducted survey of Latin labels here. Those interviewed pointed up the bootlegging problem as the major reason as to why Latin tape sales have maintained a low profile in recent years.

Joe Cayre, president of Caytronics Records, estimated that "for one legitimate tape we sell, 25 are bootlegged." He said that tape sales for Caytronics, which is the exclusive distributor of RCA Records and Columbia Records Latin product in the U.S., as well as the parent company for Mericana, Caytronics and Pronto Records, has been small

(Continued on page 60)

'Q'—Double Inventory Woe; Labels Weigh SQ vs CD-4

• *Continued from page 36*

the dealers said they were only stocking quadrasonic in special displays and not also in the regular bins with stereo (both discrete and matrix quadrasonic albums are compatible when played on stereo players and emit stereo sound).

Nearly all factions of quadrasonic are gearing up for educational campaigns. John Mosely, consultant to Sansui, has been touring and giving quadrasonic demonstrations. The WEA Group of labels has an education campaign in the wings.

Refraining

Right now, however, because of the confusion at the dealer level, several record companies are refraining from any commitment to any quadrasonic system, whether matrix or discrete. All of the systems—Sansui, CBS, and CD-4—claim they have several labels standing up about ready to commit. The possibility is

that they all are counting their chickens before they hatch. Because informal surveys with chiefs of manufacturing and/or engineering at some of the labels not yet committed reveal an amazing lack of knowledge of what quadrasonic is really all about and, in many cases, a "don't care" attitude.

But, on the other hand, CBS Records claims to be racking up half a million dollars a month in quadrasonic records and tapes in the U.S. alone, according to Stanley J. Kavan, vice president of planning and diversification. "Abraxas" by Santana has sold more than 60,000 copies in SQ form and many classical albums are selling better in quadrasonic than they are in stereo. Last February, the label did around \$750,000 in quadrasonic records and tapes.

Only Way

CBS feels that its SQ system is the

only way to go, pointing out that no one can broadcast a discrete CD-4 record on the air. Jac Holzman, president of Elektra Records, on the other hand, said the reason he guided the WEA Group of labels to discrete quadrasonic was that he wanted their product in the best system possible.

A major handicap in discrete product right now is the shortage of cutting lathes in the U.S. More cutting lathes are en route to the states though and this bottleneck should be eliminated soon. Another problem right now with discrete is that pressing the records takes more care; some poor pressings are hitting the market on the RCA label. However, a new IC (integrated chip) that will be unveiled soon will greatly rectify this problem; it eliminates any popping noise caused by poor pressing.

Matrix systems, too, are not with-

out their handicaps at the moment and the greatest of all is in the hardware stage. To effectively get even a "sense" of direction from the rear speakers, you've got to have a de-

coder with a logic gain circuit built in. These are just now hitting the market to any great extent and a matrix IC due out soon will give matrix advocates a better chance.

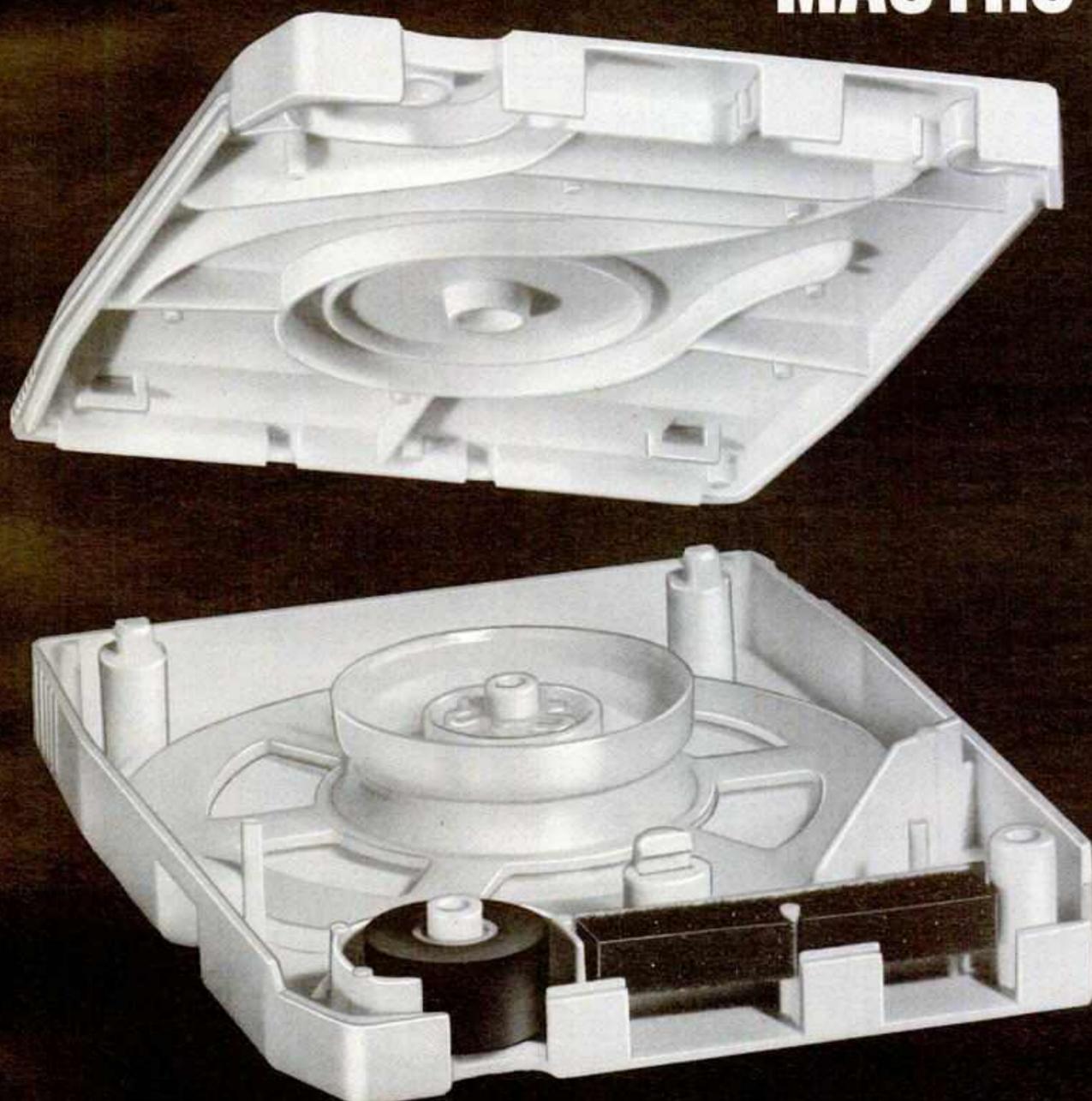
New Interest In Tape Changers

By INGRID HANNIGAN

CHICAGO—Finding a burgeoning need for automatic tape changers in the home entertainment market, manufacturers of both 8-track and cassette music systems are picking up the thread of change by marketing the long-play tape systems.

The most extravagant system currently available is a 20-cassette changer deck introduced in January by Panasonic. Designed primarily for institutional use, the carousel holding 20 cassettes provides 40 hours of continuous music. Although too expensive for wide acceptance in the home market (\$429.95), Panasonic engineers are working on plans for a smaller unit.

(Continued on page 40)



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Blank Tape Manufacturers Pushing Promotion, Merchandising

By BOB KIRSCH

LOS ANGELES—Strong merchandising and promotional programs will be more in evidence than new product from leading West Coast blank tape manufacturers as well as the 3M Co. at this year's Consumer Electronics Show.

While some product will make its debut, the displays will not compare with that of last summer's show when most feel blank tape came into its own as a mass market item. Rather, promotional and merchandising campaigns will center around terms first introduced to the masses last year, such as "chromium dioxide," "cobalt doped" and "low noise, high energy."

Most firms are, however, planning the prominent display booths that made them such an integral part of last year's CES, and many companies will be reaffirming merchandising techniques bowed at the January show.

What are Audio Magnetics, Ampex, 3M, Memorex and Certron planning for the CES?

Audio Magnetics Corp. is one of the firms introducing product, with its Tracs High Energy cassette line. The tapes are low noise, high energy and are available in 45, 60 and 90-minute lengths.

"Last year we bowed Tracs and Tracs Plus and aimed it right at the consumer," said national sales manager Jim Lantz. "This year we will feature Tracs High Energy, which we feel is superior to Tracs Plus because its a hotter tape and offers a somewhat better signal to noise ratio. It is still a universal tape, not requiring a bias switch. Packaging will be designed to fit with the rest of the Tracs family.

"This will give us two high energy lines," Lantz continued, "and we plan to aim the newer one at the audiophile dealer. The tape is not cobalt, but it isn't chromium either."

Audio will also be showing a new package for its Audio Magnetics brand line, a package more attuned to retail display, according to Lantz.

Lantz also pointed out that the firm will offer a co-op ad program to dealers and distributors for the first time. "We feel this is useful and a necessary program," he said.

Ampex Corp. will also offer a new line of low noise, high output cassette product, the 370 series. The series will be available in 42, 60, 90 and 120-minute lengths and will feature ecology-oriented packaging.

Ampex

"The tape comes on a blister card," said national sales manager Shad Helmstetter, "with scenes of sunsets, seashores and other ecological related pictures on the reverse side. We've set wording on the card as 'The Clearest Sound Around.' What we also hope for is strong appeal to the laymen as well as the audiophile and we feel the fact that this is not a chrome tape and does not require a bias switch will help."

The new series will be available in a Philips box and will be marketed in dispenser cartons for display purposes, with 12 cassettes per carton. Also available to dealers will be a point of purchase kit with posters featuring environmental graphics.

Ampex will also offer a new "semi-permanent display," according to Helmstetter. Dubbed the Ampex Tape Center, the unit will hold all configurations of tape as well as accessories. Other features include an organizer bin, drop tray and hooks for carded bagged product. The display is 18 by 64-inches and is a straight floor display.

While there are no new 8-track configurations, the company will be

placing some of these tapes in new cards. Reel-to-reel product will be pushed for its studio quality. The entire tape line will also be empha-

sized, especially the 20 20 + bowed in January. For the first time in a number of years, the blank tape division will have its own booth as op-

posed to sharing with Ampex Stereo Tapes.

The 3M Co. will not introduce any product, but will offer a number of

changes in packaging and several strong promotional campaigns based around product bowed during

(Continued on page 53)

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Booth 510, Consumer Electronics Show

Built-in 'Q' at Japan Show

By HIDEO EGUGHI

TOKYO—Highlight of the Odakyu department store's '73 Audio Show May 25-30 was Onkyo's first public demonstration of its new X series of stereo ensembles

with built-in automatic 4-channel mode switching device.

In Japan, the Osaka-based Toshiba subsidiary is offering the Model X-500 5-piece stereo ensemble at 159,800 yen or about \$605 retail. It comprises an automatic 4-channel stereo receiver, model MSS-5512A single record player with CD-4 cartridge/stylus and a set of 4 speakers. Also a step-up model, the X-700 at 173,800 yen or over \$657 retail, whose front speakers are claimed to have an even better audio frequency range than those of the Model X-500.

The '73 Audio Show was held as the climax of the 2nd FM Festival marking FM Tokyo's 3rd anniversary and featured 6 days of live performances by popular Japanese singers and vocal/instrumental groups. It was the 5th annual audio show to be sponsored by the Odakyu department store which, incidentally, is offering its own brand of blank cassette tapes.

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CES PANELS

CHICAGO—Panels on distribution and retailing open CES's conferences Monday (11) at 9 am at McCormick Place; Tuesday's panels are on TV receivers and TV systems with same starting time; Wednesday's panels also at 9 are on compacts and audio systems and tape equipment. Free continental breakfasts are served each morning at 8:30.

Tape Changers

• Continued from page 38

The Exeter features continuous or selective choice of up to 20 cassettes, automatic reverse for both sides or override, automatic shut-off, and remote control in the 4-track stereo system.

Dick Lovosolo, product manager, reports that sales have been "very encouraging" and that this type of system is "an important breakthrough."

MGA introduced the TD-83 3-PAC 8-track automatic changer tape deck which plays three cartridges consecutively. Listing at \$99.95, the system's three heads allow change-over of cartridges in three seconds. Program controls can be set to skip any program, or repeat automatically.

William Jenner, director of advertising and sales, explains the marketing: "We mailed promotion to all our dealers to coincide with the Winter CES Show. The changer was manufactured originally in limited production—the dealers knew this and ordered right away. We sold out very quickly, and of course, are now ready for the second push."

Jenner sees no need to bring out additional automatic changers, at least not this year. "This model was researched comprehensively in Japan. The engineers and marketing specialists are confident that this is the most "perfect" model, and the reasonable price helps too."

The only addition Jenner feels sure would find even more acceptance in the market is a complete amplifier/record changer/speakers/and automatic tape changer system in one cabinet body. "Selling a system," claims Jenner, "is much easier than selling one component. Such a system would be one of our most popular."

Peter Schwartz of Telex said the firm has recently upgraded its two changers and that sales are now expanding internationally. In fact, rep Bill Piller was in Nairobi, Kenya, and found six Telex changers in an audio shop there.

Telex's models are a deck only at \$249.95 and an amplifier/changer combination at \$299.95. Each accommodates 12 cartridges.

He said Columbia House, the mail order Wing of CBS, sold 400 of the version with an amplifier, as an example of the wide retail audience the unit can appeal to. He claims that 50 percent of the units are being sold overseas.

Toyo is designing an automatic 8-track tape changer, to be introduced early next year. Isoji Sato, sales executive reported, "The sales outlook for this product is so great that we cannot afford to delay any longer in introducing one of our own."

RCA introduced a 5-cartridge automatic tape changer which plays 6½ hours in a single magazine loading. Arnold T. Valenci, director of audio product management, anticipates that "The introduction of RCA's new changer will further stimulate 8-track sales through 1973 and beyond, especially since the 8-track business is running well ahead of total tape product gains."

Dist. Adds Blank Tape

LOS ANGELES—The two-step electronics distributor is beginning to move more heavily into blank tape, according to Frank Vendely, general sales manager for Mallory Distributor Products Co.

"The distributor was extremely heavy in blank tape at one time," Vendely said, "but a few lost sight of the fact that it was a growing business and let it move away. In some cases, they were outsold."

"Now an awful lot of them are getting back in the business. They recognize the huge market that has opened up for blank tape in the past few years and they're selling to a number of areas, including retailers, schools and businesses."

Vendely said his division is en-

couraging their distributors to get back into blank tape. "We offer some promotions," he said, "such as buy a certain amount of batteries and you get a certain amount of tape. Or we have another one where the distributor can buy the tape and receive shirts. For every 72 tapes, they get two shirt gift certificates."

Vendely said the firm's Flip Tape and L and F tape lines are moving extremely well to everyone, with the Voicetape moving especially well to the educational markets."

Mallory has gone to the Philips Box for many of its tapes. The firm markets cobalt doped tape rather than chromium dioxide, and Vendely feels that this has helped more

(Continued on page 61)

Consumerism 2-Way

• Continued from page 36

Having spent some years working with business firms in Chicago, ten years in staff work on Capitol Hill, and recently acting as manager of congressional service for the Council of Better Business Bureaus here in Washington, Mrs. Browne can recite chapter and verse of what she believes are unreasonable types of complaint from consumers. Admittedly a novice in electronic components as yet (she is studying up on it), Mrs. Browne says she has expertise in representing the "average consumer" because she's done a lot of buying herself in her lifetime. She has also listened to citizen complaints about products and services in what EIA terms her "extensive background in consumer affairs, government and business."

It will be her job to research and bring to the attention of the manufacturing member-companies who make up CEG's Consumer Affairs Council, the kind of consumer dissatisfaction they need to know about.

Retailer

As to the retailer, she feels he should play a "more active role" in promoting consumer education in



BROWNE

ing at that time of the real hi-fi hobbyist, who goes ahead on his own and gets all the information he (or she) can.

"I'm talking about the average consumer, male or female." Mrs. Browne refused to make distinctions along the sex line, except to say she felt that most buyers of these products who are housewives "bring along their husbands when they go to spend the money." Like the man, the woman hi-fi hobbyist, housewife or businesswoman or whatever, will study the products and dig out much of her own information before reaching the buying decision.

"The average consumer doesn't know enough about this field—but I am a perfect example of how they can learn." The Consumer Coordinator said she has learned a lot from the consumer information materials in the comparatively short time she has been with EIA. "If I can learn it, anyone can."

Mrs. Browne, naturally enough, had the highest praise for the easy-to-understand items put out by the association in collaboration with the Council of Better Business Bureaus.

These include "Tips on Tape Recorders and Players," "Tips on Television Sets," and "Safety Tips" on the location, operation and repair of electronic home equipment items. She would like to see all retailers well stocked with them and free handouts available to the consumer in a good location in the store.

It would cost the retailer something to obtain these leaflets in bulk, she said, but she feels the easy-to-understand tips would promote the consumer's interest and result in more and better sales for both the retailer and his supplier, the manufacturer.

Warranties

Consumers should be advised to read their warranties, too, she believes. A recent study of some 18 cases of consumer complaint by the Consumer Affairs Council of CEG turned up several, she said, who mistakenly felt their expired warranty should have covered a repair job. Others felt that a five or six year old set, long out of warranty, should function like new. Some complaints arise out of the fact that consumers will go for a cheaper job with a poorly trained service man, and in some cases the problem is simply that in the consumer's particular area, there is a dearth of really good service men—a lack the EIA has been hard at work to rectify, she said.

The retailer could help by making information available to all customers; by making a distinction between the average consumer and the one who is an expert or hobbyist; by making sure the consumer understands what a warranty covers, and by telling them how to go about getting good service.

Asked about the retailer complaint that manufacturers do not do enough educating of the consumer in their advertising, but leave it all to the store clerk at the point of sale, Mrs. Browne came on strong with the defense of the EIA manufacturers, particularly those members closely concerned with the CEG consumer affairs council. "EIA is constantly trying to learn and improve on consumer relations," she said.

She said the manufacturers (and their association) are "always looking at the retail end of things, checking on their own customers, and on the consumers shopping in the stores. But there is no way the manufacturer can, or should, insist that the retailer follow this course of action or that, in the selling of the product. There is a fine legal line there," said Mrs. Browne, proving that she is something of a lawyer after all. "The manufacturer can only suggest to the retailers ways they think might be helpful."



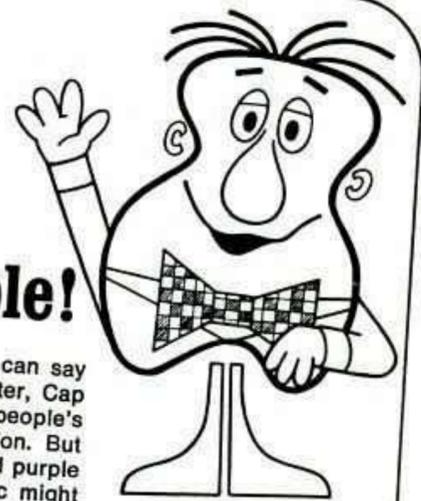
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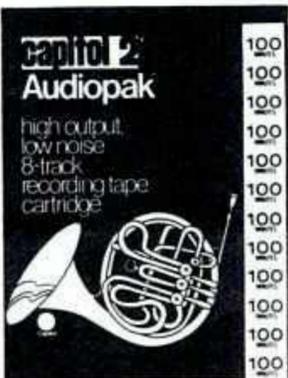
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Eastern Blank Tape Co.s Stress Coatings, Packaging

By RADCLIFFE JOE

NEW YORK—In what is believed to be the first time since the inception of the Consumer Electronics Shows, Norelco (The North American Philips Corp.) will not be showing either blank tape or equipment.

The decision to stay out of the show is based on extensive technological and market reassessment, and far-reaching internal reorganization currently being carried on within the company, according to Norelco officials.

However, despite Norelco's absence from McCormick Place, the blank tape industry will, as usual have overwhelming representation from across the nation and Japan.

As usual, major emphasis will be placed on new formulations, and innovative packaging. Maxell, for instance, which recently disclosed that it had been experimenting with a wide range of new formulations ranging from cobalt and chromium to nickel and cadmium, will be at the show with its upgraded versions of Ultra Dynamic (UD) and Low

Noise (LN) series of blank cassettes, 8-track and open reel tapes.

These stepped up lines will feature such innovations as (1) non-abrasive head cleaning materials in the leader tapes; (2) arrow indicators that show the direction of the tape travel; (3) a five second cueing line that indicates the starting point for exactly five seconds from the start of the cassette to the time the oxide surface engages the head; (4) the letter A or B on the leader tape which indicates the side of the cassette that is ready for play; (5) a precision aligned pressure pad bonded into a pan-shaped retainer.

According to Tadao Okada executive vice president of Maxell, the new pressure pad construction assures alignment throughout the life of the cassette.

The lines' housings have also been changed and, according to Okada, an entirely new, high precision plastic resin case is being used, to insure mechanical performance characteristics previously unattainable in audio cassettes.

Maxell will also be placing emphasis at the show, on its in-depth slide presentation, developed as part of its expanded dealer program. The program, along with several new displays and other merchandising aids, will be offered to a broad group of dealers.

Preferred Sounds, Inc., which has enjoyed remarkable success with its own brand of cassettes and 8-track cartridges, will also place much emphasis on its displays. The firm's new line of educational cassettes will also be highlighted at the show.

The line is designated the "Communicator Series," and is available in lengths of C-10, 20, 30, 40, 60, 90 and 120 minutes, packaged in standard Philips boxes.

Also being shown at C.E.S. is a new cassette tote box designed to store up to six cassettes. The box constructed of high polystyrene plastic. The box is, according to Larry London, Preferred Sounds vice president, sales, an ideal way to inexpensively organize, store and carry tapes.

The unit, which, according to London, is ideal for beach travel, or use in shopping bags or shoulder pouches, is being offered to retailers ready packed with two C-60 or C-90 all-purpose Longines Symphonette cassettes.

The whole thing is being made available in an attractive fold-down shipper-merchandise loader with what London calls the three-in-one.

Nino Bruno, president of Preferred Sounds, said the displays to be seen at the show are among the best in the business. These include the Super Marketer, designed for what Bruno calls high margin super-market selling. The unit is prepackaged in a shipper merchandise loader that converts into an eye-catching display that holds up to 96 blister-packed blank cassette on large cards to prevent theft.

A companion piece to the Super Marketer is a smaller space saving display designed for use in compact display areas. It holds 36 C-60 blister-packed blank cassettes.

Other displays include the origi-

nal Wheeler Dealer which can be filled with 144 All Purpose C-60 or C-90 tapes, 48 Voice C-60, 24 Voice C-90, 48 Music C-60 and 24 Music C-90, as well as 96 8-track blanks, in a combination of 40 and 80 minute lengths.

BASF

BASF will be taking its recently developed slide presentation and tape book to the show in its continuing policy of educating its dealers. The firm's recently released "Headmaster" A/V cassette series, and special jam-proof mechanism in its cassettes will also be emphasized.

According to Gerry Berberian, marketing manager for the audio products division of BASF Systems, Inc., the slide presentation tells about BASF in general and BASF blank tape products in particular.

The 126-page tape book was compiled by BASF's Heinz Ritter, and is titled, "Tape Questions—Tape Answers." It is a comprehensive document that tries to cover the entire spectrum of the blank tape industry, from selecting the right tape, editing, splicing, and even the exchange of recorded cassettes.

BASF will also be displaying the new graphics on its 8-track cartridges. The new graphics utilize colors that are bolder and more eye-catching.

BASF will, for the first time at the CES show, display stepped-up versions of the three cassette recorder/players now in the firm's hardware catalog. The stepped-up models will all feature automatic bias switches to facilitate the use of BASF's highly touted chromium dioxide cassettes.

The Massachusetts firm has also scheduled two high-end cassette decks for release at the show. One will feature the Philips Noise Reduction System, and the other will be Dolbyized.

Two major attractions at the Columbia Magnetics Booth at the Show will be the new Columbia 100-minute blank 8-track cartridge, and the new collapsible hub that reportedly eliminates tape tension that leads to binding in cartridge.

TV Tape

Also planned for introduction at the show is a line of blank loaded videocassettes for use with the Sony U-Matic videocassette system, and a library-book type storage case filled with three-budget-priced Soundcraft cassettes at a suggested list price of \$1.49.

Other innovations scheduled for release at the CES include a countertop display designed especially for small mama and papa shops with a limited amount of display space.

The mini-display which holds eight each of all Columbia cassette configurations, plus eight head cleaners, occupies a mere 18 inches of counter space.

There will also be a slightly larger companion piece which will hold 24 each of all, Columbia cassette configurations, or eight each of all 8-track configurations.

CBS

The Columbia Magnetics new cartridge mechanism, according to Ted Cohen, manager of consumer sales for the company, is designated Mark 2, and represents the culmination of many years of research by CBS Laboratories.

Columbia technicians are calling it a "fail-safe" device, and reveal that it was designed with an innovative three-point suspension system to extend overall cartridge life. The firm has used Delran, a self-lubricating material at the most critical points of wear in the cartridge; i.e.,

(Continued on page 59)

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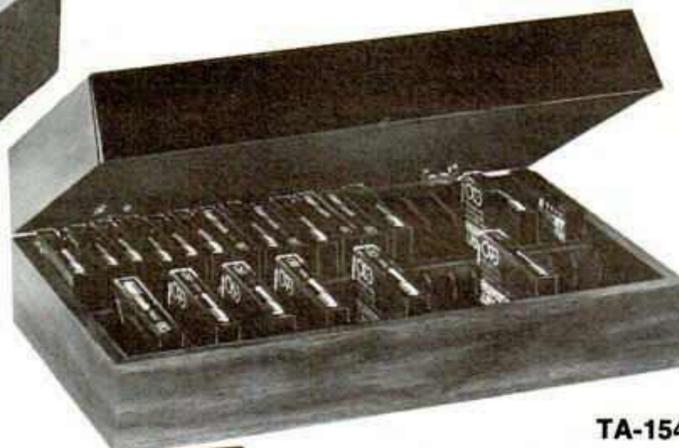
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Perspective: CES Lacks Hoopla; More Realistic

By BOB KIRSCH

LOS ANGELES—For the first time in several years, manufacturers and buyers are heading into the Consumer Electronics Show feeling there will be plenty of available and salable merchandise without a major spotlight focus on any one item.

Since 1970, the Summer CES has been dominated for the most part each year by a few product categories. In 1970, when the show was still in New York and 4-channel was the latest development, nobody could walk down an aisle without being blasted by quadrasonic demonstrations or announcements of an upcoming demonstration. The only problem was that little merchandise was actually ready, what was ready was either low-end or high-end and the consumer had no real conception of the configuration.

That same year, the first videotape units were displayed and demonstrated. Again, these units caused much talk and excitement, but nothing really came from it all. What the buyer walked away with from the 1970 show was his usual bag of goods and little of the new material, though some firms, such as Sam Goody, Federated, Korvettes and Lafayette latched onto quadrasonic and became pioneer promoters.

In 1971, when the CES moved to Chicago, quadrasonic and to some extent video units again dominated the space. Again, however, the consumer did not know the difference between the various matrix systems and discrete quadrasonic (nor did many dealers) and it did not make a great deal of difference since the appropriate software available was minimal. The quadrasonic demonstrations were not quite so blatant as the previous year, but they were still dominant.

Audio Show

If one important trend was to emerge from that show, it was the turning of the CES into almost a tape and audio show as opposed to the heavily oriented television and radio show it had been in its first three years. Audio and tape equipment and accessories for such equipment dominated many booths, and firms never heavily involved in these products before began to get their feet wet.

Tape and audio products held their own last year, and the usual assortment of 4-channel material was seen (and heard). Again, however, the consumer was not quite ready to face the matrix and discrete question, the best equipment was not really in a mass market range and as fall rolled around, 4-channel again failed to make its predicted major move.

It was last year that the blank tape manufacturers and suppliers stood out. For the most part they arrived with the most elaborate booths, the largest displays and the most new products. For the first time, the words "chromium dioxide," "cobalt doped" and "high energy-low noise" began to be heard as common industry terms. The tape people moved into the mass market and blank tape became one of the more important products to emerge from the show.

This year, however, for the first time in the past four shows, spread in both product and attention seems to be on a much more realistic level. The key items are much the same—stereo and quadrasonic compacts and components, video displays, more tape products and a wide array of blank tape—but the hoopla that has previously surrounded at least one configuration will apparently be missing.

In quadrasonic, discrete software
JUNE 16, 1973, BILLBOARD

in disk format became a viable reality for the first time this year. Matrix disks have been readily available for some time. The consumer is seem-

ingly more familiar with the configuration if one is to judge from the sales figures of several leading chains and the dealer is somewhat

more familiar. Four-channel has received much coverage in the consumer as well as trade press. A number of high-end quadra-

sonic components are going to bow this year, and a large number of these are going to be "universal," in-
(Continued on page 61)

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Dolby to Boost 8-track Recorder

• Continued from page 36

Aiwa International, here, will show a new Dolby recording deck with amplifier at the CES Show. No list price is available at present, since manufacture will not begin for several months! Expecting heavy competition from other manufacturers, Aiwa will continue to develop other Dolby models and a quadrasonic recorder by early next year.

James Deziekowski of Lloyds in East Paterson, N.J., commented, "Dolby opened up the market for 8-tracks and cassettes. Now the quality of sound reproduction usually associated with open-reel tapes is possible in 8-tracks and cassettes."

Lloyds will develop a Dolby recorder but not as long as its 8-track recorder listing at \$129.95 continues to achieve strong sales. The unit features slide controls, dual level meters, automatic program selectors,

automatic stop, pause, and fast forward. Deziekowski compared the automatic program selector feature to "the type of service people are used to getting from automatic record changers. The consumer will demand this soon."

Most prices fall in the \$119.95 to \$170 category for 8-track recording decks, with Panasonic slightly less at \$99.95. The Model RS805, to be introduced at the CES Show, has all standard features. Panasonic's representative emphasized that by next year, the Dolby recorder will be on the market. A quadrasonic 8-track recorder will follow soon after.

Boman Astrosonics, Downey, Calif., one of the first makers of 8-track recorders, discontinued production several years ago due to poor consumer demand. Boman and Zenith, headquartering here, expect to incorporate the Dolby recorder

and possibly quadrasonic recorder by the end of the year. Zenith's recorder sells for \$119.95, featuring most convenience controls.

Rebirth

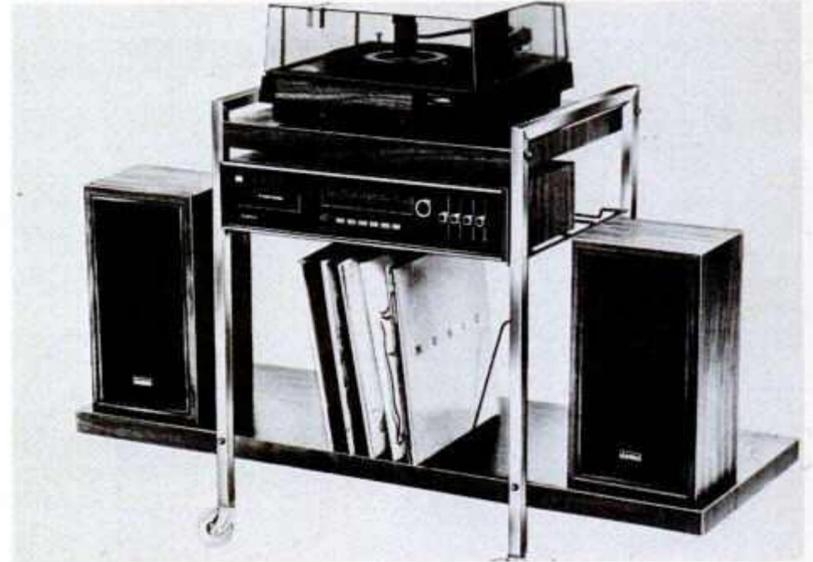
Telex, Minneapolis, made a prototype of a recording deck which it exhibited at a CES Show four years ago. Peter Schwartz, vice president, said, "We're still holding it back for the 'right time.' I guess the right time is almost here. To keep competing, we will re-release the unit before too long." The firm introduced a \$169.95 model last winter which was subsequently racked. Schwartz said, "The public was not prepared to spend that amount of money on a quality product; they wanted to get by on less expensive equipment. We had to take the deck off the market because it just didn't sell."

Dealers commented that Sony, JVC, Wollensak, and Pioneer all make good quality 8-track recorders, and these and previously mentioned units are holding their own in sales.

A component system for recording is purchased most often; compacts are not recommended by Stereo City, Shari Smith, manager of one store said, "If one part of a compact breaks down, the entire unit is out of commission. That's why we push components for recording purposes."

Quadrasonic systems are, for the most part, ignored by shoppers at Stereo City who expected greater interest. "It's the medium of the future, and as soon as manufacturers agree on a universal disk, sales will increase 100 percent."

New Products



SOUND CHOICE package from MGA includes SM-80 8-track stereo tape player with AM/FM/FM stereo tuner amplifier and speaker system, ST-123 automatic record changer, and XKH-26 stand with three tiers. Package lists for \$199.95.



STANWICH, Model SE-3050, is new Panasonic system with built-in stereo cassette tape recorder, FM/AM/FM stereo radio, and changer in one solid-state unit.



MIDLAND's new system, No. 19-822, includes AM/FM/MPX receiver with built-in 8-track recorder/player, BSR changer module, 6-way speaker in wood cabinet, stereo headset with volume control, and stand. Retail is \$399.95.



ELECTROHOME introduced the SQR4201 4-channel matrix stereo system, with speakers, Dual turntable, and plexiglass dust cover. System retails for \$599.95.



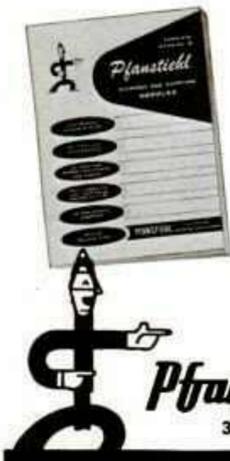
COMPACT system, retailing for \$159.95, features 8-track player and automatic changer, speakers, vinyl covered cabinet. Arvin also includes headphones with system.



TELEX TXC 1100 component system has 120 watt IPP AM/FM stereo receiver with 8-track tape player and 4-speed Garrard turntable. With suggested list of \$230, system includes hinged dust cover, tape storage, and two air-suspension speakers.



MODEL EB 6525 AM-FM FM STEREO 8 TRACK PLAYE STAR GAZER 8-track multiplex sound system by Electro Brand is mounted on white plastic swivel base. Tape player, 8-track, has automatic program selection; also included are receiver speakers, and stereo headphones.



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Yen Revaluation Seen As Factor Holding Up New CES Hardware Introductions

LOS ANGELES—Buyers and dealers shopping the aisles at this year's Consumer Electronics Show should not be surprised if the quantity of new product in the various lines is somewhat smaller than in past years.

Many consumer electronic manufacturers and distributors, particularly the distributors, are showing less new product than at recent shows with devaluation of the yen being the primary reason.

The lessening of introductions is likely to have its greatest effect on established product, such as car stereo equipment, cassette units and stereo equipment. Genuine innovations, such as quadrasonic product with "universal" capability, will still be seen in quantity. But adding a knob or a button for cosmetic reasons alone is going to be far less prevalent than ever before.

There are other points, of course, besides devaluation which are helping to cut back on introductions. One point is that many manufacturers have spent several years building up product lines the public can identify with and want to keep these lines as they are for a while. Product and line identification are the key words here. Another point is that several leading manufacturers admit to being back-ordered on key merchandise and don't want to bow material until existing orders can be filled.

The plain fact is, however, that devaluation is causing most of the problems. What effect has the change in the world money situation had?

The group most likely to cut back somewhat on introductions are the distributors of Japanese product under an American name, the quasi-manufacturers to use another term. The price of components needed for consumer electronics has risen steadily over the past several years. The price of labor has gone up between 15 and 20 percent over the past year. There is also the increasingly strong possibility of import restrictions.

Bearing these factors in mind, the first item to be cut from most introduction schedules would be the "loss leader." Using car stereo as an example, it is now virtually impossible for a manufacturer to pick up an 8-track deck from a Japanese firm at the wholesale price of \$19.95, the traditional "under-\$20 tag—and pass it on to the American consumer at \$29.95—the traditional under-\$30 tag." The term "loss leader" has, in fact, become somewhat of a misnomer.

As one manufacturer put it, "We just can't pick up the really low price item anymore and offer it at a bargain or introduction price to the consumer. So we'll pass on that and go to the higher priced goods."

Many Japanese manufacturers are recognizing the increasing "threat" of rising costs and are now making product or preparing to make product in this country as well as in Japan. Sony, Superscope, TEAC, Danyo and Panasonic are already involved in this type of project.

What all of this boils down to is that most distributors and many manufacturers are going to be more careful in introducing product than they have in the past.

Virtually everyone involved in the tape and/or audio field will be bowing some sort of 8-track quad-

rasonic equipment this year, but this is generally recognized as a true innovation.

It is also true that the slowdown in new products is not a crisis for the industry.

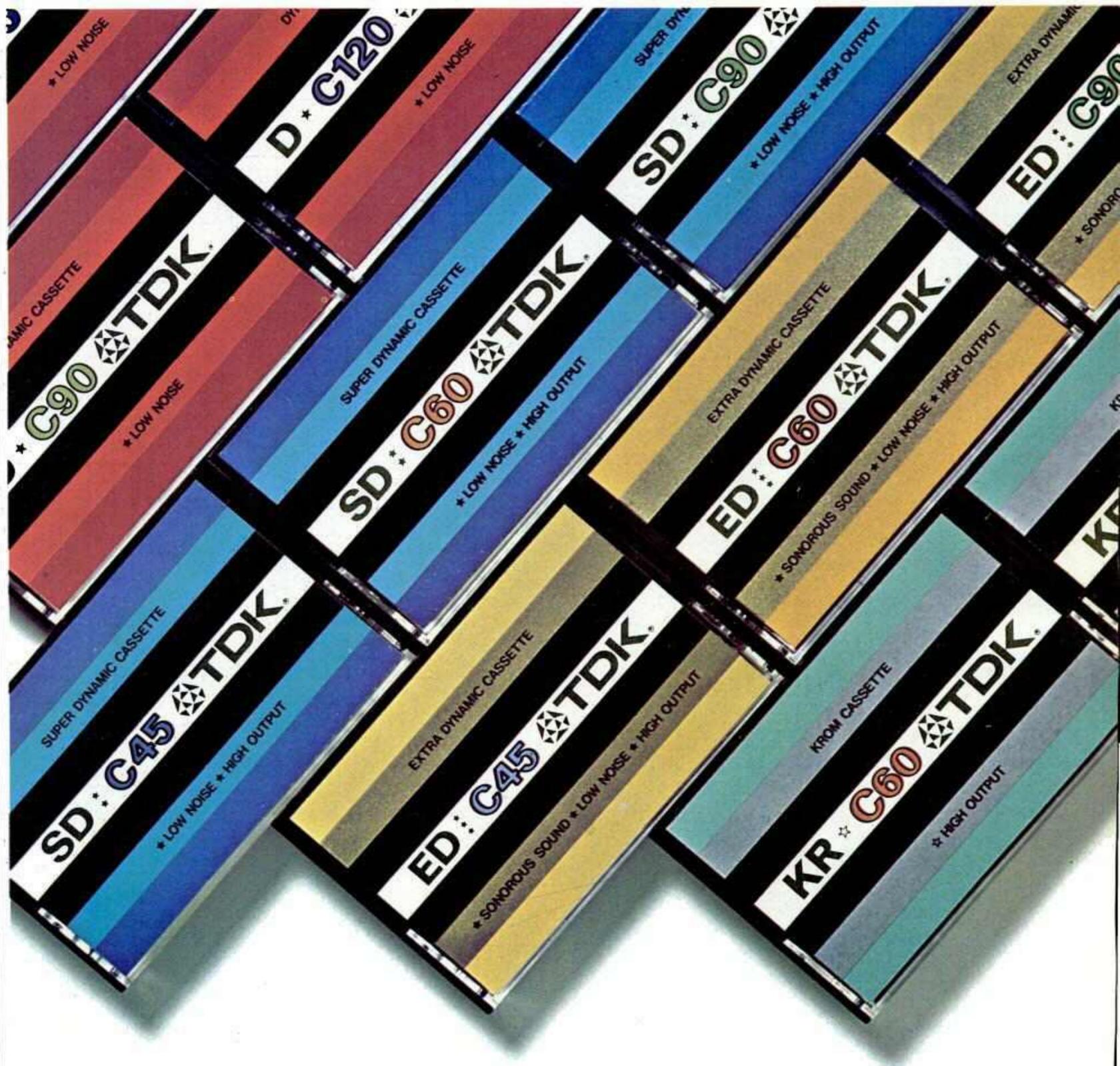
By BOB KIRSCH

Besides devaluation, it is important to note that many sources feel the consumer is no longer looking

for the extra button or the added chrome strip. They are looking for more quality and are willing to pay for it. For this reason, the so-called "loss leader" has become a less important factor in the industry, with

many consumers preferring to start with quality merchandise.

In any case, the new products at this year's show are likely to be slimmer in quantity but higher in quality than at any other time.



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Marketers of Storage Tape Cases See Continuing Boom

By SAM SUTHERLAND

Fayetteville, N.C., noted, "There's always going to be an increase in auto units and accessories. But the home market is definitely growing." In exploring that growth, Wright added that case makers, like the equipment manufacturers, were eager to reach that home tape market because the amount of time spent in the car represents a limited period of consumption. The "other 90 per cent" of the tape buyer's time is a new goal, and one which, Wright continued, augurs well for case makers.

Equally important, he noted, was

the broadening of the market beyond the prime youth market. Home storage units would be vital in sales to younger teen and older adult consumers who used tape machines at home.

Al Alexander, sales manager for Le-Bo Products Co., Woodside, N.Y., viewed the increase in home tape units as further sparked by the development of home/car tape units designed to provide additional security by permitting the user to remove the unit from his car and use the machine at home.

For the case manufacturer and designer, Alexander asserted, home units also offer a much wider variety of styles. "There's more room to expand a product line into," he commented. "Travelling cases only offer certain basic designs, but home storage units vary widely in size, finish and design." Also posing a challenge to designers are the demands of home tape users who are likely to be far more critical of finish and design in home units and tape storage cases, which, Alexander noted, must blend in with decor.

Home Market

At Peerless-Vidtronic Corp., Bloomfield, N.J., Jerry Geller, vice president, sales, was among the most enthusiastic case makers in assessing

the growth of the home market, which, Geller stated, would emerge as the single most significant market for the case manufacturer. In responding to less optimistic manufacturers, who can point to sales figures which still support the auto machine installations, Geller noted that other "music formats" had all increasingly focused on the consumer at home. The growth of radio and sophisticated FM receivers, as well as the increase in home leisure time, suggest that more home units will indeed be purchased.

Consequently, Geller noted, Peerless is expanding its product line in anticipation of those increases, with several new designs being unveiled this week at CES, and more to follow in July. A "Fold-Away" design is being marketed to hit both consumer and software retailer by offering a collapsible storage unit that saves in shipping costs and helps the consumer who wants to store the unit. Other Peerless bids for home storage popularity include another refinement of the lazy-Susan cassette unit, with brown alligator finish offered as an alternative to black plastic and walnut grain units already on the market.

Mike Wright at Custom Case also
(Continued on page 59)

turers are tied, will merely grow at the same steady pace.

Still others, however, have detected several key trends in consumer buying patterns, chief among them being an accelerated shift in tape machine sales from portable and auto units to more expensive home installations. Also cited by several manufacturers was an increase in blank cassette and cartridge sales, related to the increase in home units and underscoring the increase in home tape libraries.

Mike Wright, sales manager for Custom Case Manufacturing Co.,

NEW YORK—The tape storage case industry will be very much in evidence at this year's CES show, with participating manufacturers again vying for a market which continues to shift with the growth of cassette machines and blank cassette sales and the continuing development of the home tape market.

Case makers contacted prior to the show ranged from conservative to enthusiastic in discussing their views of the market today. Some firms felt that the case industry, like the tape hardware and software industries to which case manufac-

Display Case Makers Upgrade Units

• Continued from page 35

national interest and that a 20,000 square foot manufacturing plant addition is underway.

Dibo Dist. chief Bob Simonson is among those talking about lowering prices. He has put in joiners and

planers and is working with seven local mills to buy unfinished pine (a difference of 15-cents as opposed to 60-cents a board foot for finished). Simonson said he is receiving inquiries from England and can ship cases by air for 43-cents a pound in quantities.

Dibo has three units (48-cap., \$23.50; 90-cap., \$32.50 and 144-cap., \$37.50). The latter weighs 33 pounds.

Several manufacturers are staying with proven models and making slight modifications. Genco, for example, still offers its modular case with conveyor belt but offers three free standing units in 500-cap., 170-cap. and 120-cap. The firm does a lot of custom designing.

Roger House said Cesco has made considerable improvement in its swinger model stepping up capacity from 120 for 8-track to 280 and increasing cassette capacity from 144 to 360, by extending the design to 25 rows and utilizing the bottom for display too. He pointed out that the unit is strictly front load now and was one of several saying cassettes were slow.

Pick-A-Tape is pushing what it claims is the only wire type case of its kind, a model holding 75 cartridges with easy lock and open back for \$19.95. It is virtually maintenance free. The unit will be here at CES.

Quality Display has two models with 108 250 capacities and will also show here. The 108-cap. sells for \$32.95.

Bruch Dych of Design Fabrications was among those reporting sluggish business. His firm has three models ranging from 300-cap. at \$130 to 75-cap. at \$45.

New Holder

White said CSE's new concept is a clear holder that accommodates eight cartridges instead of four facing out in the normal way. These holders are like book pages and customers leaf through. The firm will also bow its 'Spin-A-Tape' unit in three sizes, which stands 54-in. tall and is 20-in. square.

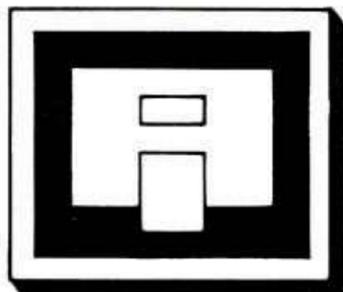
CSE is also allowing dealers who have purchased older models to buy the new clear plastic W2-40 holders on a trade-in basis. The former holder accommodated either 8-track or cassette and forced a design that put the 8-track on edge.

White said the new Spin-A-Tape units will have 80-cap. with combo 8-track/cassette holders at \$119.95 show price; 128-cap. 8-track only at \$129.95; and 258-cap., again no cassette, at \$175.63.

CSE now has 14 models and is selling in South Africa, France, England and South America, shipping completed cases by air. The exception is Canada where components are sent and then assembled.

Commenting on the so-called monkey hole concept, he said, "I suppose we should give some credit to it because it made us look for something better." CES kids in its advertisements with the phrase, "Don't monkey around with tapes."

He said lack of standardization is holding up TVC case design, but that CSE is looking into this.



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Roundup: Prerecorded Tape Mart Changing In England

By PAUL ROBSON

EDITOR'S NOTE: The prerecorded tape industry in England is undergoing dramatic changes. Many labels were caught ill-prepared for the surge in sales. Meanwhile, attempts to market tapes in non-traditional shops (garages, so on) have come under re-evaluation by at least one major company. At the same time, as this roundup shows, there is debate over promotion of tape by business groups.

LONDON—Polydor is to stop supplying independent tape wholesalers and concentrate on building up cassette and cartridge sales through the established record retail trade. In a letter sent out to the firm's seven regional tape wholesalers—the lucky two to escape are Symphola in Northern Ireland and Record Merchandisers—Polydor said it regretted that it will no longer be able to offer them preferential terms although if they wished to, they could continue the normal margins.

Low profitability, shortage of capacity and the desire for more control by the company over tape sales and marketing and to make better use of Polydor's own tape sales force were the reasons given for the move.

John Fruin, Polydor managing director, explained "The supply situation on tape is still unsatisfactory—about 80-85 per cent completion is all we can manage compared to 95 per cent on disks. The way sales are building, the completion rate is likely to go down, so therefore we have decided to de-emphasize our sales efforts towards non-record outlets and concentrate on building within the traditional side of the business, where our tape salesmen have not been doing enough merchandising through trying to cover too many outlets."

Fruin added: "We will look again at the non-record outlets situation in a year's time."

Polydor's involvement with tape wholesalers has been remarkably brief. The company was the last of the majors to become totally involved in tape, mainly as a result of its delay in moving into the 8-track cartridge market. Coinciding with the introduction of its tape sales force in January, it made arrangements with the seven wholesalers.

The arrangements were, however, of a short-term nature of not more than six months, according to Fruin, while Polydor decided on its future course of action.

"Since then," he said, "we have reached the position of being able to sell more tape than we can produce and it seemed silly to supply two areas inefficiently by our standards. I would rather concentrate on one and it is logical to concentrate on the traditional dealer."

Coinciding with its withdrawal of supplies to wholesalers, Polydor is revamping its arrangements on tape with the firm's Sound Seller dealers and from July 1 will be utilizing some of the margin saved by cutting out the middlemen to give better discounts to Sound Seller shops.

Although Polydor's decision will raise many eyebrows in the retail trade and anger wholesalers, it won't really surprise other record and tape companies.

Re-evaluate

Production difficulties and the best use to which the company's tape sales force can be put may be the two main official reasons given by Polydor but the move cannot be divorced from a growing concern throughout the industry of how best to supply non-record outlets and indeed whether many of the hi-fi, garage motor accessory and photographic

tape accounts are worth bothering with.

Meanwhile, there are signs of a split developing within the British Recorded Tape Development Com-

mittee over the Committee's plan to hold a National Tape Week next year. The BRTDC has been kicking around the idea of a Tape Week—a national generic promotion for the

cassette and cartridge systems—for over a year but during the past couple of months, a considerable amount of work has been done on

the project by some members of the Committee.

It is proposed that the week will be sponsored and financed by the

(Continued on page 61)

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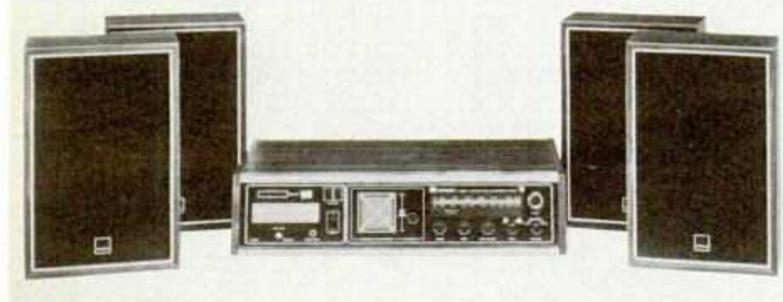
TELEX continues to push its 48-H automatic changer with built-in amplifier at \$229.95 and has another deck only unit at \$249.95.



STILL ANOTHER unit for enhancing stereo is this BSR SD-40 decoder for regular stereo recordings as well as FM stereo and discrete 8-track tapes. Suggested list is \$189.95.



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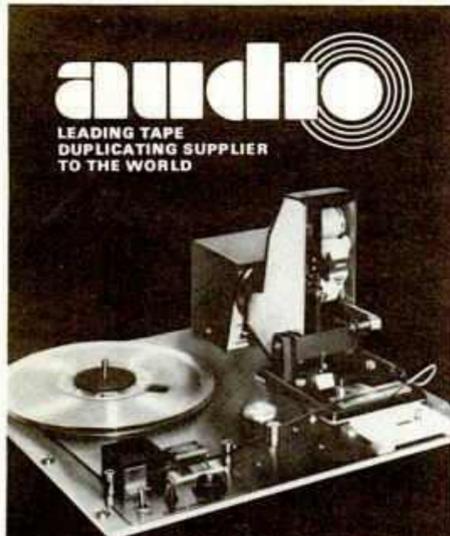
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Rep Rap

By EARL PAIGE and ANNE DUSTON

"Operation STEP" (Show Travel for Electronic People) is underway at the **Electronics Representatives Association (ERA)** "Comm Center" here at Consumer Electronics Show (CES) this week at McCormick Place. Styled for West Coast delegates, the program saves about \$100 on travel, according to **Ray Hall**, ERA executive director. ERA's Comm Center is set up to facilitate communications between manufacturers and reps. Other CES activities

for ERA include its participation in the opening business panel Monday (11) with Hall moderating, a first for ERA, and a planning session for ERA's '73-'74 activities set for Wednesday (13) at the Sheraton-Blackstone Hotel. ERA is located at 233 E. Erie, Chicago 60611. Since he is Chicago based, rep **Robert F. Young**, 1874 Stockton Dr., Northfield, Ill. 60093, had to set up the ESS exhibit at the Ascot House in suite 708, which will run Sunday

through Wednesday. ESS is moving again into the ultra high end of speakers, Young reports, with the introduction of such units as the **Heil** woofer, which will sell for around \$850. But ESS' spread has it well into popular priced speakers too with the **Tempest** at \$149 and the **ESS 9** at \$199. Also, ESS has a special 4-channel system at \$579 which includes four mini speakers for high

(Continued on page 51)

Fair Trade Issue Shadow Over Exhibitors

• Continued from page 35

six panelists, each of whom is bound to have views on fair trade.

It all goes back to 1934, when, in the middle of the American depression, the need was felt, within the business industry, to establish a price structure that would not only ensure the manufacturer and retailer a comfortable profit margin, but would also save the consumer from the questionable business ethics of the unscrupulous retailer.

At that time, Fair Trade agreements were observed in most states and were applied to most consumer goods. Today, 40 years later, only 37 of 50 states observes it, and many people feel that it has outlived its usefulness. One New York judge recently referred to it as an "anachronistic leftover from the depression."

Even government organizations which, at one time or another, supported the concept of fair trade, are becoming increasingly vocal in their arguments for its repeal. For instance, the Fair Trade Commission (FTC) calls it uncompetitive, and the Council of Economic Advisers have argued that fair trade costs the consumer an average of \$1.5 billion a year in higher prices.

Mass. Decision

In April this year, the Massachusetts Supreme Court sounded what many observers saw as the death knell of fair trade agreements in that state by killing the "non-signer" clause, in a controversial decision of **Corning Glass** against **Ann & Hope**.

In handing down his decision, Judge **Robert Baucher** said "competitive pressures existing today required the outlawing of price fixing agreements." He further noted that the competitive picture had changed since his court last heard a fair trade challenge in 1956.

Even before the Massachusetts decision was handed down, a movement was started in New York to overturn the **Feld-Crawford** act which also contains a non-signer clause similar to the one overturned in Massachusetts. The movement, backed by powerful consumer groups, and receiving vigorous support from Gov. **Nelson Rockefeller** and Attorney General **Louis Lefkowitz**, has resulted in a Bill, introduced into the State Assembly, and expected to go through its final stages in the coming weeks.

Should the Bill be passed its reverberations will be heard throughout the nation. Already in Chicago, the **National Home Furnishings Association** is urging the **Cost of Living Council** to "take steps to call on manufacturers to discontinue the prevailing method of pricing their products."

In his appeal to the CLC, **Wallace Rubin**, president of the **NHFA**, referred to price fixing as an inflation-feeding practice that releases the manufacturer from the economic incentive and responsibility to hold

costs and prices to their lowest possible levels.

Rubin continued: "The practice tends to create a take it or leave it atmosphere in the marketplace, eliminating the bargaining which is necessary to help maintain fair prices, and feeding the inflationary spiral."

The **NHFA** executive also said that the price prevailing method creates dangers of inefficiency in production, knowing that prices can be passed on; destroys the competitive market, and gives the manufacturer a blank check to fill in when the merchandise is produced.

In urging retailers to kick price prevailing methods in the teeth, some consumer groups are arguing that many manufacturers enforce it in name only. They claim that as long as fair trade items are not advertised at a discount, and the dealer is discreet about his deals, many manufacturers are prepared to look the other way.

On the other hand, many manufacturers say that this is just so much hogwash, and that it is only through fair trade that the assurance of a reasonable profit margin to the dealer, that the dealer can afford the service products may need.

Pioneer

Bernie Mitchell, president of the U.S. **Pioneer Corp.**, one of the most outstanding advocates of fair trade, puts it this way. "Without fair trade the hi-fi industry would shrink, and the cost of high fidelity components would dramatically spiral."

Arguing that fair trade is as anachronistic as the Constitution of the United States is anachronistic, **Mitchell** said that fair traded merchandise results in orderly marketing, lower prices and better distribution patterns. He disclosed that the consumer electronics groups advocating fair trade, were fighting ... though a somewhat low-keyed

fight—to counteract the highly publicized anti-fair trade movement.

Support for **Mitchell's** statements come from **Ed Lucasey**, national sales manager for **Panasonic** automotive products in this country. **Lucasey** sees fair trade as the last remaining bastion of honesty in a world where business ethics were rapidly deteriorating, and just about everyone was viciously trying to undercut everyone else, with the mass merchandisers and discount houses as the prime offenders.

Said **Lucasey**, "Survival and enforcement of fair trade depends on the support of the courts, the Federal Government and continuous lobbying by trade associations."

New Methods

Additional support for the perpetuation of fair trade comes from a growing band of home electronics and major appliance suppliers who, also behind the scenes, are working on new methods of maintaining what they call "livable retail profit margins" in case the non-signer clause is in fact repealed this year.

Modus operandi, should the non-signer clause be eliminated, will take the form of individual pricing agreements between manufacturers and/or their distributors.

The idea behind this is the structuring of more selective distribution patterns, and throwing out, in the process, old franchises with dealers who consistently disregard fair trade.

Many manufacturers and distributors agree that this course of action could hurt a line of product at the marketplace, but they are hoping that if it must be done, long term gains in price stability, and orderly marketing patterns would make the early inconveniences worth the while.

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Pre-recorded Reel-to-Reel Firms to Eye CES

LOS ANGELES—Though the two major duplicators of prerecorded reel-to-reel product, Ampex Stereo Tapes and Stereotape, div. of Magtec, are not exhibiting in this year's Consumer Electronics Show, their presence will be felt.

Both firms will have representatives in attendance, both will be talking with hardware manufacturers about possible tie-ins in various categories and the CES this year comes at a time when prerecorded reel-to-reel apparently is moving toward a resurgence of sorts.

The quadrasonic "boom" is expected to be some help in boosting reel-to-reel software and hardware sales. More important, however, is the effort being poured into reel-to-reel merchandise by both Ampex and Stereotape. Each firm is concentrating on stronger retail identity for their product, each is moving more into direct mail and each is attempting to establish a broader consumer base for reel-to-reel.

Perhaps just as important, the reel-to-reel market in hardware has leveled off so that a unit selling for \$500 must be considered a mid-range or mass market item. Firms that formerly produced units in the \$250 to \$400 bracket have for the most part moved into high-end cassette, and while some of the leading reel-to-reel manufacturers are also pushing cassette, they are more confident than they have been for several years on the future of reel-to-reel equipment.

For the moment, however, what are the major reel-to-reel duplicators thinking about and planning for the upcoming year?

"We are committed to staying in the prerecorded reel-to-reel market," said a spokesman for Ampex Stereo Tapes. "We will remain in the market even if it becomes a one to one special order business, which seems highly unlikely."

Ampex currently has duplicating rights for London, DGG, Philips, Mercury, Atlantic and Atco, Command, Buddah and the Motown family of labels among others. The firm's 1973 catalog contains about 1,000 reel-to-reel titles, including Dolbyized and quadrasonic product.

"Reel sales have been holding up well for us over the past two years," the Ampex spokesman added. "We've found the sales to be primarily classically oriented because rock and pop music is somewhat more youth oriented and this age group seems to concentrate on 8-track equipment to a greater degree. We still feel reel-to-reel is somewhat of an audiophile product, though more young people are becoming involved."

"We've also found that reel-to-reel does extremely well through direct mail," the spokesman added, "and I would say that between 80 and 85 percent of our mail sales are for reel-to-reel product." The firm has been offering tape via direct mail for several years, issuing new catalogs regularly.

Dolbyized reel-to-reel product is also important in Ampex's plans. "We have about 40 titles now," the company executive said, "with another 20 or so on the way. These titles cover all kinds of music but are basically classical. It is in the quadrasonic field that we have more of a mixture."

The Stereotape division of Magtec is also making a stronger push on reel-to-reel than ever, planning more retail programs, getting quadrasonic material ready, offering special promotional campaigns, re-vamping its catalog, looking at di-

rect mail and planning tie-ins with hardware manufacturers.

Corporate director of marketing Herb Dale will be in Chicago, "to have a good look at the new hard-

ware, particularly the quadrasonic material. I'm also planning to sit down and talk with as many manufacturers as possible, let them know about the Stereotape division and

talk about possible tie-ins for promotions."

Dale will also bring samples of his product and be handing out catalogs. He has also prepared a special

handout piece for the show to offer a thumbnail sketch "telling what Stereotape is all about and offering every manufacturer an invitation to contact us."

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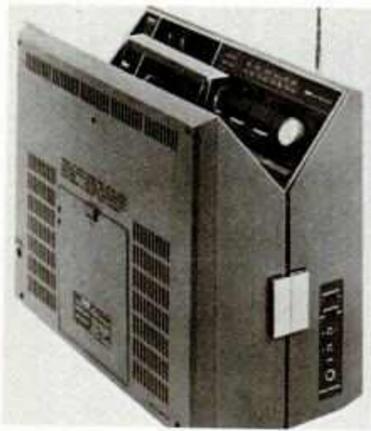


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New Products



TOYO's Model CHR-410 is a portable 8-track stereo cartridge tape player/recorder with AM/FM/FM stereo radio and built-in battery recharger.



HITACHI recently introduced a new solid-state cassette tape recorder, model TRQ-233, with two attached speakers.



PORTABLE cassette recorder with condenser microphone also features AM/FM/high police/air/and weather bands. Midland's suggested retail for model 12-151 is \$109.95.



TAKE 'N TAPE is a new portable cassette recorder by Panasonic with built-in microphone in heavy-duty plastic body.

Mass Buyer Focus: Federated, Korvettes, Goody, Pacific Stereo, Swollens

Continued from page 35

called esoteric manufacturers. I also expect to see a good range of 4-channel product in all price fields and modes."

What else is Renne looking for at the show? "I'm looking for a better price spread representation in all phases of the hi fi business," he said, "and a wider representation of firms showing products. I see six or possibly more firms showing universal receivers and I expect more Dolby cassettes for the car. I also think that firms not at the show will be bowing more Dolby software in cassette. In the car cassette we should also be seeing more FM and in-dash product and more units with automatic reverse. As for the home cassette, I think we will see a wide spread of more affluent, \$200 plus units.

"In 8-track," Renne continued, "record capability is going to be even more important than ever. I expect more features, better frequency

response, less wow and flutter and a lot of fast forward. I think you will see this in the car units also.

"As far as regular stereo product is concerned, Renne said, "I think we will continue to see the constant technical improvements that have been taking place. There should be less redesigning of stereo lines but a more concentrated effort on bringing product up to snuff. There will be more updated designing and the normal progress in the state of the art."

In other areas, Renne sees more tape and/or radio capability in 4-channel and stereo compact systems, more improvement in videotape and price and quality moves in blank tape.

"I don't expect to see a great deal I don't already know about in the way of product," Renne said. "What I'm more interested in is prototypes and manufacturer's marketing plans for the future. But I can't run my business on prototypes. I can only sell what will be delivered. Most buyers have done their major buying well ahead of the show and anything put off is based on the thought that something else might appear at the show, but this is not a really common case."

Korvettes

David Rothfeld, vice president, divisional merchandise manager for Korvettes, agrees with Renne in many cases. "There is no question that there will be a tremendous emphasis on quadrasonic," Rothfeld said. "I think most of the high-end quadrasonic components we will see will be universal, with CD-4, SQ and QS capability. This is going to make it a little easier to get 4-channel really off the ground and make it a more meaningful fall selling season for 4-channel disk software."

Rothfeld feels that the universal

quadrasonic components will definitely reflect in record sales, but also believes "that it would help if we had one inventory in 4-channel records. This is what we really need to get quadrasonic off the ground. The configuration is going to do well, anyway," he added, "because it's going to be shown across the board and it's now in the eyes of the consumer. He wants it and needs it."

In other areas, Rothfeld sees more Dolby cassette units for the home and some in the car, though he doesn't see it as being quite as critical here. "Record capability is going to be even more important in 8-track, especially in the deck," Rothfeld added. "Portability is going to be very important in 8-track and portables with AM-FM radio are going to be healthy sellers."

"As for videotapes," he continued, "it's something we've been looking at and expecting for sometime but it's still going to be a while before this is any kind of a consumer item. I'm going to be looking very eagerly at video disk prototypes and demonstrations."

Like Renne, Rothfeld said that most of his major buying is done before the actual show itself. "But you can't see everything," he added. "There are a lot of secondary purchases that have to be made. This is not downgrading these items, it's just that we didn't have the time to see and judge before showtime."

Goody

Jay Schwab, audio buyer for Sam Goody, said he is going to be looking for "very tangible evidence that the WEA group, RCA and all others involved in CD-4 software are going to come out with decent titles that will let the consumer feel an investment in quadrasonic is a worthwhile investment."

"In the hardware end," he continued, "I do expect to see a lot of new product in both 4-channel and stereo with emphasis on CD-4, either alone or in combination with the other modes. There is going to be a lot of universal material. This kind of product is here now," he emphasized, "so it's now more than ever that the software is needed."

In other product areas, Schwab expects to see "a lot of new looks but not a great deal of new features. I think we can expect more Dolby cassette units and higher prices in this configuration. At the same time, I would like to see a continuing strong market in low-end, portable cassette units. Reel-to-reel will probably be less important except in the high-end market. In 8-track, I think we've just seen the beginning of growth in devices with record and playback capability. I think we are going to see more quadrasonic 8-track product and an entirely new generation of record and playback decks."

What about other areas? "There should be more modular turntables

with the cartridges built in," Schwab said. "I'm also looking for a third head machine with a monitoring head on cassette units. I'd like to have some guidance on what the manufacturer's position in the car cassette is, because it seems to be spotty so far. More Dolby in the car would be good. Getting back to quadrasonic, I think that most demonstrations will have CD-4 demodulators to aid in the demonstrating. For me, there will not be enough quadrasonic units with CD-4 built in, but there will certainly be enough to make things very interesting."

Pacific Stereo

Dick Schram, merchandise manager for the Pacific Stereo chain, also expects to see "increased activity in CD-4 when quadrasonic is demonstrated and a lot more universal systems. This is going to be a lot more important in components because compacts are not an extremely large part of our business in this area. I think virtually every manufacturer already in quadrasonic will have additional material and there should be a lot more promotion of the configuration to create additional consumer interest."

In other product areas, Schram sees "a lot more 8-track record units, some possibly with Dolby. I think the consumer is now willing to pay the price for higher quality. Fast forward is going to be more important in 8-track, and in cassette I think Dolby is beginning to be almost a password, especially in the home decks. In the car Dolby is helpful but not a necessity, but auto reverse is a very important feature. Fast forward and rewind, however, are still the most important features here."

"We're doing well in reel-to-reel," he continued, "and I do expect some

resurgence here." Like most mass buyers, Schram has done most of his purchasing before the show. "I go to see the manufacturers and other buyers," he said, "and to find out manufacturing programs and promotions. I also get a chance to see everything under one roof, such as more high powered amplifiers, more updating in auto items and a general improvement in the quality of all items as well as some facelifts. As for video, I can say that I'll certainly be looking."

Swallens

A spokesman for Swallens, the large Ohio department store chain which has traditionally been very involved in audio and tape, said that "we've been promoting 4-channel and stocking a lot of it. There just isn't enough software yet. I'm going to be looking for universal quadrasonic systems at the show and I think these are going to be more and more important. In 4-channel, I feel there will be a lot more high-end, higher quality product that the consumer is now willing to pay for. There will probably be additional power in 4-channel and you need this as you move into the better receivers. The lower-end quadrasonic compacts will continue to sell, but not like they have in the past."

In other areas, the spokesman said that cassette decks are becoming much more popular and he expects to see more Dolby. "I'm not looking for any more features," he added, "but I expect better quality. In 8-track, record decks are getting even more important and fast forward is another important feature and I think better frequency range will become another important feature. Reel-to-reel decks, in the high-end are also going to be more important than ever."

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Rep Rap

• *Continued from page 48*

frequencies and a common bass unit with amplifier.

Howard Roach, Howard Roach & Associates, 3500 W. 75th St., Prairie Village, Kan., is among those reps finding blank tape a bonanza. In fact, Roach said this one item through the aggressive promotion of Irv Katz, head of Audio Magnetics, has built the Roach business. Roach covers Kan., Neb., Ia. and Mo.

Roach said blank tape is moving

his reps into many new kinds of outlets. For example, the Milgram stores around Kansas City are placing blank tape at check-out counters. "It's a big item with Western

Auto for us, and of course, we're in Burstein Applebee and other hi-fi stores." Perhaps the largest single user in Roach's areas, though, is Unity Village, the giant religious

organization. "They will use 10,000 blank cassettes a month." Roach said the Assembly of God organization in Springfield, Mo., will also go through 10,000 to 15,000 cassettes.

"Next I see blank 8-track taking off. The 8-track recorder is really coming along (see separate story)."

After 18 years association with
(Continued on page 52)

Speaker Action

• *Continued from page 38*

JBL won't have any new speakers at CES but will have its new audio/visual presentation, which its reps call "suitcase seminar," and which is being more and more geared for consumer oriented events as a store traffic builder.

Zenith

Zenith has come up with yet another speaker system for modulars and consoles, the Allegro, designed with the aid of computers and featuring tuned ducts, a feature very much like the labyrinth that is having a renaissance with firms such as Technisound (see separate story).

Sophistication has also continued in car sound with Jensen and Electronic Industries both boasting coaxial units for the burgeoning car and recreational vehicle field. Jensen, which has its units in kit form too, boasts a 20 ounce ceramic magnet and 25 watt power rating with a frequency response of 40-16,000 Hz.

Many believe more innovations will be on display at this CES than ever before. We already have such new designs as the Ohm A, featuring a copper and titanium cone with high velocity distribution of mid-range and treble frequencies along its side with radial dispersion.

Obviously, quadrasonic has speaker people concentrating on greater and more thorough dispersion. Leslie, for example, uses a motorized wooden baffle to spread the sound in its new Plus 2 system (retail \$995, incidentally).

There's also a lot of color coming into speakers with Acoustic Fiber Sound Systems, now touting cardboard as a material for its "working wall" concept, still showing units in Rogue buckskin, Rayne white, Macrame black and so on. Design Acoustics and Sound West are some more that have joined the color parade.

New Firms

Miarari Corp., Huntsville, Ala. and Applied Physics Laboratory, are but just a couple of the many new firms here with speakers.

Explaining some of the strategy for going with oak, Robinson of JBL said, "We're not saving anything, but oak does make a better appearing wood and walnut is so hard to get. We've had some snickers but this happened with the foam grilles and the way we added color to them, and look what happened."

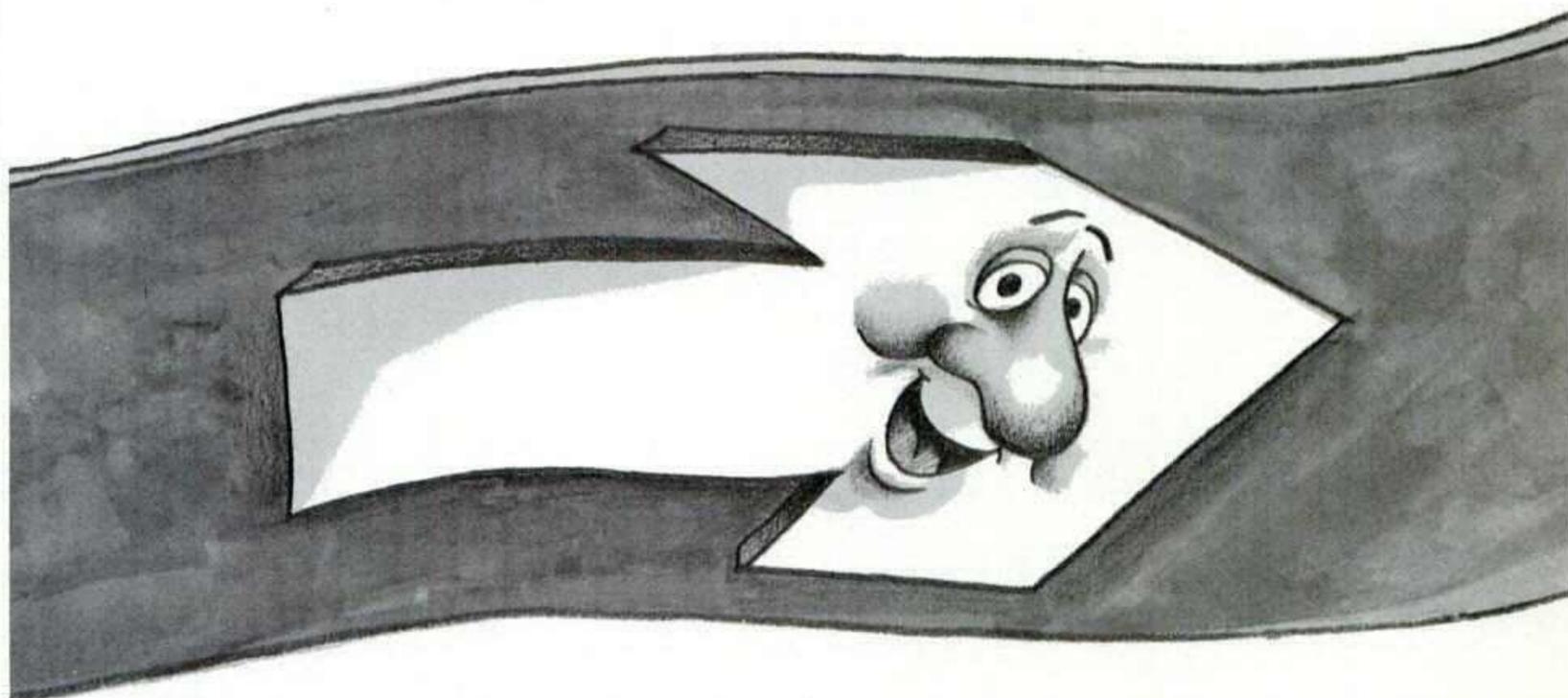
Lewis said GE's strategy was in part to legitimize the passive quasi-quadrasonic systems, which GE feels will have appeal to many people not ready yet to grade up to full blown quadrasonic.

As for profits, he sees speakers just like auto accessories. "The dealer looks to make 27 percent on the car and a ton of money on the extras, and that's what happens with speakers."

GE also hopes to cash in on the many cases where manufacturers are not supplying four speakers with 4-channel outfits.

JUNE 16, 1973, BILLBOARD

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We've also improved the tape. We've reduced the size of the PX gamma ferric oxide particles 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.

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.



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So can yours.

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RepRap

• Continued from page 51

Norelco cassette tape recorders. **Bernard J. Tonn**, vice-president of **The Newhope Corporation**, N.Y., is looking for a new aggressive cassette line to replace Norelco which, he said, is phasing out its cassette business. Newhope reps **Recoton**, **Tensor**, **National Teletronics**, **Centralab** and **Krylon** in the greater N.Y. and northern N.J. area, with staffers **Lee Rocke**, president, and **Wayne A. Storck**.

Richard E. Tydings, Jr. became the third generation in his family to

enter the electronic sales distribution field when he recently joined his father's company, the **A B&T Sales Corp.**, division of the "A" Group, Olney, Md. His grandfather, **Emmet J. Tydings**, was a Pioneer parts distributor in the Pittsburgh area. The "A" Group includes **A B&T Sales Corp.**, **Associated Electronic Representatives** and **Associated Sales Representative**. Rick will join **Dick Tydings**, **Milt Dienes**, **Harry Devlin**, **Mike Irwin** and **Phil Walter** at the June CES.

John F. Russell, president, **John F. Russell Sales Co.**, Birmingham, Ala., announced the addition of **John Fersh** and **F. A. Hooton** in a move to

expand coverage in Ga., Ala., Miss., Tenn., N.C., and S.C. The firm reps **S & S**, **Robins**, **Audiovox**, and **ELCO**. His wife, **Lois Russell**, assists as office manager and inside sales person.

Raymond Hall, national executive vice-president, **ERA**, was presented a crab mallet plaque by **Roald Evenson**, president of the Chesapeake Chapter, **ERA**. Hall was guest speaker at a membership drive dinner meeting in Laurel, Md. Also present was **Gene Rosen**, former national president, **ERA**, and now member of the Chesapeake Chapter.

Herm Ruttenberg and **Frank**
(Continued on page 58)

Rip National Quadrasonic Radio Committee's 'Q' Lag

• Continued from page 35

the first one-station quadrasonic broadcasting in America. Earlier, as far back as 1969, the station had teamed up with another FM station in town for two-station quadrasonic broadcasts. But a young college student named **Lou Dorren** called **Gabbert**, claiming that he could broadcast quadrasonic on a single station. At first, **Gabbert** was skeptical. Later, he became convinced as **Dorren** and his partner, **Tom Lott**, formed **Quadracast Systems Inc.** and developed a method of broadcasting discrete quadrasonic. It is this system that is pending before the FCC still and it's this system that **Gabbert** put on the air in December, January, and February of 1970 and 1971. Path-blazing in broadcasting was nothing new to **Gabbert**; his station, in those days known under the call letters of **KPEN-FM**, had been the first stereo station in California and fifth in the nation.

"And history repeats itself," **Gabbert** said recently. "When we switched to stereo, broadcasters came to us and said we were screwing up the industry. ... that FM wasn't even a valid factor and we were coming up with something new that would only cost them money. They've said much the same thing about discrete quadrasonic."

"Cinerama Sound"

"But discrete broadcasting offers depth in music and excitement ... it creates emotionally the same thing as cinerama."

The cost to move to quadrasonic at an FM radio station would depend; the cost of converting the transmitter would be in the neighborhood of a thousand dollars. "The major cost would be in the studio at the station and that all would depend on how elaborate the station wanted to be. I think the cost would compare with that of going from monaural to stereo."

Quadrasonic discrete broadcasting will come. **Gabbert** felt that the approval of Q discrete radio is logical. The reason that the **NQRC** is dragging its feet, he felt, is that "everyone is confused." Most of them (at least until recently) on the panels haven't even heard quadrasonic. ... or they're only classical music fans and reverberations are good enough for them, they think. The old concert hall approach. Actually, in the U.S. the public already knows more about quadrasonic than a majority of the manufacturers of the hardware systems. Excluding the Japanese. They're way ahead of us. I think the people who are the, quote, leaders in the field ... the American electronics industry ... needs a shot of **Geritol**. They're resistant to change."

But, in spite of this, quadrasonic will come. The public will demand it.

"When we started with stereo broadcasting, there were more stereo receivers sold in San Francisco than in the whole country ... and we were the only station broadcasting in stereo in the city. We had it all to ourselves for a full year. It made us a lot of money. We recovered our investment made in going to stereo within three months."

"The same thing will happen in quadrasonic. Most of the income at the start will be from the people who want to sell equipment."

"Actually, I don't think quadrasonic will be for mass consumption for about two years. But it'll get there. I feel that quadrasonic broadcasting is developing at about the right pace, because by the time a broadcasting system is approved, the product to program will be available."

There is a certain amount of confusion regarding quadrasonic, he said, "and it has been caused by the matrix advocates ... and this could slow down the overall pace of discrete broadcasting. But, actually, matrix is like the U.S. in the Vietnam War ... the matrix people are fighting a losing battle in which they just keep pumping money into it and they have no way out."

"FM radio needs quadrasonic very bad. What made FM today was stereo. But stereo has become passe and FM needs something new."

Stereo AM

"Afterwards? Well, I don't think stereo sound for television will be far away ... or even stereo AM radio. There is a good stereo AM system with good fidelity ... not as good as FM ... but better than current AM radio. So, if stereo happens on AM, FM would need something. And stereo AM could be the saving factor for all of AM radio."

Gabbert, of course, is a staunch advocate of discrete quadrasonic. Not just because he personally feels discrete is better, but also because his station had a certain discrete mystic going for it as the first in the nation to broadcast via a single-station system.

He felt the minimum cost for an FM station to go discrete quadrasonic would be about \$4,000 for transmitter, studio, etc.

In the meanwhile, the tests of the **NQRC** panels continue to go on. And, in the meanwhile, the only quadrasonic broadcasts permitted are *matrix broadcasts*. Because all of the matrixing on a record is done at the "before mike" stage, a radio station can broadcast matrix records without any new equipment over ordinary FM multiplex operations. The listener at home needs a matrix decoder to receive the type of matrix broadcast—i.e., a **CBS SQ** decoder for a **CBS SQ** broadcast or a **Sansui QS**-decoder for a **Sansui QS** broadcast. If discrete broadcasting is ever

approved, listeners would need a demodulator hooked up to their 4-channel amplifier and four speakers, much as listeners need a matrix decoder for their 4-channel amplifier and four speakers now.

"Fake Q"

Frankly, matrix broadcasting to date leaves a lot to be desired and the reasons are:

- Lack of product;
- Poor quality direction.

What has been happening is that several FM stations have been proclaiming far and near that they're "quadrasonic stations" and that they're broadcasting around the clock in 4-channel. When, in truth, most of the product they've been putting on the air is only stereo. Some of these so-called "quadrasonic" stations have been encoding the stereo records, claiming that it enhances the sound. But, in reality the enhancement is no more quadrasonic than monaural records was to "electronic stereo."

This tactic is actually befouling the consumer's idea of what quadrasonic is all about and, probably, signing many of them off to quadrasonic altogether, since they'll assume quadrasonic is not better than stereo.

Another factor is poor direction of matrix broadcasts. The reason, of course, is that matrix, at best, only simulates discrete and no matter how loudly matrix equipment manufacturers yell to the contrary, can never be as good as discrete, claim **Gabbert** and others.

The best that matrix can do is when a logic gain unit is incorporated to pump up signals in the rear and give a better sense of direction to the sound. Even so, there is a loss in sense of direction (sometimes more, sometimes less) when more than one instrument is being played; the sounds cancel out each other directionally more or less. The latest state of the art from **Sansui** is a vast improvement in the logic gain applications and **CBS** has made vast strides in improving their **SQ** equipment. But still, the handicap is there.

In any case, most of the matrix units in the field ... in the hands of the consumer ... lack the logic gain application and what these consumers are receiving over the air even when a matrix record is being broadcast, in no way resembles what real quadrasonic is all about.

Artistically, true quadrasonic should be discrete and provide total separation. The recording artist and/or the record producer must have total freedom in their creative efforts and their aims should be carried through to the listener. It's possible via the **Lou Dorren Quadracast Systems Inc.** discrete system. The only drawback to **Dorren's** system, the major system pending before the FCC, is that the **SCA** side band

OVER 200 STATIONS FEATURE CBS SQ LP

STAMFORD, Conn.—More than 200 FM radio stations coast-to-coast today are featuring **CBS Records SQ** quadrasonic music, according to **Gerald A. Budelman**, electrical engineer of **SQ** projects the acoustics and magnetics division of **CBS Laboratories**. It was this laboratory that came up with the **SQ** matrix quadrasonic system. The laboratory is headed by **Ben Bauer**.

FM radio stations need no additional equipment in order to play **SQ** matrix nor **Sansui's QS** matrix.

And recent improvements in the **SQ** decoder, which the listener has to have at home with his 4-channel amplifier and four speakers, will make **SQ** reception even better. **Budelman** pointed to a new **Lafayette** unit that was to be unveiled at the **Consumer Electronics Show**, as nearing perfection in the state of the art and a new para-matrix development in the **SQ** decoder will rival or exceed it.

He foresaw a bright and excellent future for quadrasonic broadcasting even if the **Federal Communications Commission** never acts on discrete.

Matrix quadrasonic broadcasting requires no ruling by the **FCC** since basically everything is done "before mike" stage and the **FCC** has decided such broadcasting doesn't come under its jurisdiction.



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Sound is our name. You know it ...
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Discount Records Puts 5,000 Tapes on Open Display

DALLAS—Discount Records here on busy Northwest Highway near the suburban Preston Village Shopping Center displays the store's 5,000 pre-recorded tapes on one open wall alphabetically by artist, said manager Lew Harpster. The store, one of 60 owned by CBS, did about \$400,000 business last year and will do "significantly better" in 1973, he said. About 25 percent of the business is in tape.

Discount here does a big job in

Manufacturers Push

• Continued from page 39

the past year. According to market manager for retail marketing John Taylor, there will be four promotions.

3M

"One involves the low noise, high density tape," Taylor said, "and another centers around the high energy series. In both promotions there will be a '2 + 1' offer involving the 60 and 90-minute lengths. The consumer purchases two and receives one free. All of the tapes come in Philips boxes with a band around them clearly stating the promotion. We will make this promotion available to dealers in bulk of 16 three-packs to a carton and also in a shipper display, with actual kick off date set for July 1 and running through Sept. 30."

The firm has also added the new packaging ideas to the established Highlander line, with three 45-minute and three 90-minute tapes now available in poly bags. The idea here is to make things easier for the mass merchant. Previously, only the C-60 Highlander tapes were available in bag format.

All new items are designed to fit on standard displays as well as the new ones being made available, and all displays will be shown at the firm's pirate ship oriented booth.

Memorex Corp. is planning a large push on its MRX2 low noise, high energy cassette line first unveiled several months ago. The line will be shown in 30, 45, 60, 90 and 120-minute formats. The firm will also offer a new 8-track length, 90-minutes.

Memorex

According to promotion coordinator Ann Taylor, the firm will also offer an eight minute video-cassette presentation using Memorex videotape (1/4-inch) and showing the complete tape line as well as accessories. The now familiar glass shattering commercials will also be seen throughout the presentation.

Other items to be featured include a floor display stand for carted merchandise, the first display of the complete accessory line and a cassette library consisting of an aluminum L shaped storage box.

Certron Corp. will place its emphasis on its Gamma 20 low noise high energy formulation, as well as a number of promotional packages.

Certron

According to firm vice president Ray Allen there will be a number of packaging changes. In the Pro line, there will be double packed C-60's and C-90's in two tape deep Philip boxes. There will also be a special promotion of six C-45's in a bag. In the Standard line, aimed primarily at the mass merchandiser, a combination 8-track/cassette counter display is set to debut. Other new displays include a counter and/or pegboard rack for the Gamma 20 series.

Also at the show, Certron will offer a demonstration comparing a "premium reel-to-reel tape" with the Gamma series and asking listeners to tell the difference.

classical music (see separate story). Harpster breaks down the volume by category as: classical (20 percent), contemporary (50 percent) with the remaining divided fairly even in easy listening, country, jazz, soul and miscellaneous.

The area here is upper and middle-class near University Park, a confined suburb that houses Southern Methodist Univ. and backing up the affluent North Dallas. A lot of the customers are SMU students but many more are high school students.

The store enjoys very little walk-on trade as it is located in such a way that motorists have to know just

By CONNIE HERSHORN

where to turn off on the access road. Parking is often chancy.

Harpster said most advertising is confined to WRR-AM, a station that programs mainly classical music. He does little newspaper advertising.

As for the open display, Harpster said this is about the only way he would handle tapes.

"Our rip off is less than the 3 percent, figured normal for record stores. I feel with the open display there are perhaps as many as 12 people who can see anyone over

there at one time. It's less of a hassle than having one person who has to tend a locked display. I just don't think it would be worth it with the number of tapes we have."

"Of our total sales 25 percent are tapes—of that two-thirds is 8-track; one-third cassettes and one-third is 4-channel tape—that's going to be the big thing. But it's slow selling right now because people don't have the equipment to play it. Give it a couple of years."

Preferring cassettes over 8-track, Harpster said "Eight-track is such a lousy piece of merchandise. I feel sorry for the customer. We offer a

10-day return for defective merchandise, but there is no way that 8-track is, in the long run, going to be satisfactory. And nobody knows enough about 4-channel yet to know what the bugs might be there. We'll just have to wait."

Bootlegging is less of a problem this year than last, he commented, because of new national and state laws.

Discount offers no singles at all; no accessories, nor any equipment. It's open 10 am to 10 pm, with 6-day-a-week service by four full-time and three part-time employees. The store has \$100,000 inventory.

\$72 starts you in the fabulous Watts record care business.

Give us 17 inches of wall or counter space and we'll turn it into the fastest turnover area in your store. And the most profitable.

Regardless whether you're large or small, located in the city, suburbs, a shopping center, near a campus or industrial area, Watts' complete line of record care products is a natural for you. Purchases of Watts products are soaring from coast-to-coast. And now with the new Watts Mini-Rack, you can become part of

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Available through leading jobbers and distributors. Watts record care products give you rapid turnover, high profit margin, repeat business and impulse sales. Get started now. Return the coupon today.

Photo: Samuel Wall, Wall Music Center, Great Neck, N.Y.

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26



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Authorized by _____

Calif. Stereo Chain Started Out in Garage, Old Houses

By J. CHRISTOPHER EHLER

LOS ANGELES—Clever promotions and uniqueness have spelled success for University Stereo, Inc., an eight store stereo chain here in Southern California.

Partner and co-founder of the enterprise, Peter J. Huber, realized that in order for him and partner, Andre Pilon, to survive in the extremely competitive Los Angeles

stereo market, amid the Federated's, the Lafayette's and Pacific Stereo's he would have to present a unique and different front. This he and his partner did, but ironically,

such was done often as a result of necessity and accidental circumstance rather than any pre-meditated creative imaginings.

Six or seven years ago, Huber, a

Canadian, left his homeland after having spent approximately five years working in electronic engineering, to attend school at UCLA, majoring in business administration. Upon arrival to Los Angeles, he found that non-resident tuition was so high that he could not afford to enroll in the college. Out of work, and rather low on funds, Huber devised a way to survive until a work permit was able to be obtained: he scouted pawn shops in search of broken hi-fi's, TV sets and such, fixed them up and sold them to students at UCLA.

A grapevine of sorts carried the message of inexpensive hi-fi and stereo equipment being sold by Huber from an old renovated mansion in a noncommercial district near UCLA. Rent was obtained at an inexpensive rate.

When Andre Pilon, another Canadian and Huber's former boss at that electronics firm where Huber worked in Canada, came to visit, he fell in love with the Los Angeles environment and decided to stay. Also lacking a work permit, the two men joined forces selling reclaimed pawnshop items. Business succeeded. When the two finally obtained work permits, they decided to carry their initial dreams and survival tactics one step further. They decided to form an electronic-stereo corporation.

The 32 year old Huber and the 35 year old Pilon, with finances still pretty low, managed to rent a three car garage in the West Los Angeles area near UCLA. With only around \$500 to get things going, the renting of garages provided an initial low overhead for the pair, rather than renting in an expensive building like most stereo chains or stores do. Old houses and garages would become the unique motif that University Stereo would follow, Huber stated in a recent interview. The first store began operation in October, 1968. Initial customers were centered from the college community. With the low overhead, Huber and Pilon could keep the cost of their stereo hardware at a minimum thereby increasing sales. Today, while college clientele is still important to University Stereo, they've also moved into the mainstream of the consumer market. However, media advertising still is concentrated more in college papers than mainstay, and FM radio advertising seems to bring better results than AM.

Add Tape

"Our merchandising philosophy was, instead of having regular stores we'd have old houses, old garages from which to operate. We even have a store in one former topless bar. Today we have eight stores with our home office, warehouse and service center located in Culver City.

"We are not a stereo supermart," Huber went on to say. "Instead of buying every single brand of stereo equipment known we buy a smaller number of different brands but we buy in quantity the brands we do stock. This way we can keep our prices very competitive, and in many cases, lower than our competition. We sell stereo hi-fi and tape systems, decks, speakers and accessories. We deal, for now, in stereo hardware and do not sell tapes or records. In the future, however, we may expand our software line.

"To give people the idea that we sell for less than a major stereo supermart, we locate our stores, at least the last three or four, next to the larger Pacific Stereo stores.

"Not only do old houses and ga-

(Continued on page 61)

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VidExpo73

BB-2

TV Software Producers Gear for Approaching Market

By RADCLIFFE JOE

NEW YORK—All the major contenders in the videoplayback stakes—with the possible exception of RCA which has been unusually close-lipped about its plans for programming—have revealed impressive plans for the release of adequate supplies of consumer-oriented software.

Teldec's "TED" videodisk system which is scheduled for a series of demonstrations, both in Europe and the U.S. later this year, is working with a number of production companies in the preparation of a 100-title catalog of software ranging from movies, theater and concert productions, to sports, educational and how-to programs.

The catalog, according to Teldec officials, will largely be original programming, with Teldec producing some titles, and working closely with independent producers on others.

Teldec will not, initially, go the rental route with its software, but will concentrate on outright sale of the programming. No fixed prices have yet been set for the disks, but indications are that they will be priced at under \$10 per disk.

Plans for marketing the software, which will carry about 10 minutes of information on an 8-inch record, are still to be worked out, but it is expected that Teldec, through its distributor, London Records, will use, in addition to all regular audio disk outlets, such additional marketing avenues as publishing houses, newspaper routes, and even the premium market.

The Sony Corp. of America, whose "U-Matic" videocassette system is making tremendous inroads in the industrial and educational markets, has not yet shown too great an interest in the consumer TVC market. Still, indications are that it may be backed into it, not only by aggressive dealers, but also by enterprising software producers who are developing a pretty comprehensive consumer software catalog, and waiting for the opportune moment to release it.

Time-Life Video, for instance, already has an impressive 100-title catalog ranging in subjects from speed reading courses with Dick Cavett, and golf lessons with Jack Nicklaus, to music appreciation, skiing, gardening, needlework, tennis and wine appreciation.

Towards the close of last year, Time-Life Video opened a demonstration center on the ground floor of the Time-Life Building in New York. The center, designed to acquaint the public with the new medium, and demonstrate how videocassettes will change the worlds of entertainment, education and business knowledge, has reportedly enjoyed heavy pedestrian traffic.

MCA, Inc., whose "Disco-Vision" videodisk system was given its second public screening last week in Chicago, reportedly has some 11,000 programs in its catalog, and these can be made available at short notice.

According to John W. Findlater, president of Disco-Vision, Inc., it is likely that the disk will be displayed and distributed through established audio disk distribution channels, and through the recently created MCA Records distributing system.

Findlater said that his firm has also prepared catalogs on entertainment and education disks, as well as other smaller brochures. One of the catalogs points out that the consumer can have a film library at LP album prices.

Listed are such items as feature
JUNE 16, 1973, **BILLBOARD**

film hits, newsreels, classics, cultural, travel, language and documentaries. Prices are expected to range from \$1.99 to \$9.95 per subject.

Cartridge Television, Inc., whose Cartrivision system has been running into some acceptance problems at the consumer marketplace, largely because of its price (\$1,700

for a console model) structure, also had the foresight to develop along with the system, an impressive software catalog.

RCA, whose SelectaVision Mag-

Tape and videodisk systems are expected to come to market sometime in 1974, has, as mentioned previously, been very close-lipped about programming plans.

Who's going to settle for less now?



Motorola discrete 4-channel 8-track car tape player to sell for \$99⁹⁵. (Mfrs. suggested list price optional with dealers)

Model TM912S brings the retail price of Motorola discrete 4-channel sound below \$100 (Mfrs. suggested list price optional with dealers).

Four amplifiers power four speakers (speakers optional at extra cost) that add exciting dimensions to any kind of music.

A wide variety of music is available on 4-channel tapes today, and more keep coming. Motorola's Quadraline® tape player makes 2-channel tapes sound great, too.

Who's going to settle for less in profit potential now? We hope not you.



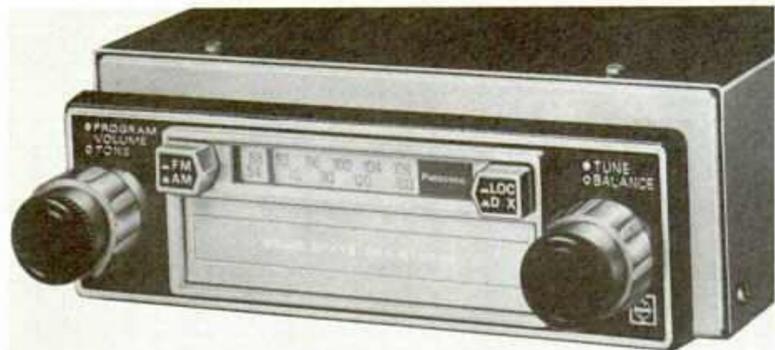
Model TM912S. Under dash mounting. Sliding volume control. Sliding tone control. Separate front/back, left/right balance controls. Cartridge activated on/off switch. Speakers optional extra. 24 transistors. 13 diodes.

Why not get the complete story while attending the Consumer Electronics Show in Chicago, June 11-13. See us at our Hospitality Suite at the McCormick Inn just across the street from McCormick Place.

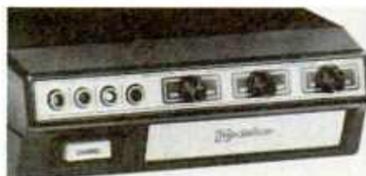


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New Products



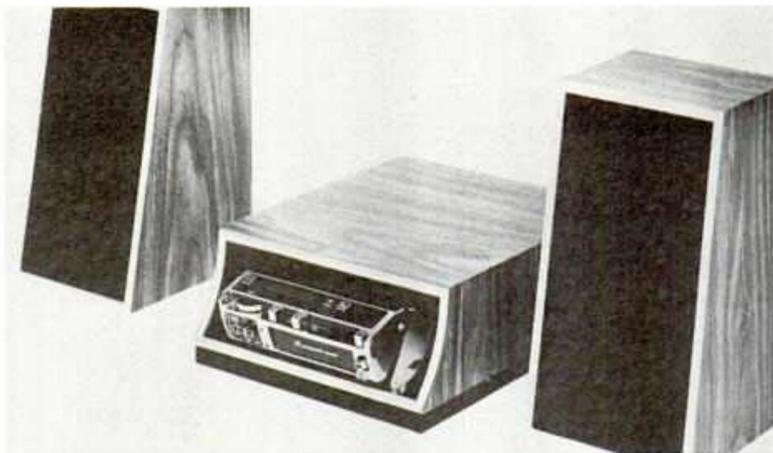
PANASONIC introduced the CQ-959 8-track in-dash stereo tape player with FM/AM/FM multiplex radio.



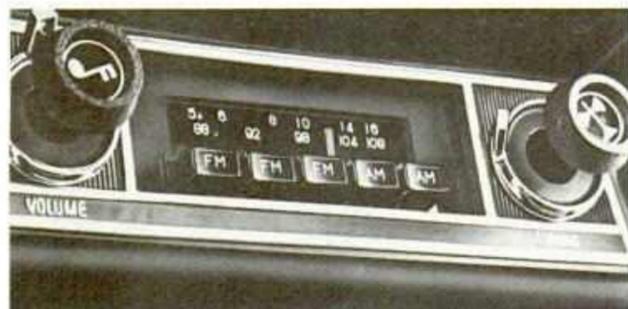
NEW medallion 8-track car stereo, model 65-565, retails from \$34.95 to \$49.95. Solid-state player delivers 5 watts per channel.



LEAR JET model A-20 car stereo was designed to retail at \$29.88.



AUTOMATIC Radio introduced the HCS-5104 home power converter to make possible home listening on car stereo system. Wooden cabinet and matching speakers complete system.



CAR STEREO's three dominant themes at CES: CTI's in-dash, TEAC's Dolby auto cassette, Craig's mini 8-track.

Tape Carrying Case Makers See Continuing Boom

Continued from page 35

Wish insisted that the firm's business is better than ever because of its diversified product line including diamond needles, audio products in blister packs, and other tape, record, and guitar accessories. "When a distributor puts in an order for carrying cases, needles, and other accessories, we put through one invoice covering all items. He pays one bill only, and

we both save on time and shipping costs. This is a definite plus for us, and far less work for the distributor." It even overcomes the lower prices some manufacturers charge for cases. The distributor can buy quantity from us on a wide range of products."

The firm also introduced recently a line of knockdown cases, especially designed to hold 48 cassettes, listing for \$12.95. Recoton provides 4-color display boxes, which save space in the store, to show off to best advantage the easy to assemble cases.

Everybody in the business, Wish claimed, has tried assorted colors of cases, but he estimates that 60 to 70 percent of the market is for black cases. "Only kids and women buy the bright colors and designs."

Quality or price?

Keeping a quality product and name seems to be one of Wish's greater concerns. "Careful construction, use of better quality wood and vinyl, the use of inserts inside the cases, and rigorous inspection keep customers happy. If only those four demands by customers were foremost, not price, we could sell more than we could produce."

Joe Berkman, vice president of

Yonkers, N.Y. based Service Mfg. Co., studied the market and concluded that home storage cases are growing more dramatically than the carrying case market. "There will always be a need for carrying cases, but home units, designed to complement components and furniture are more important now to the customer than ever before."

To accommodate the demand, Service just released a new carousel model which comes in 24 8-track cartridge size. A second or third unit may be attached to the first to provide a total of 72 8-track resting places. At \$15.95 each, the carousel is constructed of smoked plastic—very much like dustcovers. Commitments on this model from large retail chains are heavy already and Berkman is confident of future growth.

Another model consists of dark mahogany vinyl over a foam body. Listing for \$9.95 is a 12-cartridge case, and for \$14.95 a 24-cartridge case. A handle on top assures portability, yet the case is attractive enough to display at home.

Berkman also insists that being able to offer camera cases to stores is a definite contributing factor to sales. "We are the largest manufacturer of camera cases in the world, and we make 6,000 tape cases a day." Service sells to major accounts such as Sears and Montgomery Ward.

How large, how strong?

Al Alexander of Le-Bo Products, Woodside, N.Y., said, "We knew the large cases would sell well, so we made a 72-tape model which is selling even faster than we expected. But have you ever carried a full case this size? You couldn't for more than a block without damaging your arm. This is as large a case as we will make." Listing at \$29.95, the case is made of wood covered by vinyl.

One reason the dark colors sell better, Alexander comments, is that "It's less conspicuous lying on the floor of a car; it blends in with most carpeting. We tried other colors, but went back to the standards—brown and black."

Peerless Vitronic, Bloomfield, N.J. will introduce a complete line of cases at the June CES Show. The "Fold-Away" line consists of cases for 45s, LPs, 8-track cartridges, and cassettes.

The cases are sold flat, then easily assembled by the customer. When not in use, they can be folded and stored. The fiberboard cases, vinyl covered, retail at \$2.99 for either the 12 8-track cartridge size or 18-cassette model. A larger capacity case (24 of either style tape) sells for \$5.99.

Jack Scanlon, vice president of marketing and sales, Casemakers Inc., LaGrange Park, Ill., also emphasizes the importance of a complementary line of cases to offer to distributors as a complete line.

Most important considerations in designing and selling a carrying case, Scanlon concurs, are "a large enough capacity, conservative colors, good construction, range of designs, and sturdy locks and handle attachments. He commented that flocking may cause tape damage to the player or tape, and added that other lining materials should be used "just in case."

Video cassettes in picture

The video cassette market should prove to be, in less than a year's time, an exciting new field, destined to boom.

Recoton already has entered the video cassette market with four slicing tapes, head cleaning de-

vices, and plans for carrying cases. These, however, will not be finalized until the industry "pulls its heads together to a decision on the type of video equipment (disc or tape) that will be standardized." Peter Wish sees this happening, but not before 1974. "We have designs for cases, but will do nothing further until there is a universal demand for the equipment."

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Car Stereo

STEREO BOWS AT CES

CHICAGO—Car Tapes, Inc. will introduce the "Invis-A-Dek" under dash 8-track with controls that ap-

pear as the cartridge is pushed in during CES. It lists for \$69.96. Other units are the X830A 8-track at \$39.95, the 8104A 8-track with fast forward at \$59.95, the 8359 cartridge

player with fast forward and digital programming at \$79.95, the 3604 combining 8-track and FM under dash at \$134.95, the 3882M simulated 4-channel 8-track at \$149.95

and the 4300 sound center with 8-track and AM/FM at \$179.95.

Muntz will show its 434 quadrasonic 8-track with built-in lock mount at \$139.95 and the 811 and 812 car cassette units with fast forward and auto reverse as well as an AM/FM with 8-track with adjustable shafts.

Pioneer will show the QP-400 quadrasonic system with auto stop, FM radio, separate left/right balance and front/rear volume control and the KP-300 auto cassette with auto reverse, FM, with stereo/mono switch.



STEREO SPEAKER system from Jensen Sound Laboratories features 25 watt capability in two 5 1/4 inch speakers, chrome covered.

Blank TV Tape: Audio Magnetics, Ampex, BASF, 3M, Memorex

• Continued from page 35

ucts division and the educational division.

"Our consumer reps don't have access to the tape," Lantz continued, but they can have it if they ask for it."

The firm will also introduce a Tracs series of videotape at VidExpo in September. With that introduction, video product will be sold in three forms from Audio—under the Tracs banner, for private label or in bulk. There will be the standard lengths of 30 and 60-minutes and other shorter lengths may be made depending on the size of the order. At the time, however, there are no plans for any tape longer than 60 minutes. Videotape will be manufactured only at the firm's Indianapolis facility for the present time.

Ampex Corp. is also currently making and marketing videotape to the industrial and educational communities. "These are the only markets open for videotape right now," said national sales manager for consumer products Shad Helmstetter, "but we do expect to play a role in the consumer market when that develops."

Videocartridge

At the present, the firm is manufacturing only reel-to-reel videotape in widths of 1/4-inch, 1/2-inch and 1-inch. The main outlets for the material, according to Helmstetter, are schools and businesses wishing it for in-house training. "We will be making a videocartridge of some type within the relatively near future," Helmstetter added, "and we have already started to manufacture it in Opelika, Ala." Ampex also manufactures a wide range of hardware for video use, again aimed only at the industrial and educational markets.

BASF's Tom Dempsey said that the "total market for videotape is in industry and education at the moment. Standardization has been a problem and at the present we are producing reel-to-reel videotape. But we will most likely be in with whatever system or systems build a population in the field. Now we are concentrating on 1/2-inch and 1-inch reel-to-reel tape."

Dempsey added that he sees a swing to chromium dioxide in the videotape field and feels it's the best coating for the state of the art as it now stands. "There is basically no consumer market at all now."

Paul Anderson, marketing operations manager for 3M's retail market division, also said that his firm's videotape is going exclusively to the industrial and educational marketplaces. "We do private label work," he said, "and are only making the U-Matic 3/4-inch format now, in cartridge. Other widths are available in reel-to-reel and both configurations are producing satisfactory results for us."

Backordered

Anderson added that the firm is actually backordered on videotape and said a lot of major companies have latched onto videotape for various purposes. "We do business with IBM, Coca-Cola and Ford," he said. "The consumer market is obviously some time in the future, but we feel that by getting started now with industry and education, we will

be prepared for it when it does materialize."

Memorex Corp. is the fifth major firm in the nation now manufacturing videotape. The firm makes reel-to-reel video and cartridges in the 3/4-inch U-Matic format, and will be using its own tape on a Sony ma-

chine to offer a presentation of the Memorex audio products line at the show. Like other manufacturers, Memorex sees no immediate future for the consumer application of videotape and will continue to concentrate on industrial and educational applications.

Come to where the Tape excitement is at C.E.S.

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- NEW Video Tape!
- NEW C.E.S. Specials!
- NEW Consumer Promotions!
- NEW Display Racks!

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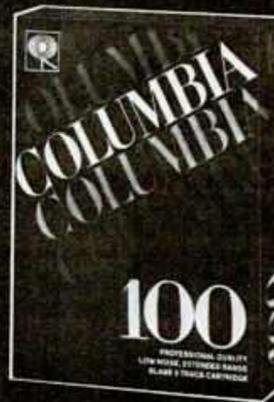
BOOTH 122 at the C.E.S.

McCormick Place, Chicago

Visit our Hospitality Suite 706 at the Conrad Hilton.



COLUMBIA
Blank Recording Tape



Manufactured by Columbia Magnetics/a product of Columbia Records/a Division of CBS, Inc.

Rep Rap

• *Continued from page 52*

Yarusl will be at the CES for a promo on the new line of Watts Record Cleaners.

Century Sales Ltd., Inc., Dallas and Houston, has just completed a marketing study involving advertising and key promotions, aimed at establishing closer relationships between the manufacturer, the dealer/distributor and the representative, and developing ways to stimulate consumer enthusiasm for its line of hi-fi products in Tex., Ark., Okla.,

and Miss. Principals Marv Squire and John Woods represent Acoustic Research, Harman-Kardon, Empire Scientific, BSR(USA) Ltd., MST Metrotec, Superex, Wollensak and Gamber-Johnson.

Over 150 dealers from northern Calif. attended the annual Wilkins-Mason Associates seminar in Oakland. This year's theme "Up Your Sales" was keynoted by speaker Tom Andersen, vice-president and general manager, Pacific Electronics Div. of CBS who spoke on "Components—Land of Opportunity."

Panelists on a 4-channel discussion were Lou Dorren, president, Quadri-cast Systems; James Gabbert, president, radio station KIOI, and George Meverle, vice-president, BSR. Wilkins-Mason Associates Lafayette, represents Ampex, AR, BSR, Phase Linear, Pioneer Electronics of America and Wollensak in northern Calif.

What's your rep organization doing? Send items to Earl Paige and Anne Duston, Billboard, 150 N. Wacker Dr., Chicago 60605, or phone (312) 236-9818.

Many New CD-4 Cartridges Bow at CES

• *Continued from page 35*

Co., which "performs in a superior manner by every measurable test."

Empire's Herb Horowitz revealed his company's emergence into the field with a new line of 4-channel pickups which will be demonstrated at CES. The line will be available for delivery shortly after the show. Although Horowitz declined to discuss the new models prior to CES debut demonstrations, he did point out Empire's exclusion of the Shabata-tipped stylus. "There's a very strong trend moving to other kinds of styli designs," he said. "Shabata was a good beginning for the playing of discrete discs, but it does have its limitations. We are going to intro-

duce a superior 4-channel stylus tip design we feel will be outstanding in the areas of tracking, separation and brilliance."

Panasonic plans to reveal at CES a 4-channel semiconductor phono cartridge, according to Howard Holman, Panasonic's audio engineering manager. The EPC-451C uses semiconductor strain-gauge elements which utilize the "Piezo-resistance effect" of semiconductor material and has a unique structure named "Vertical-drive" system and adopts a thin metal plate resolver processed by etching and a lightweight and strong titanium stylus-lever, which are developed by Panasonic especially for CD-4 disk reproduction, Holman stated. The stylus tip is special "line-touch" type, a Shibata equivalent, naked diamond for CD-4 use. Currently, Panasonic is selling its SE-405 discrete 4-channel disc demodulator and EPC-4500 semiconductor CD-4 phono cartridge in a 4-channel package deal at a \$139.95 list.

Shure

Shure Brothers, Inc. reports a CD-4 phono cartridge in progress. Frank Karlov, manager of electro-development specified that the new cartridge will offer no compromise with regard to stereo, matrix or discrete sound reproduction. "Many of the CD-4 cartridges on the market claim to be totally compatible, but in truth,

nothing will track a stereo record like a cartridge specifically designed for that purpose," Karlov said. Although Shure's latest top of the line model, the V-15 Type III, is capable of tracking a discrete disk, Karlov noted, it is not recommended for the reasons he stated. "Until we can manufacture a truly compatible CD-4 cartridge without hedging, Shure will overview the situation. What with the quadrasonic market increasing every day, it is highly possible for us to put a line in full production by the end of the year," Karlov added.

Available from JVC is the 4MD-20x at \$69.95, a V-shaped magnetic discrete cartridge with an extended frequency response which is as much as three times wider than a regular stereo cartridge. According to JVC engineer Gene Yamamoto, the advantages of the Shibata tip cartridge include a high frequency response of up to 60,000 Hz (4MD-20x), longer stylus life in addition to longer record wear and pronounced four channel separation.

Technica

Audio Technica has introduced three discrete phono cartridges since the first of the year. All employ a dual moving magnet principal wherein a separate lightweight magnet is used for each side of the groove allowing the moving mass of the cartridge to be extremely low.

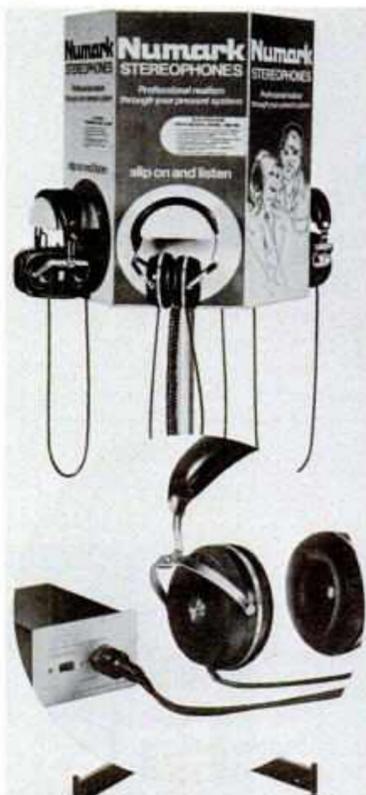
A fourth model, the AT12S, is being introduced at the CES in Chicago. The AT12S with Shibata tip, as all Audio Technica's discrete cartridges have, will list for \$49.50. "We're buying and selling these in quantity now. That's why we are able to reduce the price significantly on a genuine Shibata tipped cartridge," said Audio Technica's general manager, Jon Kelly, who considers the AT12S a real advance for audiophiles hedging away from CD-4 recordings because of the high cartridge price.

"At the moment, our AT14S at \$75.00 is our most popular model, but I feel that the new one we are introducing will even outsell our top of the line model," Kelly said. "The main difference in the price range of the four models is based upon specification tolerances which get tighter and tighter as you go up in cost."

"The things that make a cartridge good for CD-4 also make it extremely acceptable for playing two channel records. If you have a stylus that is shaped intelligently, with a low mass and wide range design, it will naturally be a good cartridge for stereo or matrix recordings," he added.

Pioneer recommends its PC-Q1 4-channel phono cartridge at \$69.95. According to the company, when the PC-Q1 cartridge is employed with a quality stereo turntable, clear sound localization and natural 4-channel sound from CD-4 disks will result. Conventional stereo records, as well as all SQ and regular matrix 4-channel records can also be tracked.

New Products



HEADPHONE marketers have conceived various demo displays as with this one from Numark. Insert shows Numark's 701 with electrostatic energizer as an example of increased sophistication.



PIONEER is among many who are adding volume controls to headphones. This is model SE-405.



PANASONIC's EAH-16 (\$14.88), one of several the firm has. Others are EAH-40 at \$42.95 and EAH-20 at \$24.88. Among features are removable ear pads for cleaning.

Sansui CES Seminars

CHICAGO—Sansui Electronics Corp. will hold technical seminars during the Consumer Electronic Show to demonstrate the QS Regular Matrix 4-channel system. The sessions will be held in Suite 1022-3, Conrad Hilton Hotel, Chicago, Monday and Tuesday, June 11-12 from 10 am-12 noon, and from 3 pm to 5 pm.

Zenith Dist. Expands

CHICAGO—Zenith announced that Peirce-Phelps, Inc. in Philadelphia will also serve dealers in northeastern Pa.

Headphones Surging

• *Continued from page 35*

be operated with expensive, high power equipment. We are overcoming both of these objections with our Model ES-701, which will retail for \$59.95," Rifkin said.

Numark is also introducing a headphone dealer display with a working electrostatic model, as well as accommodating the company's three other models: the model HV-101 lightweight, 10 ounce, stereo headphone listing at \$24.95; the model HV-201V, with volume control, \$39.95; and the 4-channel model HV-401QS, \$49.95.

While most manufacturers are hesitating on bringing out quadrasonic headphones, Fisher Radio (Billboard, June 2) and Zenith are two companies bringing out 4-channel headsets at the CES.

Zenith's line of headphones includes two 4-channel models, the model 839-35 and model 839-34. Both have 2 and 4-channel compatibility, volume controls on each earpiece, and 10-foot coiled cord. Frequency response varies on the two models: on the former, the range is 20 to 20,000 Hz; and on the latter, the range is 20 to 19,500 Hz.

In addition, Zenith is introducing four stereophones in the new line. Model 839-33 features separate volume and tone controls for each earpiece, and a frequency response range of 20-21,000 Hz. Other models are the 839-30, with a 30-17,000 Hz; the 839-31, 20-18,000 Hz; and the 839-32, 20-19,000 Hz frequency response. List prices are \$15.95 to \$75.00.

Displays

Several manufacturers will be emphasizing dealer and marketing promotions rather than new models. Telex Communications, Minneapolis, with a new line introduced last October, will present a new merchandising concept at the CES according to Peter Schwartz, director of marketing. The program offers a liberal co-op advertising policy, prepaid freight on quantity orders, and a two-year warranty. Telex is repositioning the stereo model 100, listing at \$12.95, into the youth market (14-

18 yr. olds) with the addition of color choice and shrink packaging.

The Telex line incorporates an audiometric transducer which gives consistent performance despite humidity and temperature changes, Schwartz said. The six stereo models, with a price range of \$12.95 to \$69.95, offer matched elements, Schwartz added.

Koss, with one new major product for the CES (details not available) will be demonstrating a new dealer display wall unit. The unit accommodates four headphones, but additional sets can be added by interlocking more units onto it. The display has a built-in balancing box for consistent volume in all displayed headphones. Koss will also preview a 30-second color TV spot that will be combined with a billboard campaign in California in the fall, Greg Cornehl, vice-president, announced. The Kossmobile that was introduced at last year's CES for headphone demonstrations at campuses and shopping centers and dealer seminars around the country has been so successful that Koss is planning to put another on the road in September, Cornehl said.

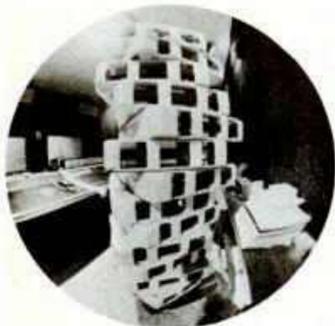
Koss is following the trend to mass merchandising of headphones. "The credit card helps to make headphones a big seller in the mass market. There is also a trend toward two headphone families, as indicated by warranty cards and rocketing sales in the four accessories we offer for two or more headphone sets," Cornehl said.

Prices Same

Prices on American-made product have not changed, spokesmen for Telex and Superex indicated. Other companies have increased prices 10-12 percent across the board. Koss raised prices on two models, including electrostatic model ESP-9 which is increased from \$150 to \$175. However, prices on three headphones will be reduced in September because of reduced engineering and die costs. Panasonic dropped the price on Model EAH-40 from \$42.95 to \$39.95.

JUNE 16, 1973, BILLBOARD

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Tape Duplicator

Shape, Symmetry & Sun has developed an automatic C-zero manufacturing process consisting of four in-line machines, according to owner **Tony Gelardi**. The four machines perform the following functions: 1) tend and window weld; 2) automatic hub loader; 3) threading station; 4) automatic in-line welder. Gelardi, who comes from an injection molding background, said the plant is brand new, 13,000 square feet, all automatic with tunnels under the floor to facilitate movement of raw materials to the machines. It's located in the Biddeford, Maine Industrial Park, an ideal area he said for dependable labor. "And besides," he said, "we live here."

Livingston Audio Products, Fairfield, N.J., has installed its new Sidewinder, which **Thomas Hofbauer** claims greatly offsets the spiraling increase in manufacturing costs of

tape cartridges. The Sidewinder allows for winding in three different ways: tape pancakes can be duplicated and wound on Sidewinders with a better than 10 to 1 savings in direct labor and one operator can wind more than 15,000 tapes per shift; 2) blank tapes can be made within an accuracy of 2 seconds, regardless of the tape length; 3) Sidewinders can be attached directly to recording slaves to combine the duplicating and winding operation into one high speed process, which completely eliminates the need for a winding department. Unlike conventional winders, said Hofbauer, which require one cartridge to be wound at a time, the Sidewinder enables 30 to 40 cartridges to be loaded at one time.

Arthur Branwein, owner, **Tapema-**

ker Sales Co., New York, is at the Palmer House this week during CES showing several new products including a splicing block nest and new anti-static leader tape. The nest, compatible with any splicing block and available for cassette, 1/4-in., 1/2-in. and soon, 3/4-in. videotape size, has a built-in cutting arm that receives a standard single edge razor blade. Two models are available: one that cuts at 90 degrees (most popular for cassette) and one with 45 degree slice. Also, automatic razor arm return is an optional feature. Price CEM is \$20. Branwein sees the anti-static leader as a real boon in television cartridge. In fact, he was tipped of its need by **Cartridge Television, Inc.**, which found that dust becomes imbedded in the leader and causes drop-outs.

Co.s Stress Coatings, Packaging

• *Continued from page 42*

the center post, the tape guide and the center of the pinch roller.

According to Cohen, the Mark 2, also has a new spill chamber design, and wiper arm, and will go a long way towards accommodating the double and triple albums that are so popular today.

Another blank tape manufacturer which has been making an increasing amount of waves at the consumer marketplace is **Audio Devices, Inc.**, a division of **Capitol Records**.

At the Consumer Electronics Show, the company will again be pushing its successful line of **Capitol 2**, cassette and 8-track. The company will also be putting a new push on its **Mod** line of blank products which were so successful when the firm first entered the consumer market.

The line which has been traditionally sold in blister packs and cardboard boxes, will now be seen in standard Philips type boxes.

To further solidify its consumer market efforts, **Audio Devices** is making its **Stak-Pax** cassette container, available as an individual unit, as well as prepacked with two **Capitol 2** cassettes. The empty **Stak-Pax** containers carry a 59-cent list price.

Irish

Irish Magnetic Recording Tape will have its first blank loaded videocassette in 30 and 60 minute lengths at CES. The company will also feature an **Irish 3-Pak**, and a new 40-minute blank cassette. The **Long Island, N.Y.** based firm will also show a 1/4-inch open reel video product that holds 30 minutes of tape on a five-inch reel.

The **Irish 3-Pak** is three 261 Professional Series C-60 cassettes in a plastic bag that will sell for less than \$1 to the distributor.

The new **Irish 40-minute** cassette will, according to **Sol Zigman**, replace the **Irish C-30**, which, outside of educational applications, was largely unsuited for use among music recordists.

Irish has also beefed-up, and will re-introduce its 4-pak blank cassette and cartridge line at the show. The 4-pak, which, according to **Zigman**, has found much favor among buyers, features either four cassettes or 8-track cartridges in a plastic storage case designed to hold twice that amount.

The video cassette product to be shown is designed for use in the **Sony 1/4-inch U-Matic** videocassette machine and will initially use chromium dioxide tape, with subsequent product utilizing a cobalt doped iron oxide.



MCA's under \$400 player for \$1.99-\$9.95 TV LP's.

Home Storage Case

• *Continued from page 46*

projected an increase in that company's product line, with several new designs expected during the coming year. While design trends are "experimental," **Wright** noted that **Custom Case** will focus on the home market with their new units.

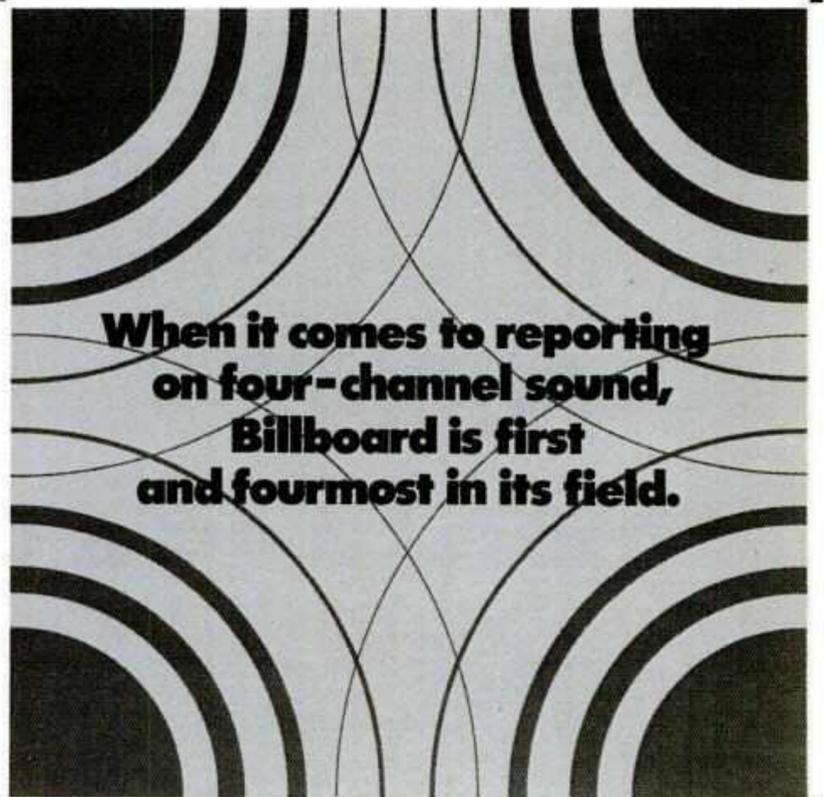
At **Le-Bo**, recent additions to the product line have focused almost exclusively on home tape storage designs, ranging from **Le-Bo's** approach to the **lazy-Susan**, or "Carousel" design, to furniture-styled larger cases.

Many manufacturers also focused on the increase in blank tape sales as a sign of further growth. **Peerless' Jerry Geller** reported what he described as a "boom in cassette unit" sales that is closely tied to greater blank cassette sales. The trend has resulted, he continued, in a larger market than **Peerless** had anticipated. That had even resulted in substantial back-ordering on one popular home unit.

At the same time, several manufacturers, regardless of their projections for the growth of the industry, projected increasing problems for the manufacturer. **Le-Bo's Al Alexander** noted that shortages in raw materials, aggravated particularly in the problems facing the petro-chemical industry, mean that case makers, who utilize plastics, vinyl and wood, will have difficulty expanding product lines when their basic materials are in short supply.

Add to that the agreement between most case makers, that the auto market, while it may no longer be the key target, will not taper off in the near future, and there is the threat that manufacturers may have difficulty expanding product lines even if the demand is high.

JUNE 16, 1973, BILLBOARD



When it comes to reporting on four-channel sound, Billboard is first and foremost in its field.

Billboard's four-channel sound spotlight is coming in the August 4 issue.

Way back in 1971, **Billboard** published its first spotlight on four-channel sound. We knew then that quadrasonic sound would become the newest and most commercially accepted sound innovation on the market since stereo. That's why we've been spotlighting the four-channel sound boom every year since then. Four-channel sound is well on its way now. The systems are more sophisticated and are readily accepted on the consumer level as the ultimate in the home entertainment experience.

If you've been reading **Billboard** over the last two-year period, you know just about all there is to know on the burgeoning business of four-channel sound. Not because **Billboard** carries just one annual spotlight on the quadrasonic industry, but simply because **Billboard** covers the quadrasonic explosion each week—52 weeks a year. In fact, we're the only "music" newsweekly with a complete **Tape/Audio/Video** Department devoted entirely to consumer electronics, and that includes four-channel sound.

And to top it off, we still publish an annual **Four-Channel Sound Spotlight** to recap the developments in producing quadrasonic product. This year, **Billboard's** August 4 issue again focuses on the industry with its annual **Four-Channel Sound Special**. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

You'll get an up-close look at new product lines in four-channel hardware/software/services/accessories. And while you're scanning the latest product developments, the manufacturers, distributors, and retailers in the home entertainment industry will be seeing you as you really are. And to insure that they do see you—in the right place at the right time—contact **Billboard** sales representative before the ad deadline.

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Environmental Lights In Audio Spotlight

By ANNE DUSTON

CHICAGO—Environmental lighting is becoming an integral part of the audio market, Richard Grant, president of Villa-Lite Corp., Little Rock, Ark., believes.

Villa-Lite, which introduced the Dreamscreen at last year's Consumer Electronics Show, will be demonstrating the \$1,200-\$1,400 unit in the 6' x 4'

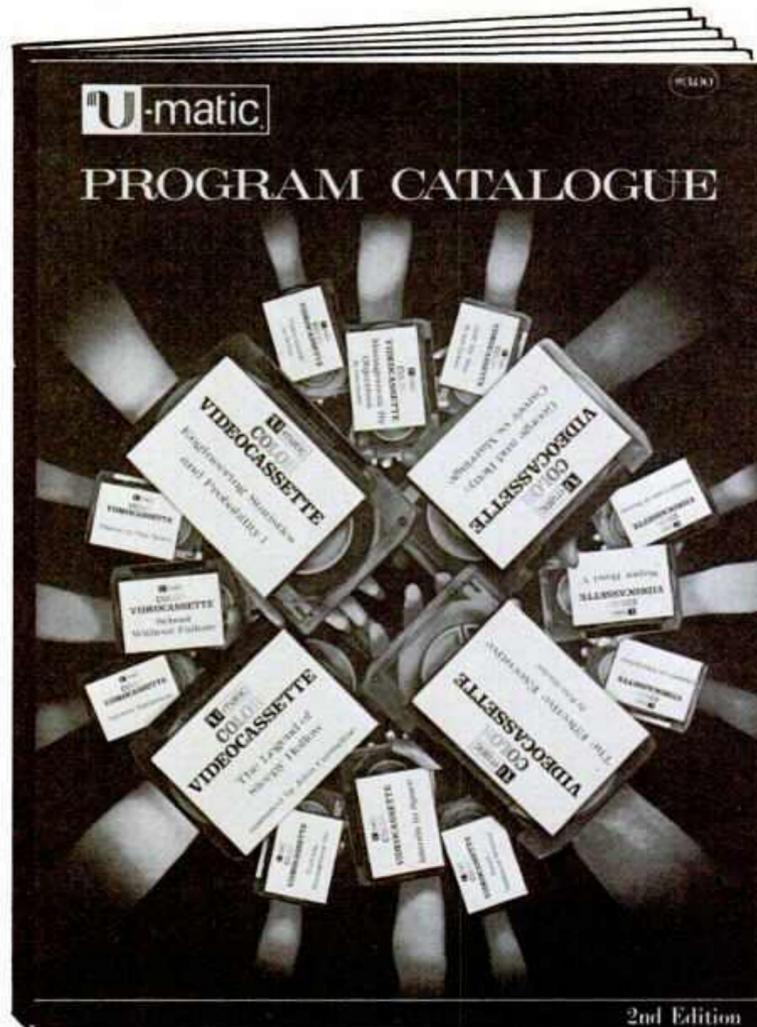
and 2' x 3' sizes, as well as the 4' x 3' size. The unit has been improved to be receptive to stereo sound, and the cost was reduced by several hundred dollars. "The Dreamscreen is being bought by individual consumers as well as dealers who can add advertising spots on the screen at predetermined intervals," Grant said.

(Continued on page 61)

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GRT EAST

SUNNYVALE, Calif.—GRT Corp., custom products division, has added 55 percent to its production capacity with the opening of an East Coast service capability.

The new custom duplication center will include the same range of manufacturing facilities as GRT's headquarters plant here.

According to division manager Dave Travis, "Our new East Coast service will allow us to produce prerecorded music tapes and spoken word/audiovisual products at whichever location best suits the need of the client." Travis added that the custom products' administrative sales headquarters will remain in the West Coast facility. "The need for the East Coast capability," he added, "is due mainly to the demands of the prerecorded music industry for faster and closer production-inventory-shipping facilities."

In addition, Travis said the need for spoken word, commercial, audiovisual and educational tape products has grown rapidly.

Latin Tape Mart Hit

• Continued from page 38

compared to disks sales. He placed the brunt of the blame on bootleggers.

"What the industry needs," continued Cayre, "is for the lawmakers in this country to make bootlegging a felony and not just a misdemeanor. That one change alone would greatly help the current situation."

Caytronics is working with the RIAA and the FBI in combatting bootleggers, said Cayre. "The government, as well as various organizations within the music industry, are starting to realize our problem," he continued. "We know that we won't be able to drive the bootlegger out of the market completely—but over the next six months some drastic changes can be expected."

Ida Lopez, general manager of Parnaso Records here, concurred with market sentiments on bootlegging. She said that the bootleggers have cut into Parnaso's sales, especially with 8-track product, and that "not enough is being done to stop them." Eight-track tape sales now account from 5 to 10 percent of Parnaso's sales, according to Mrs. Lopez.

Joe Cain, general manager of Tico/Alegre Records, also claimed that "not enough is being done to stop bootleggers." He suggested that Latin manufacturers form an industry association to coordinate efforts against the bootleggers. Cain stated that the bootleggers have hurt Tico/Alegre on "hot" label artists. He said that "although a good percentage of Tico/Alegre's catalog is available on tape, the bootleggers seem mainly to go after our current best sellers."

Jose Flores, general manager of Fania Records, said that the label has been increasing its sales in 8-track and cassette product—but that bootleggers remain a problem. He stated that Fania does some 30-35 percent of its sales in tapes and that label ratio of ten 8-tracks sold to one cassette sold has changed in recent years to eight-to-one. He foresaw a continued growth for Fania in tapes—but agreed with others that the expected growth won't happen unless something is done about bootleggers.

JUNE 16, 1973, BILLBOARD

University Stereo: 'Success of an Underdog'

• Continued from page 54

rages cut our overhead because of the lower rents, but they also create a more comfortable, less formal atmosphere in which the customer can shop. People don't feel as though they are being ripped off," the young executive stated. "Our philosophy is loose and laid-back."

"Theft hasn't been a serious problem either. We keep our doors closed during working hours and this tends to cut the traffic in and out. In addition, our shops are not gigantic—they are easily managed, and watched."

University Stereo has also coined the term The Underdog in another promotional ploy. The advertising term was arrived at logically, according to Huber:—i.e. University Stereo, Inc., incorporated in 1969, was faced with serious competition. With their small initial capital, University Stereo was, indeed, in a manner of speaking the Underdogs. They maintain the same advertisement today even though the company, according to Huber, will gross some \$7,000,000 in 1973.

"We went after the bigger chains in terms of advertising, pricing and

service. We had to be better than what they offered. We undersell most of the majors except on items that are fair-traded. Our low overhead, once again, allows us to do this."

New Policy

One additional new idea for developing even better customer service, which is key ingredient in University Stereo's merchandising philosophy, from their store salesmen on up, is an all new fire and theft insurance policy: "if someone comes in to buy a stereo set or tape system for, let's say, \$400, for another \$10 or \$12, he can get an all risk fire and theft policy that lasts for one year. If you're parked, for example, in a supermarket, and someone steals the tape deck, which you purchased from University Stereo, you're covered via this insurance. To our knowledge, no one has offered this service before."

"We at University Stereo are now undergoing a process where we try and think up different ways people would feel more comfortable about buying a stereo system—we want to know what things people might be afraid of, what things they like and dislike about purchasing a stereo unit. For example," Huber went on, "we just began a five year warrantee policy on our systems and a one year speaker trade back policy. It is not new. In general, some of our competitors have done this, but for University Stereo it is new. We also give complete service. We want to give

people a good deal, and we want them to know that we will look after them."

Expansion

Huber additionally feels that if he and Pilon can do business in Los Angeles then they can do business anywhere. "On a recent trip around the country I spent time evaluating the different retail stereo markets. Southern California is one of, if not the, most competitive areas in the country. In order for us to survive here, we've got to give our customers a better deal than anywhere else. Most of our customers are referrals: people telling their friends about us and that sort of thing. The grapevine..."

Today in Southern California, Huber feels most people are buying turntables over tape decks. "We sell more cassette decks now than ever before, too. We sell a lot of Toshiba here, as well as our regular line of equipment which includes Pioneer, Harman-Kardon, Dual, Garrard, Teac, Sherwood, Sanyo, and Sony. Speakers range from \$40 to \$600, or there about, per pair. Audio Research, Sound Research, SRL, Pioneer, KLH and Rectilinear are some brands carried."

"In car stereos and decks, Aiwa is also another good seller," said Huber.

In a recent accessories promotion gimmick, University Stereo is now giving away one free pair of stereo headphones to newlyweds. The hope here is that in the future this couple will return to purchase a full line of stereo equipment. Price range on both stereo turntable, receiver as well as tape systems runs from \$100 to \$2,000.

Service, discounts and good value, according to Huber, are the basic governing philosophies behind this growing retail chain. This is coupled with the casual atmosphere that customers here seem to favor.

Blank Tape

• Continued from page 40

distributors move to the retailer with tape. He also feels that the Mallory name has been a huge help in marketing tape. "The distributors already knew us through our batteries," he said, "and I think this helped them trust us a little more when they entered the tape market."

"On the whole, our distributors have done a fine job with blank tape," Vendely continued. "Besides retailers and schools, they call on radio stations and college bookstores. They may be calling on a university with some other line of equipment they handle and stop at the bookstore while they are there. Some of these universities, especially the large state universities in small towns, are the size of towns themselves."

"As far as the independent retailer is concerned," Vendely added, "he's more interested than ever in blank tape. These retailers have taken on television, components, compact stereo, tape hardware, fans and appliances, so it's natural for them to move into blank tape. I think that in the future you will see more and more electronic distributors with consumer product in their lines. These are pretty knowledgeable people already. They know what they want and they don't need help with how to set up displays for the most part. Besides, many are their own retailers."

Mallory does offer a number of combination tape-battery displays to its distributors, with Vendely feeling a lot more people are purchasing tape on impulse.

Environmental Lights

• Continued from page 60

The Dreamscreen concept has been expanded to two new products to be shown at the June CES. The Dreamcube is a six-inch square that will retail for under \$50. Also being introduced by Villa-Lite is a low, conversational table that has a smoky black surface when not being used as a light panel. The firm has increased its booth space to double the size of last year.

Rich Smith, president, American Lighting Specialties, sees a continuing uptrend in environmental lighting sales, especially with the stabilization of two problem areas, quality manufacturers and store display space. American Lighting will have the Warner Bros. character Porky Pig handing out literature to promote its new line of Warner Bros. character lamps. The first models available, Tweety and Porky Pig, are 19½" high, and retail for \$14.88. The polyethylene figures use two 10-watt bulbs. Also being introduced by American Lighting is the Model C8 Celestro prismatic lens lamp with a rotating cylinder activated by a 15-watt bulb, and listing at \$8.99.

Mass Buyers

The one and two-channel sound activated lights by American lighting is also available this year with a Cathedral lens in the \$14.88 or promotional \$8.88 size. American Lighting Specialties sells through mass merchandisers such as J. C. Penney, Woolworth and K-mart.

A prototype modular one-channel unit will be shown by Brightco, Westminster, Calif. The unit can be purchased to respond to low, medium or high sound levels, and can be interlocked, C. A. Stricker, director of marketing, said. The 14" square will give a twinkle response without sound activation. Each box has a dual lens for a different light pattern and dimensional effect. Price has not been set, Stricker noted.

Brightco will also be introducing a cartwheel random light, the CW-74, retailing for \$20. The 15" square box has a smoked lens, with bulbs located on a center wheel. The bulbs are covered by an irregularly shaped plastic cone for an irregular light response.

Brightco has modified the Moonbeam Model MBTL-74 to include a white light with three-way socket, and a lamp shade. The base retains the twinkle light feature. Also new at Brightco are seven models of dimmer switches, ranging in price from \$3.95 for a "hi-lo-off," 300-watt switch to a 1,500-watt gang switch for multiple light sources, used in commercial applications.

The Twinkle Stop Light Model TL-33 by Brightco resembles a traffic light, with random red, amber and green lights, and retails for \$19.95.

Solar Sound Systems, Inc., has combined last year's 8-track tape player and lighted speakers with an AM/FM/FM multiplex radio. Model RC 1950 will retail for \$129. The light system has been enlarged on this year's model, Stanley Reff, national sales manager, said.

IMPORTS UP

CHICAGO—U.S. imports of communication and selected electronic products exceed exports by slightly more than 8 percent in 1972, creating a negative balance of trade of \$944 million, according to a Department of Commerce report.

Favorable trade balances were recorded last year in Electronic components; commercial, military and industrial products; phonograph records and pre-recorded tapes. However, these were offset by a large negative balance of trade in consumer electronics, and a smaller negative balance of telephone and telegraph equipment.

Imports of consumer electronic products exceeded exports by \$1,762 million, with Japan accounting for \$1,340 million of the deficit. As in previous years, radio and television receivers represented more than 50 percent of the total 1972 consumer electronic imports, the report stated.

Audio Magnetics Executive Views

(Story in General News)

Lacks 1-Item Hoopla; More Realistic

• Continued from page 43

cluding discrete, SQ matrix and regular matrix modes. The idea here, obviously, is let the consumer make his own decision. In tape the 4-channel equipment is becoming more sophisticated and the price is within mass market ranges. Perhaps most important, dealers and manufacturers are now looking at 4-channel as a reality, not an item for the future. It is now quadrasonic that can also play stereo, not the opposite as it has been in past years. In addition, 4-channel compacts will be more readily available than ever. This is the first year that both buyers and manufacturers have thought seriously of 4-channel as a preventative from selling the consumer an obsolete piece of equipment. And the software becomes greater in quantity and quality consistently.

Videotape and video disk will be seen and talked about, but in a much more realistic sense than ever before. Most buyers and all manufacturers

(with the possible exception of Cartrivision) admit it will be some time before video is any sort of home usage mass market item. But there will be plenty of hardware and software to look at and talk about. The difference this year seems to be that a realistic future date is being discussed. The same holds true for at least five blank tape manufacturers. These firms are making tape for the industrial and educational markets now, but all feel the consumer market is a future market.

There will be a lot of tape product, with 8-track with record capability and fast forward, cassette with Dolby (and more high-end in general) and several firms with good mid-range reel-to-reel units taking much of the spotlight. The trend seems to be toward more sophisticated tape equipment with improvements on existing features rather than buttons for button's sake. The home market for tape has become a solid mixture of high-end for entertainment and middle-range for spoken word.

In the car, more Dolbyized cassettes will be seen, more 8-tracks with 4-channel and fast forward and more in-dash units in both configurations. Again, quality is the byword in the automobile.

In blank tape, many forms will bow products and a lot of new displays will be seen, but most feel the emphasis on blank tape as a category will not be as strong as last year. Blank tape made its name and established its market last year. This year there is no reason for a major campaign.

In short, this is the first show in four years where buyers are not looking for an exciting show per se. They are looking for a realistic show. Nobody expects any major surprises and nobody, manufacturers or buyers, is focusing all energy into one configuration. The 1973 Summer CES will apparently be the most well balanced, least ballyhooed show in a number of years.

England Tape Mart

• Continued from page 47

record companies and leading hardware manufacturers. Although final details have yet to be worked out, it is expected that the promotion would involve national TV and press advertising and consumer competitions to increase consumer awareness of the two systems rather than promote individual companies' products—a campaign similar in concept to those run by the Milk Marketing Board and the Tea Council.

Among the companies in favor of the project are Precision and EMI. If the promotion comes to fruition it will not be until next year, probably sometime during the summer.

Despite the high costs involved, the promotion can only have a beneficial effect although it might place certain firms in an embarrassing position if they have not sorted out their duplicating problems by the time the campaign breaks.

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If you're suffering from the absence of a HEAVY voiced, dependable, loyal, productive (5 kids), experienced professional Major Market (Top 5, Progressive Air Personality . . . Then read on! Healthy but ailing progressive young (29) air person seeks future cure in Western or Polynesian climate. . . . You ease my pain and I'll ease yours. Salary requirements reasonably high. All offers considered. Ready to move on approval. Tape, resume and erotic picture on request. . . . Wire Billboard, Box #580, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036.

POSITIONS OPEN

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Jukebox Programming

Promotion Exec's Quality Committee Meeting Set Box, 1-Stop Plan

CHICAGO—Key jukebox one-stops throughout the midwest will start receiving choice stock samples with title strips from Elektra Records as a result of promotion man Burt Stein's participation in the recent Billboard Jukebox Programming Conference, he said.

Like numerous label representatives at the event who have since called asking questions about the jukebox singles-market, Stein said, "I never realized how important these people are, especially in their early buying of new releases." The conference drew participants from 22 labels.

Young and with Elektra as midwest promotion manager less than two years, Stein covers a wide area from Wichita to Minneapolis to Buffalo, Louisville and St. Louis. He said that while conceptually his main function is to visit radio stations, he sees his job being far more broad in responsibility.

"I think you have to consider the total marketing picture and certainly boxes are part of it."

He said he was especially impressed with moderator Bill Bush, Les Montooth Phonograph Service, Peoria, Ill. who handled the final session on the future of the single, and Pat Schwartz, Modern Specialty, Madison, Wis., who debated Bush on the matter of the long single.

"I really like Mrs. Schwartz's idea of using at least seven extra long 45's on a box and rotating them according to play they receive." Bush, during the conference, challenged the Schwartz philosophy by pointing out how he had experimented with 10 choice long singles in a top spot open 22 hours and found very little play even though he promoted the records aggressively.

Stein, interviewed at the Paul Gallis music conclave (see story in Radio-TV Programming), explained what he intends to do. "I'm not going to mail samples of everything, just five or six singles I believe really have potential. I'm going to include country too, after hearing at the conference how heavy jukebox people are into country."

"I'm going to do some tracking on these samples too," expressing a desire to find some way programmers could report back to labels on new releases they're buying. He especially likes Billboard's "What's Playing?" feature, which serves this function.

As for stock samples, he said he learned at the conference that labels are unfortunately sending out radio station copies with one title in stereo and mono and now realizes jukebox programmers have no way of testing these on the route.

"After hearing people like Mr. Bush and Mr. Hashman (Springfield, Ill. operator), I'm a little afraid to mail out samples over 3-min. though."



JUKEBOX association president James Stansfield (right) accepts Music Operators of America award from MOA executive vice president Fred Granger during Wisconsin convention.



SOUTH DAKOTA Gov. Richard Kneip and Dick Peyton (left) play pool on the new red and white pool table donated to the governor's mansion by South Dakota Music and Vending Assn. and U.S. Billiards Inc., Amityville, N.Y. Peyton is manager of Automatic Vendors Inc., an association member. The pool table is being used extensively by the Kneipes' eight sons.

Jukebox Meetings

June 20—New York State Operators Guild, Wernock House, Wappingers Falls.
July 27-29—Montana Coin Machine Operators Assn., reservation deadline June 15, \$10 deposits, Big Sky of Montana, Big Sky, Mont. 59716.
Aug. 11-12—Kansas Amusement & Music Assn., John Emick Cabin, Lawrence.
Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, exhibits \$100, Orlando (date tentative).
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.

One Way to Program Go Go Stop

By ROBERT LATIMER

PHOENIX—In a city where there are comparatively no night clubs, programming for Go-Go girls in cocktail lounges and taverns would seem to be an excellent jukebox market. Not so, however, declared Sal DeBruno, of Sal's Music, here.

"True, the girls dance to jukebox records," DeBruno admitted, "however, this has turned out to be the most unstable market from the standpoint of desired disks that I have ever encountered. Every Go-Go girl has a set of records which she must have in order to perform. And we will gladly supply them. Unfortunately, however, they are prone to getting fired, or quitting after only a few days, which means that the box is stuck with a list of records which other customer don't want to play. This has happened so often that we often try to bend a Go-Go girl's music selections to fit what we already have in stock."

Despite this all-too-frequent problem, DeBruno, who
JUNE 16, 1973, BILLBOARD

has been directly associated with the jukebox business since he was 14 years old, did not want to lose the reputation of being able to furnish what his dancers wanted. He was particularly fortunate in the presence of a young collector, Calvin Smith, who handles all of these locations, knows most of the girls personally, and can get a line on the type of music they are going to need, as well as some idea as to how long they are going to stay on the job, before any effort is made to come up with the requisite records.

Smith goes to extremes to find precisely the records a Go-Go girl wants, even if it means ordering from Los Angeles one-stops, digging them out of the library, and so on. The bar dancers are thoroughly familiar with this, and it is a safe bet that Sal's Music gets the lion's share of record purchases from girls who maintain their own record stock, and simply give them to the collector when changing time comes.

CHICAGO—Members of the new Industry Quality Control of 45's committee see their initial job in meeting with label representatives as one of communication, according to comments at the recent Billboard Jukebox Programming Conference. The committee has been notified of the first meeting with Stan Gortikov, president of Recording Industries Association of America (RIAA) set for June 22 here (Billboard, June 9).

One of the most dramatic aspects of the problem stemming from lack of standardization in record dimensions came during the conference

when Rock-Ola engineer William Findlay said his company goes 736 percent beyond RIAA standards to take care of variables.

Yet another factor far from fully explored is that of records being too thin. Rowe engineer Henry Barkel said this creates potential warpage problems and that his firm tries to keep interior heat below 130 degrees. Beyond this, though, is the problem of the gripper arms exerting such pressure that records pop out and spill into the machine. Sometimes they are not picked up off the turntable, he said.

On the retail side, GE home phonograph engineer manager C. E. Bedford said there is such a lack in coefficient of friction on the paper label that records slip when stacked on the turntables and create excessive wow and cause a problem with tonearm pressure.

Several pressing plant engineers here at the conference outlined detailed steps taken to insure quality control (Billboard, June 2). Yet, despite these assurances, a call came from the floor to have a committee begin immediate exploration of further discussions.

Coin Machine World

TEX. INDUSTRY TURMOIL SURGES

Dist. Judge Herman Jones has ruled that the Texas Vending Commission Regulatory Act is unconstitutional. The decision in the case of Headquarters Corp. and Action Import Co. Vs Texas Vending Commission and director Ivan Williams sent state officials into seeking passage of remedial legislation at the session now in progress. Plans are being made, according to Assistant Atty. Gen. Jack Sparks, to appeal from Judge Jones' decision, but state officials apparently were putting more faith in the prospects of getting the legislature to pass another law on the subject. Judge Jones held unconstitutional all except the occupation tax provision of the 1969 regulatory law, which previously had been successfully attacked on its attempt to ban tavern operators from owning his own coin-operated machine. Judge Jones, in a written opinion, found that the "de novo" trial failed to develop original evidence of a law violation. The vending commission had received evidence on this point.

The provision for a totally new hearing in court, on appeal from the administrative agency, violates the State Constitution's mandate for division of powers between executive, legislative and judicial branches, said Judge Jones. He said that he also reluctantly reached the decision that the Texas Legislature could not delegate to an administrative agency the determination of whether a licensee conducts his business in a manner contrary to the public welfare, health, peace and safety. According to defense attorneys the decision involves past operations of a firm which operated 11 coin machine arcades in the Dallas-North Texas area. Since the operations were sold last September, all except two of the facilities have been closed. In the absence of a valid vending machine law, the Legisla-

ture faces the necessity of a virtual clean sweep on the much criticized 1969 law said to have been heavily influenced by the industry interests. Chet Brooks has introduced Senate Bill 721 which will be used for revising the present law. This proposal has already passed the Senate, and amendments doubtless will be offered in the House to meet Judge Jones' objections to the present law. As passed by the Senate the bill by Brooks is chiefly a reorganization act for the vending commission, to remove industry members from policy positions. The new board which would be proposed under the new bill would be composed of the attorney general, Department of Public Safety and consumers' credit commissioner, plus three citizens without financial interests in the vending business. The Governor of Texas would appoint the latter. The agency would be renamed Texas Amusement Machine Commission. Also a six member advisory committee from the industry would be formed, representing small, medium and large scale wholesalers, distributors and operators.

The battle over how many amusement vending machines Texas tavern owners can own without a license is still raging. Part of that battle from the tavern owner's viewpoint is whether pending legislation might open the door to coercion by vending machine operators. It was a 1968 legislative investigation into alleged coercion and domination by vending machine operators of tavern owners that brought passage of a regulatory licensing act in 1969. That was followed by creation of a Texas Vending Machine Commission in 1971. But tavern owners and small vending machine operators complained that what was supposed to be reform legislation had been converted to the benefit of the major vending machine operators. The three vending machine industry representatives appointed by then Gov. Preston Smith were big operators with common business ties. Small operators protested the setup. Raymond B. Williams of Dallas resigned as chairman and commission member when it became clear the Senate would reject his appointment. The Senate refused to confirm another member, L. C. Butler of Houston. Amid noises that there might be Mafia links between some vending machine dealers, Sen. Chet Ogg of Houston and Sen. Chet Brooks of Houston introduced a bill this session to change the commission makeup. Their bill would bar appointment to the commission of any one with a direct or indirect interest in the industry. But between the introduction of the bill and its approval by a Senate committee, a substitute version was adopted. The

substitute would prohibit tavern ownership of more than one coin operated amusement vending machine without a license from the proposed new commission. This has alarmed tavern owners, who won a state Supreme Court decision last December that where ownership and use of coin-operated machines are purely incidental to their business, the tavern owners are not required to obtain a license. If the Brooks bill is passed, tavern owner James Gellatly of Pasadena fears he and others who want four or five machines will be subject to coercion by vending companies.

"They will probably refuse to place machines in a tavern which has one or two self owned machines. Then you must operate your tavern with one or two vending machines or else have all vending company machines. Such legislation would throw the tavern owner to the wolves," said Gellatly. How the limit of one unlicensed machine per tavern got into Brooks' bill is unclear. A member of Brooks' staff said he thought the Senator himself inserted that provision in the committee substitute. Brooks said he doesn't know for sure. Commission-executive director Ivan Williams said the commission has offered no suggestions on the bill and is taking no position. Both Brooks and Williams acknowledged the possibility that a low limit on the number of unlicensed machines allowed a tavern might give vending operators an advantage. However, Brooks said he is not entirely wedded to the one machine limit. His bill, SB 721, already has passed the Senate. But Brooks said he thinks the House sponsor, Rep. Carl Parker of Port Arthur, will seek revision to allow more latitude in the number of machines.

(To Be Continued)



SAMMY KAYE and Teresa Brewer take a moment out from participating at Wurlitzer's celebration at New York City's Plaza Hotel. Joining them were Tommy Tucker, Count Basie, and Lionel Hampton. Wurlitzer also offers packages of re-releases of hits of the '30s and '40s and more recent oldies.

Jukebox Programming

What's Playing?

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

AKRON, O.: CAMPUS/YOUNG ADULT

Linda Wykoff
Bell Music Co. Inc.
533 W. Market St. (44303)
Phone: 216-253-9171

"Jimmy Loves Mary Anne," Looking Glass, Epic 11001
"Blockbuster," The Sweet, Bell 361
"Smoke On the Water," Deep Purple, Warner Bros. 7710
"Roll Over Beethoven," Electric Light Orch., United Artists 173
"Shambala," Three Dog Night, Dunhill 4352
Spinning
"Tie a Yellow Ribbon Round the Ole Oak Tree,"
"You'll Never Walk Alone," Blue Haze, A & M 1426

CHICAGO: SOUL PURCHASES

John W. Strong
So. Central Music Co.
4306 S. King Drive (60653)
Phone: 312-285-2840

"Be What You Are," Staple Singers, Stax 164
"Will It Go Round in Circles"
"One of a Kind (Love Affair)"
"Leaving Me"
Spinning
"Don't Let the Green Grass Fool You," Spinners, Atlantic 2962
Oldies
"Let's Stay Together," Al Green

FARGO, N.D.: EASY LISTENING PURCHASES



Gerald Staska
United Music Co.
Box 3123, 211 N. P. Ave. (58102)
Phone: 701-235-3892

"Take Me Home Country Roads," Olivia Newton-John, MCA 40043
"Behind Closed Doors," Charlie Rich, Epic 5-10950
"Daisy a Day," Judd Sirmak, MGM 14463
"Kodachrome"
"Yellow Ribbon," Johnny Carver, ABC 11357
"I Can Feel the Leavin' Coming," Cal Smith, MCA 40061
"L.A. Freeway," Jerry Jeff Walker, MCA 40054
"I'd Rather Be a Cowboy," John Denver, RCA Victor 0955
Spinning
"Satin Sheets," Jeanne Pruett, MCA 40015
"Teddy Bear Song"
"I Can See Clearly Now," Lloyd Green, Monument 8562

JACKSON, MISS.: HIGH SCHOOL PURCHASES



Marilyn Burkart
Dixie Vending Co., Inc.
112 N. Mill St. (39201)
Phone: 601-353-2443

"Right Place, Wrong Time"
"Diamond Girl," Seals & Crofts, Warner Brothers 7708
"Shambala," Three Dog Night, Dunhill D-4352
Spinning
"My Love"
"Long Train Running"
"Stuck in the Middle With You"
Oldies
"Drift Away"
"Tie a Yellow Ribbon..."

JACKSON, MISS.: HIGH SCHOOL PURCHASES

Glenn Spell
Service Music Co.
5140 Cabanis Circle (39209)
Phone: 601-355-5531

"Right Place, Wrong Time"
"My Love"
"Give Me Love"
"Shambala," Three Dog Night, Dunhill 4352
"Long Train Running"

JEFFERSON CITY, MO.: COUNTRY PURCHASES



Lloyd Grice
United Distributors
2129 Cedar Hill Road (65101)
Phone: 314-636-4096
Cover

"She's All Woman," David Houston, Epic 10995
Spinning
"Trip To Heaven," Freddie Hart, Capitol 3612
"I've Got All the Heartache I Can Handle," Ernest Tubb, MCA 40056
"Love Is the Foundation"
Oldies
"Great Speckled Bird," Roy Acuff
"It's Four in the Morning," Faron Young

MADISON, WIS.: CAMPUS/YOUNG ADULT PURCHASES



Pat Schwartz
Modern Specialty
405 N. Broom St. (53703)
Phone: 608-256-0216

"Kodachrome"
"Shambala," Three Dog Night, Dunhill 4352
"Give Me Love"
Oldies
"Blue Moon," Marcels
"Personality," Lloyd Price

NEWARK, N.J.: EASY LISTENING PURCHASES

Eddie Hart
ABC Distributing Co.
1125 Broad St. (07114)
Phone: 201-243-6146

"Never, Never, Never," Shirley Bassey, United Artists 211
"And I Love You So"
"I'd Rather Be a Cowboy," John Denver, RCA 74-0955

NEWPORT NEWS, VA.: CAMPUS/YOUNG ADULT PURCHASES

Janet Parker
Newport News Amusement Co.
1021 48th St. (23607)
Phone: 703-244-1484

"Shambala," Three Dog Night, Dunhill 4352
"Give Me Love"
"My Love"
"Diamond Girl"
"Kodachrome"
"Tearsdrops in the Rain," Johnny Nash, Cadet 50034

PEORIA, ILL.: GENERAL PURCHASES

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

Pop
"Smoke on the Water," Deep Purple, WB 7710
"Diamond Girl," Seals & Crofts, WB 7708
"Yesterday Once More," Carpenters, A&M 1446
"Roll Over Beethoven," Electric Light Orchestra, UA 173
"Boogie Woogie Bugle Boy," Bette Midler, Atlantic 2964
Country
"Love Is the Foundation"
"You Were Always There," Donna Fargo, Dot 17460
"Southern Loving"

PORTLAND, ORE.: CAMPUS/YOUNG ADULT PURCHASES

Kathy Seabolt
A & A Amusement
14324 S.E. Stark (97233)
Phone: 503-255-7206

Spinning
"Tie a Yellow Ribbon..."
"Dead Skunk"
"Dueling Banjos"

FREE Listing in Billboard's 1973-74 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1973-74 International Buyer's Guide are:

RECORD MANUFACTURERS
Budget Labels
Children's Labels

INDEPENDENT RECORD PRODUCERS
(please list label credits)

MUSIC PUBLISHERS
(please indicate affiliation)

SHEET MUSIC JOBBERS

RECORD & TAPE WHOLESALERS
Distributors
One Stops
Rack Jobbers
Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY
Associations & Professional Organizations
Design & Artwork
Direct-Mail Service
Licensors, Tape & Record

Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Promotion & Publicity
Recording Studios
Shipping Services
Tape Custom Duplicators
Tape Duplicator/Marketers

SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY
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Jackets
Labels
Polyethylene Bags
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Record Processing Machinery (please specify chief product)
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Tape, Raw
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Display Racks
Divider Cards
45 RPM Adaptors
Head Cleaners & Demagnetizers
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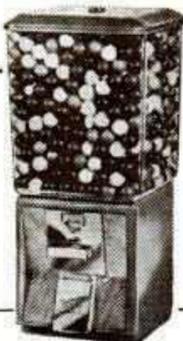
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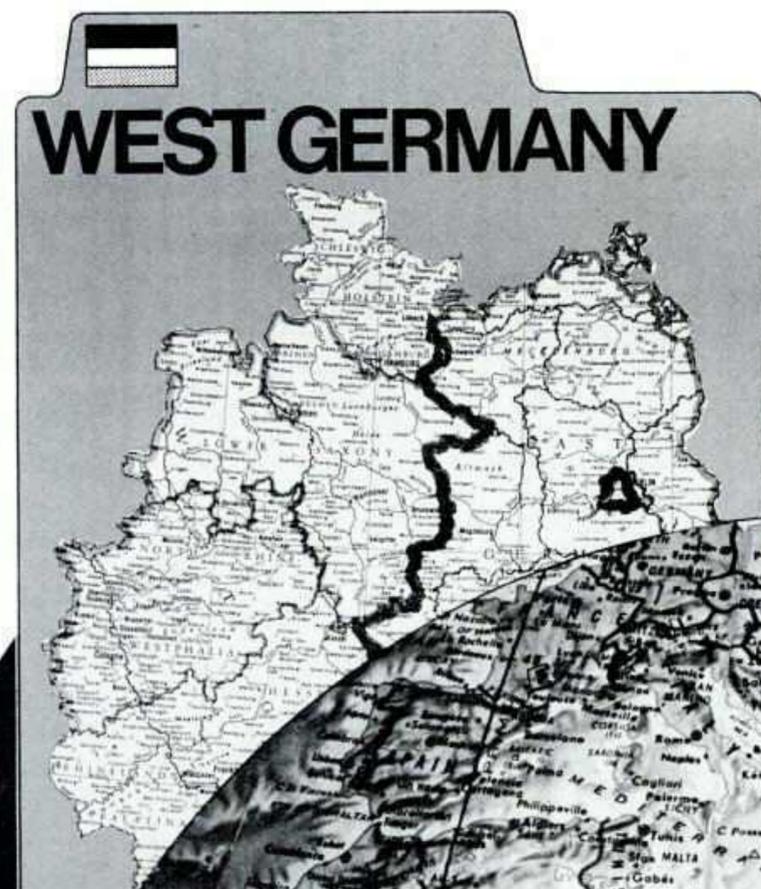
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THE FIRST IN A SERIES OF SPECIAL
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West Germany

FACT FILE

Population: 60 million.
Per Capita Annual Income:
14,400 marks (\$5,300)
Rate of Exchange:
\$1.00 = 2.67 marks

Public Holidays: Jan. 1; Good Friday;
Easter Monday; May 1; Ascension Day;
Whit Monday, Nov. 21; Christmas Day,
Dec. 25; Boxing Day, Dec. 26.

Normal business hours: 8 a.m. to 6 p.m.
Per Capita Annual Expenditure on rec-
ords & tapes: 15 marks (\$5.62)

RECORD & TAPE SALES

UNITS (in millions)			Difference	
	1972	1971	Units	%
*SINGLES	55.9	51.6	+4.3	+8.3
LP's and cassettes/cartridges	87.5	82.0	+5.5	+6.7
TOTAL:	143.4	133.6	+9.8	+7.3

DOMESTIC SALES:

*SINGLES	49.1	45.0	+4.1	+9.1
LP's and cassettes/cartridges	66.8	64.1	+2.7	+4.2
TOTAL:	115.9	109.1	+6.8	+6.2

EXPORT SALES:

SINGLES	6.8	6.6	+0.2	+3.0
LP's and cassettes/cartridges	20.7	17.9	+2.8	+15.6
TOTAL:	27.5	24.5	+3.0	+12.2

*These figures include a residual amount of EP product and this accounts for the discrepancy between the unit sales shown here and those shown in the sales turnover chart.

DOMESTIC SALES TURNOVER

(Retail including tax)

	1972		1971		Difference	
	Units	Marks	Units	Marks	Marks	%
SINGLES	44.8	224.0	40.3	201.5	+22.5	+11.2
Full price LP's	29.8	476.8	31.0	481.3	-4.5	-0.9
Low price LP's	26.4	192.8	22.4	156.8	+36.0	+22.9
Cassettes/cartridges	6.1	104.4	4.0	78.4	+26.0	+33.0
Other sales	8.8	11.4				
Total:	115.9	998.8	109.1	918.0	+80.0	+8.7

Note: Units figures in millions; turnover figures in millions of marks. The sales volume is based on the following average prices:

	1972	1971
Singles	5 marks	5 marks
Full price LP's	16 marks	15.525 marks
Low price LP's	7.30 marks	7 marks
Cassettes/cartridges	17.10 marks	19.60 marks

EQUIPMENT PENETRATION

Radios in use: 19 million
Television sets in use: 17 million
Cassette players/cartridge players: 6.5 million
Tape recorders (reel to reel): 6,000,000
Juke boxes: 80,000
Record players in use: 17 million (between 4 and 5 million with stereo)

Record Association Fights for Tax Reduction

HAMBURG—A major preoccupation of the West German record industry is the effort to have the added value tax on sound carriers reduced to the same level as that set for books (5.5 percent).

Currently added value tax on sound carriers is 11 percent. Organization of the campaign is the responsibility of the Ar-

beitsgemeinschaft Schallplatte, an association of eight major German record companies headed by Leif E. Kraul, managing director of Metronome. Says Kraul: "This discrimination against records must stop. It is absurd that when books are classed as cultural items, records and tapes should be regarded as luxury goods."

The record industry association works in other ways to sustain and augment the prestige of the record industry and one of the most effective of these is the annual Grand Gala which is presented in conjunction with the Sender Freies Berlin radio station. Pop galas and classical galas are held alternate years and they feature top international artists.

This year's pop gala on Sept. 1 will feature Charles Aznavour, Hurricane Smith, Elton John and Neil Diamond, among others.

PRICE STRUCTURE

Recommended retail prices are:

Single: 5 marks

LP: Full price: 22 marks (though many stores discount full price product to 18 or 19 marks)

Below the full price level, LP's are sold at 5, 10, 12.50 and 15 marks.

Cassette: 23 marks (full price); 12.50 to 15.80 (medium price) 10 marks and under (low price)

Cartridge: 25 marks.

TAX ON SOUND CARRIERS:

11 percent

AVERAGE PRESSING COST FOR AN LP:

Between 90 pfennig and 1 mark.

RADIO AND TV STATIONS:

Bayerischer Rundfunk, Munich
Hessischer Rundfunk, Frankfurt
Norddeutscher Rundfunk, Hamburg
Radio Bremen, Bremen
RIAS Berlin
Saarlaendischer Rundfunk, Saarbruecken
Sender Freies, Berlin
Sudwestfunk, Baden-Baden
Westdeutscher Rundfunk, Cologne
Detsche Welle, Cologne (Radio only)
Deutschlandfunk, Cologne (Radio only)
Zweites Deutsches Fernsehen, Mainz (TV only)

POP PUBLICATIONS:

Bravo (800,000)—weekly—Munich.
Crash (90,000)—monthly—Hamburg.
Fans—monthly—Hamburg
Sounds—monthly—Cologne.

TRADE PUBLICATIONS:

Musikmarkt—bi-monthly—Munich.
Schallplatte—monthly—Wentford, nr. Hamburg
Musikinformatoren—monthly—Brunswick.
Musikwelt—weekly—Stuttgart.
Automatenmarkt—monthly—Brunswick.
Der Muenzautomat—monthly—Frankfurt.
Musikspiegel—monthly—Munich.
Der Musikhandel—monthly—Bonn.

MUSIC NEWSLETTERS:

M-Musik—Wentorf, nr. Hamburg.
Show—Ranzel, nr. Cologne.
Der Plattenkoffer—Munich.

COMPANY REPORTS:

Hansa

The Hansa record company was founded in 1964 as a subsidiary of Peter Meisel's publishing company, Edition Intro, and in the following year it scored a major success with the 1.4 million seller, "Il Silenzio" by Nini Rosso, an original Durium production.

In the following years hits followed from the Troggs, the Hollies, the Herd, Giorgio, Elton John and the Chakachas among others.

On the domestic front Hansa's principal successes have been "Mamy Blue" by Ricky Shayne (1971), "Am Tag als Conny Kramer starb" by Juliane Werding (1972) and this year Bernd Cluever's "Der Junge mit der Mundharmonika."

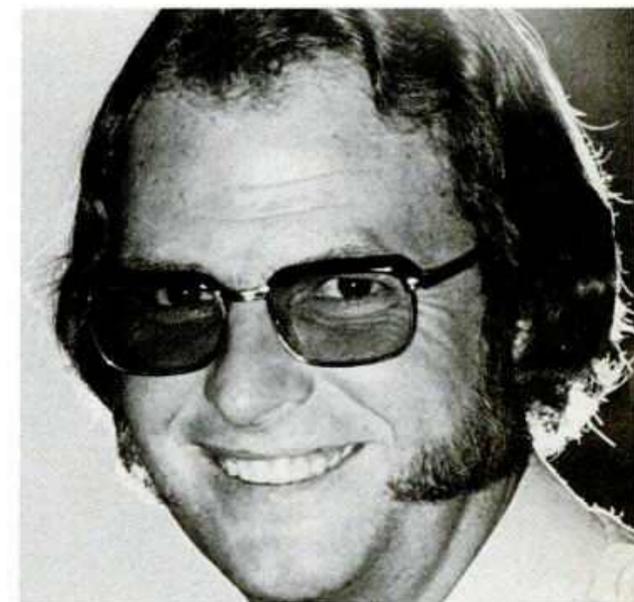
Hansa currently has long-term contracts with around 20 German acts and, among the groups, Bourbon Family and Apple Cake are prominent. The company also has a successful record in producing German recordings by foreign artists such as France's Severine, and Holland's Sandra and Andres. France's Charles Jerome has also scored in Austria with the hits "Kiss Me" and "Himalaya."

Another subsidiary company, Ohr Music Production, has been a major force on the progressive music scene for three years with the labels, Ohr, Pilz and Kosmische Kuriere. There has been considerable international success with Tangerine Dream, Ashra Temple and Klaus "Quadro" Schulze.

For many years Edition Intro has been a leading independent publisher in Germany and now Hansa is establishing itself as the leading independent record producer.

The company is directed by Peter Meisel and his brother Thomas and international activities are handled by Peter Meisel's wife Irmitrud. National activities are handled by Hans Blume.

Hansa is based in Berlin and the company is currently completing its second studio there.



PETER MEISEL, director of Hansa, Berlin.

"Frieden" Tops 50,000 in S. Africa

Since its formation in 1967, the Rudolf Slezak Musikverlag of Hamburg has been among the top ten publishers in Germany year after year. Recent chart entries have included "Es Geht Auch So" by Daliah Lavi, "Whisky in the Jar" by Thin Lizzy, "Cum on Feel the Noize" by Slade and "Power To All Our Friends" by Cliff Richard.

The major part of the repertoire originates from abroad, mainly from the UK and to a lesser extent from the USA and continental Europe. Its world-wide contacts also enable the company to place German material in foreign territories. Foreign recordings of original German copyrights have been released throughout the world with songwriters Peter Maffay and Michael Kunze receiving an award for 50,000 sales in South Africa of a local version by Ge Korsten of their composition "Frieden."

The company has 11 rock groups signed to a songwriting contract and albums by such groups as Epitaph (Polydor) and the Brain/Metronome acts Jane, Scorpions and Grobschnitt, have been released in the USA, UK, Japan and the whole of Europe.



PETER MAFFAY—50,000 sales in South Africa of "Frieden."

German Groups are Making Big Impact

German Groups are Making big Impact

Although there is currently a superstar shortage in Germany, local artists have achieved some signal successes in recent months, among them the Les Humphries Singers, Juergen Marcus, Bernd Cluever, Heino, Tony Marshall and Freddy Breck.

In terms of its talent, West Germany is extremely cosmopolitan, drawing some of its major recording names from Norway (Wenke Myhre), Austria (Udo Juergens), Britain (Les Humphries, Irene Sheer and Graham Bonney), South Africa (Howard Carpendale), Switzerland (Monica Morell), Israel (Daliah Lavi), America (Peggy March), Czechoslovakia (Karel Gott), Greece (Vicky Leandros) and Sweden (Lars Berghagen).

Heino is currently Electrola's major artist and the company has also had great success with Christian Anders, Gitte, Graham Bonney, Monica Morell, Rico Lanza (the son of Mario Lanza) and France's Adamo. Great things are also expected of Michael Schanze, recently signed to a five-year contract.

Monica Morell's major breakthrough came with the big hit "Ich fange nie mehr was an einem Sonntag an," produced by Pepe Ederer, which sold 300,000. Her new release, "Bitte glaub es nicht," has earned her the Golden Europa trophy as the most successful new German girl singer.

Although relatively new in the record side of the business, BASF has made a good impact with hits by Freddy Breck (who has scored with modern treatments of old songs) the duo Cindy and Bert, and Peter Rubin; and CBS has the foundations of a good local catalog in Mary Roos and Roberto Blanco. CBS managing director Rudolf Wolpert is constantly seeking new German talent and meanwhile the company's strong international repertoire is standing it in good stead.

One of the most successful companies in the singles market is Ariola with artists like Tony Marshall, Mireille Mathieu, Michael Holm, Peter Alexander, Bernd Cluever, Severine, Renate and Werner Leismann. Marshall, produced by Jack White, has great success with party songs.

One of the biggest Ariola successes in recent weeks has been Wum, a cartoon dog from a popular TV series created by Lorio whose debut record sold more than one million copies. Ariola also scores with product by British acts like Traffic, Marc Bolan, Elton John, Spooky Tooth, King Crimson, Emerson Lake & Palmer and Uriah Heep.

A song written by Spain's Fernando Arbex, more than a year ago—"Mouth Organ Boy"—has become a massive hit for Hansa artist Bernd Cluever as "Der Junge mit der Mundharmonika." Hansa, whose distribution is handled by Ariola, has also had hits with "Harmony" by Ben Thomas and with a whistling record by Peter Henn which has sold 200,000 in France.

Deutsche Grammophon maintains a strong grip on the LP market with such artists as James Last, Kai Warner, Roberto Delgado, Max Greger and Alfred Hause; and, after a slight lull, success in the singles field is once again impressive. Irene Sheer has had a strong chart entry with "Goodbye Mama," and there are consistently good sales from Daliah Lavi, Renate Kern, Chris Roberts, Bata Illic and Roy Black.

Some of Phonogram's best-sellers come from producer Leo Leandros, who handles the recordings of Vicky Leandros, his daughter, and of Ulli Martin. Other important artists are Lena Valaitis, Tony and the groups Rattles and Atlantis.

A new discovery for Phonogram is Frank Schoebel from East Germany.

Some of Teldec's most successful productions come from long-standing contract artists like Will Glahe and Klaus Wunderlich. Glahe has been with Decca for 25 years and his accordion records sell in millions in Germany, France, the USA and the UK. Wunderlich's sales in Germany of Hammond organ recordings have topped five million and there will be a special party for him in Munich on June 15 for the presentation of gold records from Telefunken representatives from Australia, Canada, the US, the UK and Holland. Other internationally famous artists include Ernst Mosch and his Egerlaender Musikanter (ten million sales in Germany in seven years) and the Yugoslavian ensemble Slavko Avsenik Oberkrainer (eight million sales in six years).

The Les Humphries Singers are also best-sellers for Teldec along with Juergen Marcus, Peter Orloff and Tanja Berg.

Metronome has had much success with the duo Windows, notably from the cover version of the Mouth & MacNeal hit, "How Do You Do," and Bellaphon is scoring with groups from the Bacillus stable like Nektar, Jeronimo, Pell Mell, Epsilon and Wyoming.

The emergence of groups, in fact, is a notable feature of the current German scene and United Artists have been prominent in this trend with Can and Amon Duul II. These acts have had considerable success abroad as well as in Germany. Also making an impact are the Love Generation, Demon Thor and Missing Link; and UA has one of Germany's leading girl singers in Katja Ebstein.

The WEA group, Passport, which achieved 20,000 sales with its debut album, has achieved almost the same figure with its follow-up LP. A third album is now on the market.

Among WEA's solo artists, Marion Maerz, who first won attention with a notable album of Bacharach songs, is getting a good response to her single, "Shalom"; and Juergen Drews, a member of the Les Humphries group, has put out three good singles since he began his solo career 18 months ago. On the Elektra label, WEA has Wolfgang—a kind of Germany Dylan—who was highly successful with "Der Troedler Abraham" and who now has released a brilliant album called "Wir sind die Meiers." Horst Koch, on Warner, is another major WEA talent and his album of comic songs has been extremely well received.



- Germany's major musical export—James Last (Polydor)
- Lars Berghagen, Polydor's new signing from Sweden.
- Juergen Drews (WEA)—now launched on a solo career.
- Udo Juergens.
- Among the up and coming German artists meeting with success are (left to right): Costa Cordalis, Tony Marshall, Ramona and Cindy & Bert.
- Polydor's bright Scandinavian star Wencke Myhre.
- Juergen Marcus (Decca)
- Christian Anders (Electrola)
- One of Germany's best-known international artists: Caterina Valente (Teldec)

- Chris Roberts (Polydor)
- Hansa artist Bernd Cluever, (left) with producer and Decca artist Peter Orloff.
- Michael Schanze has signed a five-year contract with Electrola.
- Katja Ebstein is one of the top UA artists.
- From Switzerland, Monica Morell (Electrola), whose first single sold 300,000.
- Mary Roos (CBS)
- Phonogram's Lena Valaitis with producer Jack White.
- Electrola's Gunter Ilgner (left) and producer John Moering with Eurovision star, Gitte.
- WEA's Marion Maerz.

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WEST GERMANY

A Thriving Market in Search of A Superstar

By MIKE HENNESSEY

With a growing leisure market, increasing disposable income, a thriving economy and an extremely healthy currency, West Germany's music industry can safely anticipate another boom year in 1973.

By common consent almost the only cloud in an otherwise silver-lined sky is the lack of a really outstanding talent or a major music trend.

As Wilfried Jung says elsewhere in this section—there are currently no superstars, no super hits.

"What we need," said Ariola chief Monty Lueftner, "is another phenomenon like Heintje. His fantastic success stimulated record sales in general."

Heintje, the "boy wonder" from Holland, sold millions of records in Germany—until his voice broke.

Leif Kraul, head of Metronome, admits: "Sales are not increasing as rapidly as we would like. There is something of a creative lull—we are not getting the really big hit singles which, in turn, stimulate LP sales."

According to Siegfried Loch, head of WEA, some of the German artists who have been big in their own country, are now beginning to go into a decline and no outstanding new artists have emerged to replace them. He also reports that whereas a Rolling Stones album once sold 250,000 copies in Germany, the sale today is likely to be around 150,000.

It is very much hoped that the revived German song contest, presided over by Dr. Erich Schulze of GEMA, the German performing right society, and scheduled for September in Berlin, will provide a creative stimulus and prove a shot in the arm for German songwriting and singing talent.

Said Josef Bamberger of the UFA music publishing company in Munich: "Two songs will be selected, performed and recorded by each of the 12 competing artists. One song will be chosen by the record company, the other by a special jury of music journalists, radio and TV producers, critics, and so on. And this second selection should give a chance to up-and-coming writers. Furthermore no composer may have more than one song in the contest and no lyricist more than three—so this could help end the hit monopoly of a handful of songwriters."

Ralph Siegel agrees there is a hit monopoly, but says it is because only a handful of composers in German have the experience and flair to set out to write hits rather than just songs.

"Experience is essential," he says. "I waited eight years and wrote 500 songs before I had my first hit."

He feels that the same experienced writers will be well to the fore when the song contest is decided and expects to see the German charts this fall dominated by songs from the contest.

Perhaps one of the biggest frustrations of the German music industry is that, up to now, very few of its songs and artists have achieved international success. It is significant that where that success has materialized, it has either been in the realm of instrumental music (Bert Kaempfert, James Last) or through songs sung in English by artists like Caterina Valente. One thing the Common Market certainly has not changed is the language barrier.

Says Ralph Siegel: "We have some good artists and songwriters in Germany, but they face a problem which does not exist in America or the UK. If a British or American writer composes a song for his own market, and it becomes a hit, that song can quite easily score in a number of continental countries where many young people speak or understand English and expect to hear pop songs sung in English. However, when a German writer pens a song for his own territory, he has to think in terms of German style and taste. And even if he finds a musical formula that suits both territories (such as Georgio Moroder's 'Son Of My Father,' which was a hit for the British group Chicory Tip) he still has to get a good English lyric."

Siegel feels there is yet another obstacle in the way of German songwriters—the prejudice of UK and USA-oriented radio producers who tend to compare the best foreign product with the worst "home grown" material. "They also tend to give airplay to unknown and unworthy foreign acts just to show that they are really with it," says Siegel.

Another factor in the international v. national cold war claims Siegel is the kind of deal made by the large German record companies with British and American labels which requires the German company to release everything on the label that appears in the British or American Top 50 or Hot 100. "This very often means that a great deal of material is released which is entirely unsuitable for the German market. And the production of this material reduces the chances of German material to be released," says Siegel.

Siegel, along with almost all other industry leaders, agrees that too much product is released. He points out: "About 280 singles and albums are released each month in Germany. In addition radio programmers and disk jockeys have to contend with about 300 tapes produced by publishers for radio stations and about 250 songs produced by the radio stations themselves."

Finally Siegel says that producer/publishers like himself who seek to develop German singing and songwriting talent, tend to favor those German companies—like Polydor and Ariola—which give most encouragement to national talent. And this could be an important factor in the slow growth of the domestic talent rosters of the British and American owned majors.

MUSIC PUBLISHING

One of the most marked developments in the music publishing field is the launching of record labels or record production divisions by most of the major publishers—Siegel, Gerig, Melodie der Welt, Kirsten, Meisel, and Budde are all involved in record production, and Peer will probably follow suit next year. Francis Day & Hunter is also looking into the possibility.

Says Johannes Michel, head of Melodie der Welt: "We had to go into record production in order to place our copyrights. But rather than have our own label, we prefer to produce the material and place it with any of the major companies."

Gerig's Heinz Korn says that his company launched its Colorit label six months ago, with distribution by Electrola and ten artists under contract. "It enables us to get cover versions of foreign copyrights. Today there is only a very small chance of placing a cover version with a big record label, even when the original has been a big hit in the UK," says Korn.

Most publishers agree that German copyrights are beginning to get wider recognition but possession of a good standard catalog is seen as a paramount element, especially in a country where income from live performances is so substantial.

Says Gerig's Korn: "Record hits come and go, but standards remain stable and money-earning for year after year. Each year GEMA releases a list of the 100 most played songs of the year and only 15 percent of these are current hits. The rest are standards."

Michel of Melodie der Welt estimates that 40 percent of his company's revenue comes from performing rights and 60 percent from mechanical royalties.

Like most major German publishers, Melodie der Welt has representatives calling on bandleaders with sheet music of new hits and an average print order for a hit would be 5,000 copies.

And Lisa Bornemann says: "We are not selling too many piano copies and 2,500 orchestrations of a hit song and reports the biggest share of FD&H's income is from performance fees."

DIRECT IMPORTS

A source of considerable concern in West Germany—where records are more expensive than in the other Common Market countries—is the incidence of direct importing following the ruling of the European Court that it is against the provisions of the Treaty of Rome for record companies in "low-cost" countries to prevent free shipment of product to "high-cost" countries.

Says Leif Kraul, head of Metronome: "This transshipping problem points up the need to develop a European copyright contract covering the Common Market territories. It is now almost impossible to make any kind of guarantee when signing a licensing deal."

"In addition there is confusion in the matter of mechanical royalties. If product is exported from the UK, a mechanical royalty of 6¼ percent is payable. In Germany, however, we pay 8 percent and this is based on the recommended retail price. In France it is different again because the mechanical royalty is based on 8 percent of the actual price, not the recommended price."

"It is evident that prices and royalty calculations must level up over the next five or ten years."

Meanwhile Ariola's Monty Lueftner feels that some attempt should be made to keep detailed records of product exported within the Common Market territories "so that licensees can more easily establish whether they have met their guarantees." Those guarantees, Lueftner points out, may be made up of product emanating from the UK, Holland, France and Belgium—but it would all add up to actual sales in Germany.

No-one in Germany yet claims that transshipping is operating on a scale large enough to be significantly damaging to sales but industry leaders are maintaining a close watch on the situation.

The problem is not limited to record companies but also affects publishers, both from the standpoint of sub-publishing income and in the matter of direct imports of songbooks and folios for which they may have exclusive territorial rights.

Says Heinz Korn of Gerig: "There is a big demand here for folios and many of these books are now being imported direct from the USA, and UK and Holland."

And Lisa Bornemann says: "We are not selling too many folios these days because they are all being imported direct and there is nothing we can do to stop it."

PROMOTION

As in all record markets, the most effective means of record promotion in West Germany is airplay—and the country is fairly well provided with radio and television stations. In addition to the ten German combined radio and TV stations, the two Cologne radio stations and the ZDF TV station, other airplay opportunities are afforded by the American Forces Network, the British Forces Network, Radio Luxembourg and Austria 3rd radio channel which is very pop oriented.

In fact many industry leaders feel that the non-German stations are more effective in promoting product than the national networks. However it is generally true to say that those companies whose repertoire originates, in the main, from abroad tend to feel that the radio stations have too nationalistic a bias, while those

primarily concerned with German product sometimes complain that local repertoire is overshadowed by American and British material.

Says Johannes Michael of Melodie der Welt: "On the whole the radio stations leave something to be desired in the matter of their record policy—there is not enough airtime given to new product, and less than 50 percent of the record programmes feature current material."

Electrola assures a certain amount of airplay by buying two hours a week on Radio Luxembourg and Wim Schut, head of United Artists, agrees that as far as the promotion of international product is concerned, Luxembourg—along with Austria III and AFN—is the most effective medium.

Schut however complains that it is almost impossible to promote international product via television. "The television stations won't accept film clips. The TV music shows like Music Shop feature mostly German artists singing to pre-recorded backing tracks."

Schut argues that one of the major problems for an internationally oriented company is that the broadcasting media "do not encourage people to accept anything foreign. All films on television and in the cinema are dubbed into German—and this mono-lingual attitude tends to extend to pop music. Yet English is the basic language of pop music."

On the other hand Monty Lueftner of Ariola considers that there are many good pop shows on TV and with most radio stations producing pop charts, the overall effect is a stimulating one for record sales. "If television doesn't take film clips, it is not because the clips are British or American, but simply because the stations prefer to present live performances," says Lueftner.

MUSIC TRENDS

There is almost unanimous agreement among industry people in Germany that the British pop scene has a far stronger influence on the German market than does the American scene.

"American songs tend only to make it in Germany when they have scored in the British charts," says Peer Musikverlag's Michael Karnstedt.

Naturally the importance of UK and American product varies from company to company, according to the strength of its Anglo-American repertoire. United Artists derives most of its sales from its American and British repertoire although Wim Schut recognizes the need to build up a strong local catalog.

As far as WEA is concerned, reports Siegfried Loch, 30 percent of album sales are accounted for by international material—yet in the matter of tape sales, German product is predominant, accounting for a massive 90 percent.

Teldec derives 50 percent of its income from foreign product, according to press manager Guenther Brauenlich, but with Ariola only 20 percent of sales are derived from British and American product.

Says Monty Lueftner: We have had great success with the Island catalog which, according to the 1972 German chart analysis, was the leading foreign label. One reason why British influence is stronger than American is that there is a kind of grapevine link from Britain, through Holland and Luxembourg to Germany. In addition, there are more personal appearances in Germany by British artists. We have had, for example, visits by Traffic, King Crimson, Stray Dog, Spooky Tooth, Emerson Lake and Palmer and Uriah Heep.

The only other national record repertoire of any significance in Germany is that of France and in this connection Metronome has had considerable success with the Barclay catalog.

COSTS

Like all record industries throughout the world, the German industry is fighting a constant battle against rising costs. A widely anticipated new move in this battle will be the raising of the recommended price of a single from five marks to six marks.

Says Leif Kraul: "The price of a single today is unrealistic. Royalties are up by 20 to 25 percent and although pressing costs have decreased slightly, they are now going up again because of an increase in the price of the raw material. Wages are up, vacations are longer, and the general cost of living has gone up by between 45 and 50 percent over the last five years. In reality, the recommended retail price of a single, in relation to costs, has dropped by one third."

And Monty Lueftner says: "The price of a single has remained static over the last six years—yet the cost of producing records has rocketed. Three years ago it cost 4,000 marks to produce a single. Now the cost is almost 8,000 marks."

Dealers, too, are campaigning for a price increase (as reported in Billboard, May 26) and the expectation is that the recommended price of a single will be raised to six marks. There may also be a 10 percent increase in the retail prices of the various categories of LP's.

Meanwhile the German industry continues to campaign for a reduction in the 11 percent tax on records to bring them into line with books with a tax level of five percent.

TAPE

The major flaw in the development of tape sales in West Germany has been the virtual cold-shouldering of the 8-track cartridge configuration. There can be no doubt that the Phonogram/Polydor concentration on the musicassette, combined with the, perhaps related, shortage of 8-track hardware, has drastically inhibited the penetration of the cartridge into what ought logically to be a most receptive market.

It is estimated that of the total sales of pre-recorded tape, cartridges represent on six percent at the present time.

(Continued on page 72)

POP MUSIC MADE IN GERMANY OF COURSE BY UNITED ARTISTS

It started with Can and Amon Düül II. These were the first groups from Germany who were the topic of the day in England, not only for the journalists but also for the consumers. Meanwhile Pop music »made in Germany« has become famous even outside of England. Can and Amon Düül II were joined lately by Love Generation, Demon Thor and Missing Link. The last Love Generation LP »Vibrations« for instance has been released in 20 countries.



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EMI-ELECTROLA managing director Wilfried Jung (l.) with artist Michael Schanze, who has just been signed to a five-year contract.

ELECTROLA'S JUNG: We're Investing in German Talent

Wolfgang Spahr: How do you see the future development of the German record market?

Wilfried Jung: I feel that the positive development which has been a feature of recent years will continue in 1973. However, as in other countries, there is currently a lack of a major trend to stimulate sales. Many people have stopped buying records and musicassettes temporarily because there is nothing really new on the market—no superstars, no superhits. I believe nevertheless that the German market will increase by between 10 and 12 percent in 1973. EMI-Electrola has budgeted for an increase of 18 percent.

W.S.: The record market in West Germany is strongly influenced by English and American product. What importance have German recordings for an international company such as Electrola?

W.J.: It is certainly true that the record market in Western Germany is influenced by UK and USA productions to a great extent—but the market is certainly not dominated by this product. There is obviously a great deal of fluctuation but on average I would say that foreign copyrights account for about 50 percent of sales. So that at least 50 percent of music sold in Germany is created by German songwriters and artists.

Naturally, therefore, this company is paying a great deal of attention to German production. This is borne out by the recent signing to Electrola of Michael Schanze, one of the most promising stars on the German record scene. We shall certainly not hesitate to sign more German talent and our budgets for the years ahead include substantial sums for the promotion of national talent in an effort to keep German product favorably placed in the charts.

W.S.: What part does classical music play in the EMI-Electrola turnover?

W.J.: It has been a tradition of this company that classical repertoire has always occupied an important position in its activities.

Radio Play the Best Stimulus for Disk Sales

HAMBURG—A market research survey recently conducted here revealed that 58 percent of people questioned own a record player, 33 percent a tape recorder, 22 percent stereo equipment and 19 percent a cassette recorder.

Of those buying records, 60 percent were buying for themselves and 40 percent were buying to offer the record as a gift. The most important stimulus to record-buying was radio airplay. 41 percent said they were encouraged to buy a record after hearing it on radio (compared with 30 percent from TV, 33 percent on the recommendation of a friend, 22 percent from window displays and 15 percent from catalogs and brochures). About 25 percent of buyers said they actually decided on their choice in the record shop.

Deciding factor in the sale in most cases was the song rather than the artist in the ratio of 60 percent to 37 percent.

Asked what they considered a reasonable price for an LP, 39 percent of those questioned said they were ready to pay between 16 and 20 marks. For this amount of money they expected, first of all, good quality reproduction (67 percent) and secondly a good selection of tracks (48 percent).

How long are records kept once purchased? 82 percent said they kept their records permanently, 24 percent said they kept them for about five years and 11 percent for ten years.

This is illustrated by our collaboration with Herbert von Karajan and the investment of considerable sums of money in recordings by this great maestro. But the days when this company was regarded primarily as a classical company are gone, I'm glad to say.

W.S.: What difference has the Common Market made to the German record industry?

W.J.: There are important consequences which flow from Britain's joining the Common Market in terms of our business and our market position. The fact that Electrola belongs to the EMI group is, in this context, particularly important. Our concern now is to investigate whether records should be imported from a so-called "low-cost" country in certain cases, or whether they should be manufactured here, in what is a "high-cost" country. The differing retail price situation in the major markets of UK, France and Germany is a vitally important factor; so, too, is the possibility of exchanging groups and artists throughout the EEC countries. There are certain problems, of course; but there are also many very positive aspects to this situation—too many to detail at this time.

W.S.: Figures recently published show Electrola to hold fourth place in the German industry in terms of market share. How do you regard this assessment?

W.J.: The problem in estimating market shares is that there are many factors to be taken into account. For example, there are some German companies—like Deutsche Grammophon and Ariola—which supply vast areas of Europe from a central factory located in Germany. On the other hand there are companies which, because they belong to large international groups, supply only the national market from their factories. These companies also import material on a large scale from other EEC countries. Calculating the extent of these imports is extremely difficult as the information supplied to the German Phonographic Association is not complete. Each year, for example, our special import service (ASD) imports 10 million marks worth of records which are not included in the Phonographic Association statistics on which the market share figures are based. This is revealed by the fact that while the Association's statistics show that export of records has increased substantially, imports seem to have increased only marginally. This is because information concerning imports is not complete.

It is also important to treat record club sales separately and I would judge that club sales account for about 10 percent of total sales.

Based on the statistics of the German Phonographic Association EMI's market share in 1972 amounted to 18 percent.

CHARTS

West Germany has at least 200 different record charts produced by all the different radio stations, the magazines and newspapers. There are many regional charts, such as the North German Top 20 published in Kiel and compiled by Billboard's German correspondent, Wolfgang Spahr, from information supplied by 30 retailers, 20 disk jockeys, five jukebox operators and readers of four newspapers in the north of Germany.

The main national charts are those prepared by the trade magazines Musikmarkt, Schallplatte and Automatenmarkt whose listings they claim are based on returns supplied by a sample of 500 record retailers.

HAMBURG—Hardware availability is the key to the future expansion of the cartridge market in West Germany, says Manfred Peter, marketing manager of Teldec.

The automotive market is currently the most important since few home units are available, but as more hardware appears on the market and more and more dealers stock 8-track cartridges, sales should begin to climb steadily, Peter believes.

Teldec has evolved a special musicasset display rack which can also take cartridges—the Teldec Tape Boutique—and the company's catalog currently has 200 8-track items.

A Thriving Market

• Continued from page 70

However, with the concerted move of Phonogram and Polydor into the 8-track market, the possibilities for expansion in the cartridge field are seen as pretty spectacular.

Says Leif Kraul of Metronome: "The neglect of the cartridge configuration has been a big mistake. I am sure there is a huge potential here. In fact, if we had started with the 8-track configuration, as happened in the States, there would not be that much home recording. My impression is that blank cassettes are still outselling pre-recorded cassettes by seven to one."

"Look at Italy. That's a country which started with 8-track and it now has a very big tape market."

Siegfried Loch agrees that the fact that home recording is so easy on cassette has hindered the sale of pre-recorded tape. "International repertoire in particular does not sell that widely on cassette because the public make home recordings. Ten or more copies are often made from one LP."

United Artists' Wim Schut says that the U.S. forces in Germany provide a good outlet for tape; but on the whole there is great scope for increased business in the pre-recorded tape sector.

JAZZ

Jazz seems currently to be undergoing something of a revival in West Germany and Metronome's Leif Kraul reports good results with the CTI catalog. He says that the pure jazz market is not all that impressive, but jazz rock sales are good and sales of the Danish Storyville label are improving.

BASF, through the MPS label which it distributes, has a powerful jazz catalog and has achieved good sales with LP's by Oscar Peterson, (he's recorded no fewer than 14 albums for the label), Erroll Garner and guitarist Baden Powell.

Michael Karnstedt of Peer Musikverlag reports a brisk business currently in Dixieland Jazz and WEA's Siegfried Loch in planning a major assault on the jazz market with a series of double albums—two for the price of one—under the title, "The Art of"

MARKETING

There are some 9,000 record retailers in West Germany and they account for more than 80 percent of record sales. They operate on a margin of 28 percent and a returns allowance of between five and 10 percent. There is a growing amount of discounting now that resale price maintenance has been abolished.

Club sales represent about 10 percent of the market and while rack jobbing is still in its infancy, its growth rate is beginning to accelerate and W.D. Warren, head of one of the few non-industry-owned rack jobbing operations—the W.D. Warren Co. based in Frankfurt—predicts that rack sales will account for 25 percent of total turnover by 1975.

Warren says that the abolition of retail price maintenance has resulted in a decline of budget sales through racks (once 70 percent, now 45 percent) and a big increase in sales of higher priced product because of the possibility of discounting.

Company reports ELECTROLA SALES UP

COLOGNE—Singles sales in Germany between July 1972 and March 1973—a nine-month period—increased by 0.2 percent, or 93,497 units, compared with sales for the same period in 1971/72, according to the German Phonographic Association.

But in this same period Electrola's single sales dropped by 17.4 percent.

Album sales for the whole industry, however, dropped 5.2 percent (or 2.18 million units), whereas Electrola's album sales in that nine-month period increased by 1.496 million units (30.9 percent).

In the 12.80 mark price category, Electrola's albums sales between July 1972 and March 1973 almost doubled, compared with the total industry increase of only 1.7 percent.

In the cassette sector, Electrola's sales increased in the nine months by 192,024 units (48.6 percent), compared with the corresponding 1971/72 period, whereas the total industry increase was 19 percent.

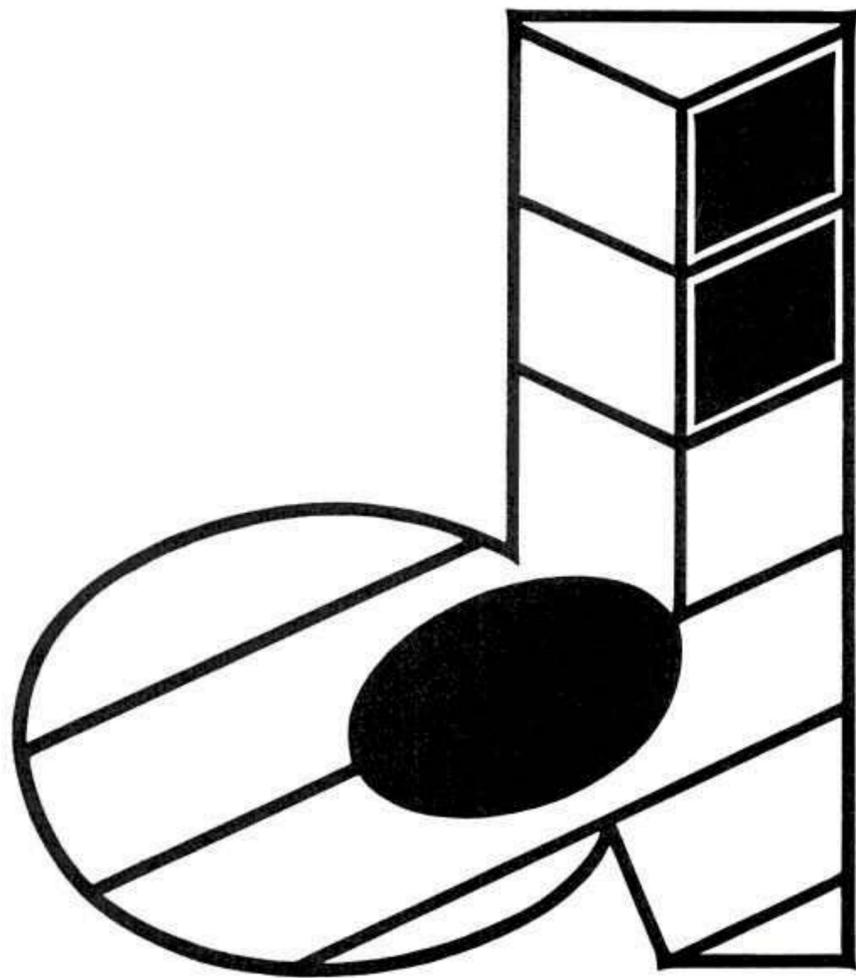
Atlantis Spearhead Aberbach Talent Promotion Drive

HAMBURG—Wolfgang Kretschmar, former head of the a&r department of Phonogram, Hamburg, has taken over the management of Aberbach Musikverlage and has plans to present the company's German rock bands at press receptions in conjunction with Intersong affiliates in Paris, London and Amsterdam in the late summer.

Among the bands to be featured will be Atlantis (who recently completed a successful British tour), Guru Guru, Tomorrow's Gift, Kraftwerk, Odin, Eloy, Faust and several more shortly to be signed.

The Guru Guru group will tour Britain in the fall and together with Atlantis they recently appeared at the German Rock Festival in Frankfurt.

Also with Aberbach are the latest productions by Leo Leandros—including the Vicky Leandros title "Die Bouzouki klang durch die Sommernacht." Other titles owned by Aberbach include Ulli Martin's "Ich Liebe Dich" and the Demis Roussos hit, "Goodbye, My Love, Goodbye."



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PHILIPS

Record Association Fights For Tax Reduction

By Wolfgang Spahr

Q.: The music cassette business, after a spectacular start, has now levelled off and the growth rate is not really coming up to expectations. Is this a critical situation?

Brand: Let us take a historical look at the cassette. In 1965 the cassette was launched and we started from scratch. Up to the end of 1971 we have had an annual growth rate of around 100 percent which has been very satisfactory. However this has by no means produced a state of complacent euphoria. In 1972 there has been further growth in the cassette market. The cassette is now on the way to celebrating its 8th anniversary and it is in very good health.

Q.: Isn't it true that turnover from sales of the full-price cassette has been substantially reduced by the boom in low-price cassettes?

Brand: In 1972 the turnover from low-price cassettes was extensive. For the first time music cassettes were offered for sale at less than 10 marks—largely featuring unknown artists. Today the cassette business falls into three price categories:

1. Low price product selling for under 10 marks.
2. Medium price product ranging from 12.50 to 15.80 marks.
3. Full-price product with a recommended retail price of 23 marks.

This pattern of development is analogous with that of the record.

Q.: How do you plan to increase cassette sales in the future?

Brand: An important element here is the way in which the cassette is presented and displayed by the retailer. And here an element of schizophrenia enters into the situation because while it is important for the customer to be able to handle the product, it is equally important to safeguard against pilferage. We hope to be able to offer retailers an optimal solution during the coming months and this should help develop sales. We also expect to promote business by the traditional advertising techniques.

Q.: Is there any possibility of the German industry launching a jointly sponsored cassette campaign?

Brand: Certainly there are some record companies which would be ready to undertake a joint advertising campaign, but bearing in mind the limited finance available for such schemes, they would only amount to a drop in the ocean.

Q.: Are your contacts with the hardware companies fruitful and productive?

Brand: Since the birth of music cassette hardware and software in 1965 there has always been a good liaison between both sections of the industry. We have a collaboration deal with a major German manufacturer of hardware and have undertaken joint advertising campaigns in such periodicals as "Stern," "Neue Revue," "TV Horen Und Sehen" and "Bravo," reaching millions of readers.

COMPANY REPORT

Big Potential Seen For Low-Price Repertoire

In order to maximize opportunities in the burgeoning low-price music market in West Germany and other European countries, the operations of Auto-Stereo-Anlagen GmbH, Frankfurt were split in May last year between two separate companies—ASA Musik Vertrieb GmbH in Frankfurt and Auto-Stereo-Anlagen GmbH & Co. KG in Berlin.

Auto-Stereo-Anlagen produces a wide range of low-price material under the labels ASA, SMS and PIT and the best-selling lines are "Top Hits," "Schlager-paraden" ("Hit Parade"), "Autofahrer's Hitparade" (Music to drive by) and "Hits of the World."

Music manager Rolf Baehnk sees great potential in Europe for high-quality low-price repertoire.

In addition to its music production activities, ASA acts as exclusive representative for the Intercord repertoire in Berlin. It has also launched a three-man sales team principally to handle all non-conventional outlets for tapes and playback units in the Berlin area.

ASA Music GmbH, Frankfurt, has considerably expanded its sales activities in West Germany by means of an enlarged sales force and has strengthened its position in the rest of Europe through exclusive contracts with leading companies. The West German territory is covered by six driver-salesmen serving non-conventional outlets such as Volkswagen, Volvo, Techno-Verbandes and autobahn station outlets with whom exclusive delivery contracts have been signed. The company also has a deal with Intercord, Stuttgart to supply all normal trade outlets.

Outside West Germany, ASA has signed with EMI companies in the Danish, Norwegian and Swiss markets. Other deals involve Finnvox (Finland); Eurovox (Belgium); Delta (EMI) and Pons (VW-Holland) for the Netherlands and Euroton (Austria).



ONE of Germany's leading groups, Atlantis recently completed a British tour.

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For ITP, 1972 was a year of expansion and technical improvement. With a rapidly expanding order book, the company moved its production facilities to a new plant in the center of Berlin in October and here three separate Gauss copying lines with 15 slave units now ensure a monthly production capacity of 450,000 units, of which just under half are 8-track cartridges.

In the technical and quality control areas, the last phase of the new studio complex, including quadraphonic recording, will be completed by July this year. Components have been supplied by AEG/Telefunken.

ITP currently employs 150 people and is the largest independent custom duplicator in West Germany, supplying in addition to its own SMS/ASA labels, CBS, Decca, EMI, Linguaphone, RCA, United Artists and WEA, among others.

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"FORWARD TOGETHER" was the title of the annual European Management Conference of EMI in Cologne. Oscar Hamilton, president director of EMI Europe, was chairman. EMI managing directors of 14 countries from Finland to Greece attended.

Kassner Appears for U.K. Payola Probers

LONDON—Edward Kassner, president of President Records and Associated Music Publishers, appeared at Bow Street last week on four corruption charges in connection with the BBC payola investigation. He was remanded until Friday (15) when 10 other defendants in the case are due to appear. He was charged that he and Dorothy Squires agreed to pay the air fares and hotel expenses of BBC producer Jack Dabbs as an inducement or reward for playing a record on the "Family Favourites" program; that he, Roger Bolton and Tony Saxon agreed to give \$125 to Steve Turner of the BBC as an inducement or reward to play a record on the BBC TV show, "Disco 2," that he and Janie Jones corruptly gave the service of a prostitute or prostitutes as an inducement or reward for playing records and that he and Janie Jones and Cyril Black and persons unknown to give the service of a prostitute or prostitutes "to such agents of

the BBC as may be induced to accept them as an inducement or reward."

All three members of the New World group were remanded on bail at Bow Street on Monday on a charge in connection with appearances on the TV series, "Opportunity Knocks." The charge alleged that the group's members, John Lee, John Kane and Mel Noonan, together with three other people, one of whom was model Janie Jones, conspired with others to contravene the Forgery Act by sending forged postcards with intent to defraud. They will appear in court again on June 15. In the dock with them was disk jockey Steve Turner, who was charged with accepting from Roger Bolton, payment of \$62 and the service of a prostitute or prostitutes as an inducement to include the record "Black Skinned Blue Eyed Boy" on the BBC program Disco 2. The offense is alleged to have happened between Oct. 1 and Oct. 15, 1970. He was also remanded on bail until June 15 when together with New World will appear with Janie Jones, Dorothy Squires and others who will be facing charges arising out of the recent BBC payola allegations.

Gosewich Is Named By CRIA

TORONTO—Arnold Gosewich, president of Capitol Records (Canada) Ltd, had been elected president of the Canadian Recording Industry Association (CRIA) at the organization's annual meeting.

Gosewich, who is also president of Maple Music Inc., moves up from vice president to succeed Phil Anderson, president of AHED Music Corporation Limited at the CRIA helm. Taking over as vice president is Evert Garretsen, president of Polydor Records Canada Limited.

Also elected at the meeting were GRT of Canada Ltd president, Ross Reynolds, who becomes CRIA treasurer; and as chairman of the Quebec division, Jean-Paul Rickner, president of Trans-Canada Musique Service Inc. in Montreal.

The new board announced its agreement on three, top priorities: (1) to increase Canadian interest in Canadian artists, (2) to bring greater identity to the industry and the CRIA on the part of the public and all levels of government, and (3) to make the Association more representative of the whole fabric of the music industry.

CBC Rock Series Bows

WINNIPEG—A press conference was held here this week to launch the CBC's new rock series, "Live." The program will premiere on the

CBC's Winnipeg outlet June 2, and will run each week.

There has been no announcement yet from CBC headquarters in Toronto as to when the series will run on the entire network. On hand at the press conference was Don Hunter, manager of the Guess Who, and one of the originators of the program.

"The program was done with the international marketplace in mind," Hunter told Billboard. Hunter is representing the show's syndication rights outside Canada.

Winnipeg's Playhouse Theatre was rented for six days for the taping of six 30-minute shows in color and using five cameras.

Talent appearing on the six pilot shows included Fludd, Scrubbae Caine and Flying Circus, the Greaseball Boogie Band and Next, April Wine and Fast Eddy, and the Down Child Blues Band and Crawford.

Several programs were screened at the press conference, prompting the Free Press' Andy Melon to write: "Live is already equal to In Concert and far superior to Midnight Special."

Japan Sales Reach \$384 Mil

• Continued from page 1

financial year. The division reported gross sales of 8,745 million yen (\$33 million) for the previous half-year ended last March. However, phonograph records of international origin accounted for only 11 percent of the total turnover.

As previously reported (Billboard, May 12, 1973), the consolidated net sales target of CBS/Sony Records and its Family Club mail order subsidiary has been set at 14.7 billion yen or almost \$56 million. And recordings of international origin accounted for 53 percent of the net sales of 12.7 billion yen (\$48 million) reported for the American-Japanese joint venture's annual business term ended last Feb. 20.

Annual gross sales of Toshiba Musical Industries will reach 13.8 billion yen or over \$52 million if it attains the target of over 6.7 billion yen or nearly \$25,300,000 set for its current semi-annual business term. Phonograph records of international origin comprised 59 percent of the Toshiba-EMI/Capitol joint venture's gross sales of 7.1 billion yen or \$27 billion in the previous half-year period.

The annual gross sales target set by King Records of Tokyo is 12,428 million yen or about \$47 million. On May 14 the Japanese company reported for its annual business term ended March 20 gross sales of 11,896 million yen (\$45 million) of which 55 percent comprised recordings of international origin.

Polydor Goal

In the meantime, Polydor's annual gross sales in Japan should reach over 6,537 million yen or almost \$24,800,000 if it achieves the goal of 3.2 billion yen (over \$12 million) set for the current half-year. Its German-Japanese joint venture reported gross sales of 3,337 million yen or \$12,640,000 for the previous 6-month period.

An annual gross sales target of 5.5 billion yen or more than \$20 million, of which 50 percent comprises phonograph records of international origin, has been set by Warner-Pioneer for its new business year ending Nov. 20, 1973. The fledgling American-Japanese joint venture set a target of 1.2 billion yen or \$4,545,454 for the previous quarter and reported annual gross sales of 4.3 billion yen (almost \$16,300,000 at the currently floating exchange rate of some 264 yen to \$1), of which 46.5 percent comprised records of international origin.

Meanwhile, 5 million yen or \$18,940,000 has been set by Teichiku Records as the gross sales target for its annual business term ending Aug. 20, 1973. The Japanese company, a member of the Matsushita group, set a goal of 2,600,000 yen or nearly \$10 million for its current second half-year after reporting gross sales of 4,664,585,269 yen (now worth about \$17,670,000) for the previous annual business term. Recordings of international origin account for 15 percent of the company's total sales.

Nippon Phono Goal

Nippon Phonogram should register 4,338 million yen or about \$16,431,000 in annual gross sales if it achieves its target of 2.2 billion yen (\$83,333,333) set for the current fiscal half-year. For the previous semi-annual business term, the Philips-Matsushita/JVC joint venture reported gross sales of 2,138 million yen (\$81 million) of which 71 percent comprised recordings of international origin.

In addition, Nippon Crown, all of whose product comprises phonograph records of domestic origin,

could chalk up more than 3,589 million yen (\$13,594,700) in annual gross sales if it attains the goal of 1.8 billion yen (\$6,818,818) for the first half of Japan's FY1973. The Mitsubishi subsidiary reported gross sales of 1,789 million yen (\$6,776,515) for the second half of FY1972.

Besides the "top 10" manufacturers, the other members of the Japan Phonograph Record Association will be out to get their share of the pie, namely Tokuma Musical Industries, Toho Geion, Canyon Records, Trio, Shinsekai and Tokyo Records. Also Apollon Music Industrial, Pony and Asahi Music Service in pre-recorded music tapes. In addition, Teac Audio Systems Corp. has set up a record division.

In the 1972 calendar year, exactly 118,875,543,524 yen or \$450 million worth of phonograph records and pre-recorded sound tapes were produced by the association's 19 members.

From the Music Capitals of the World

TOKYO

Due here for the first time in three years is Miles Davis, and 12 performances by the jazz trumpeter and his 8-piece combo are scheduled from Saturday (16) to July 3 in nine major Japanese cities. . . . Six performances were given June 4-9 by Dionne Warwick on her second tour of Japan. . . . Don McLean, here for the first time, was slated for four recitals May 31-June 3. . . . CBS/Sony recording artist Takuro Yoshida was arrested by the police May 23. . . . Itsuro Shimoda returned here from London in mid-May and gave a recital with Aleksander Early and Viki Sue Robinson. The young Japanese singer-songwriter also joined the two American singers in a Polydor recording of "Love Songs and Lamentations" with English lyrics by Marci Sutin. An album of the same title is scheduled for release July 21 following the original single recording. . . . Rocco Laginestra, president of RCA Records, and Robert F. Cook, vice president & general manager, RCA Ltd. of Canada, attended a convention of leading Japanese dealers held here May 23 by Victor Musical Industries, RCA Records' licensee. At the convention, 173 Japanese dealers were presented with sales awards. HIDEO EGUCHI

LONDON

Emerson, Lake and Palmer, who formed a joint label with Island called Manticore late last year, have dissolved the partnership and have

(Continued on page 81)

Olofsson in U.S. Talks

LONDON—Jan Olofsson, head of Young Blood International, is in the U.S. to discuss promotion and releases with existing licensees of the label and to place material with U.S. labels and perhaps do a catalog deal for Young Blood's publishing.

Olofsson, in New York from June 10-12, will be visiting Atlanta (13), Nashville (14), Memphis (15), Mexico (16-18), Los Angeles (19) San Francisco (22), Los Angeles (25), Chicago (27) and New York (28).
JUNE 16, 1973, BILLBOARD

International Turntable

Quality Records Toronto has appointed Joe Owens national promotion co-ordinator. Owens has been involved in all aspects of the music industry from booking and promotion to studio production. Most recently he accompanied Canadian folk act Cashman and Raiken on a six month college tour.



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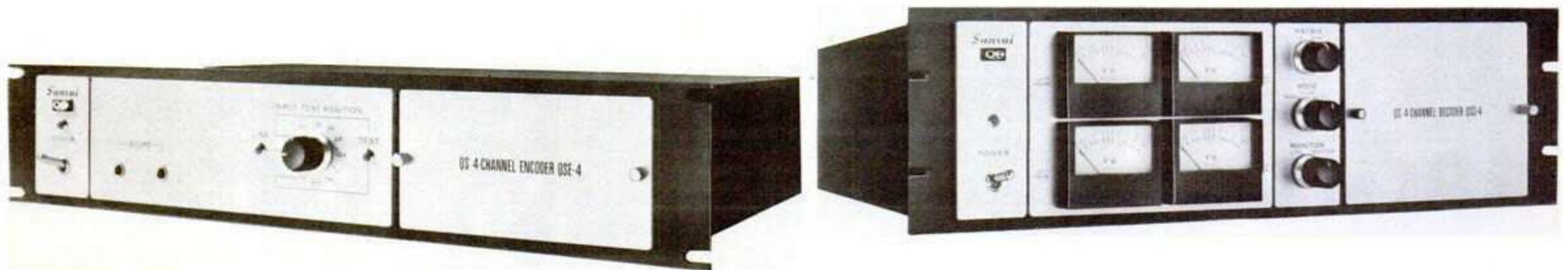


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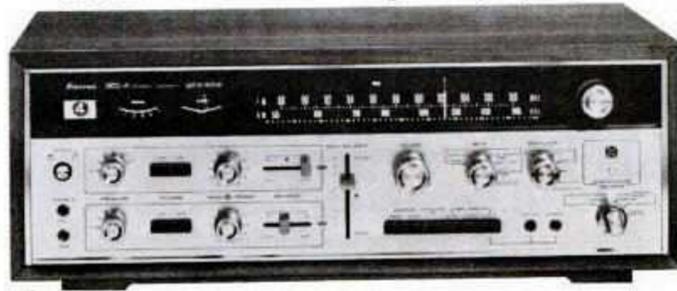
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Messaggerie Musicali Holds Meet; Tape Sales in Increase

RICCIONE, Italy—Messaggerie Musicali's tape sales in dollars equalling those of record singles at 35 percent and outstripping those of record albums at 30 percent during the first four months of this year, seven top 10 singles by MM during the last week of May (a unique event in the history of the Italian music industry), and a general 27.11 percent increase in the company's turnover during January through April this year compared with the same period in 1972 were the highlights of the opening speech given by general manager Sergio de Gennaro of Messaggerie Musicali (CBS/Sugar's distribution arm) at the company's eighth yearly sales conference here, May 25-27.

The acquisition of Raffaella Carra, a million-selling artist formerly with RCA Italiana, and American Lola Falana, plus a distribution deal for MM on a newly formed label called Piccolo Mondo in which CBS/Sugar has direct interest, were the main points in the address to the sales force by CBS/Sugar executive Giuseppe Giannini.

A gala concert on May 26 by CBS Italian artists and new talent added flavor to the convention, and more excitement and enthusiasm was stimulated by the announcement that the group I Camaleonti, performing on stage, had just been declared winners of the April-June radio-TV A Record for Summer semi-final contest.

Attendees

As well as the full MM personnel, others attending the convention were Sanyo's European marketing manager Yoshitada Asakawa and several CBS/Sugar executives including managing director Piero Sugar, central general managers Franco Crepax and Giuseppe Giannini, and label chiefs Johnny Porta, Gian Borasi and Andrea Floriani.

MM dollar sales from January through April this year comprised 35 percent tapes, 35 percent record singles and 30 percent LPs, while unit sales were respectively 16 percent, 72 percent and 12 percent. In 1972 dollar sales were 32 percent tapes, 41 percent singles and 27 percent LPs, with unit sales comprising 15 per-

cent tapes, 73 percent singles and 12 percent LPs.

The Italian mechanical right collecting society (SIAE) has revealed that in 1971 the unit sales of the whole market consisted of 73.37 percent singles, 16.21 percent LPs, 7.35 percent cassettes and 3.06 percent cartridges. The 1972 market percentages are not yet available, but it was stated that the MM figures quoted are indicative of the current trend.

It is commonly believed that the SIAE figures will show a bigger decline for the single record and a pronounced increase in tape and album sales. In fact the tape and LP explosion is significantly underlined by the MM results because CBS/Sugar/MM is one of the largest producers and distributors of singles in general, particularly now with seven in the top 10. These are Vincent by Don McLean (UA); Harmony by Artie Kaplan (CBS); Sylvia's Mother by Doctor Hook (CBS); Una Serata Insieme A Te by Johnny Dorelly and Catherine Spaak (CGD); Come Sei Bella by I Camaleonti (CBS); L'Ultima Chance by Adriano Celentano (Cian) and Io Domani by Marcella (CGD).

A prominent factor not visible in the statistics presented at the convention but widely acknowledged by all CBS/Sugar/MM executives and Italian industry leaders is the low current sales of singles, the smallest for the last 20 years. This year's San Remo Festival winning record crawled laboriously to the 100,000 mark, and many other hits have entered the Top 10 chart with a sale of 20,000 only in two or three weeks and usually needing a total of only 45,000 to hit the No. 1 spot.

De Gennaro explained the single decline in the Italian market as being in line with the trend in the international music market. However, in Italy's case, the situation has been accelerated and exacerbated by the country's economic difficulties with less money being available, particularly amongst those sections of the community in the habit of buying singles.

We cited the increased cost of living between 1966 and 1972—conservatively estimated by State sources at 39 percent—the increase in labor costs of 64 percent over the same period, strikes, inflation and recent bad weather, but added that the price of records and tapes has not risen in ratio. This explains the lack of expansion affecting the Italian music industry, and the diminution in numbers of distributing companies from 40 to 12.

At present MM has a sales staff of 80 operating through three channels. The first handles the CBS (excluding classical repertoire), Epic and CGD catalog, all owned and represented by CBS/Sugar, plus the Menemo blank cassettes. The second sells the CBS classical repertoire, the United Artists catalog, the new Piccolo Mondo label (a disk extension of a young and successful publishing company Edizioni Come Il Vento), plus the Vogue, Brunswick, Janus and Derby international labels, Italian third party product

from Clan, Bla Bla, Splash, Smash, Picci, Erre, Two Nuns, Polaris and Analogy labels and the Japanese Sanyo tape recorders and radio-tape recorders. The third arm sells the Ucar batteries as well as tapes and records in outlets not covered by the other two operations.

No Price Increase

It was confirmed that MM will not increase the price of batteries, blank cassettes and the Sanyo products—all imported—despite the recent devaluation of the lira. The company will move its offices during the course of the next few months to new premises which will also house CBS/Sugar's offices, recording studios, and record pressing and tape duplicating plant as well as the offices of the Sugarmusic publishing group.

Giannini spoke of the CBS image with regard to advanced technology, and stated that CBS/Sugar is the only Italian record company ready to market videocassettes with repertoire by the top Italian artists. He announced the signing of Raffaella Carra, the singer, dancer and actress, who has made the chart several times during the past 18 months and on one occasion had three top 10 entries simultaneously on account of intensive TV exposure which will continue. Lola Falana, a colored American singer and dancer, has also been signed direct to CBS/Sugar after being available in the past through her contract with the American CBS parent company. She is also in line for heavy TV coverage.

U.S. Artists

Giannini presented new product with the emphasis on the new Piccolo Mondo label, and mentioned the company's new policy of concentrating heavy promotion on selected product. He drew attention to Italian tours being organized for American artists, and reminded the salesmen of the potentialities of the classical catalog and jazz repertoire.

Yoshitada Asakawa screened two film clips showing the Sanyo industrial complex in Japan and its production highlights, and then introduced a new radio-tape recorder model which will be imported and distributed by MM in Italy.

The fiscal and administrative problems stemming from the newly introduced Value Added Tax (IVA) which became effective in Italy from Jan. 1 last were dealt with by CBS/Sugar/MM administrative manager Carlo Vaiani. In an interview with Billboard, Vaiani pointed out that record retailers are now charged less sales tax than in previous years: a total of 12 percent IVA as opposed to eight percent business tax, plus 10 percent luxury tax and an average of five percent local tax.

However, with the new legislation, commercial operators would have less opportunity of evading tax as many did before, and record companies would make an average saving of 2.25 cents on costs forming the retail price. But they are facing a 30 percent cost increase over the last two years in maintaining the same retail prices.

Outdoor Norwegian Pop Fest on June 17

OSLO—The first open-air Norwegian marathon pop concert will be staged below the Holmenkollen ski jump here in Oslo on June 17. It is being arranged by former Polydor producer Stein Ludvigsen, who now heads his own artist promotion company, and Central Film, which will shoot the whole concert for a 90-minute movie to be screened around the Norwegian cinema circuit.

The filming director, Arne Philip Praas, told Billboard that the movie will also be used to promote Central Film in the U.S., and other foreign countries. He will be using seven cameras, one located in a helicopter, and the sound will be recorded on

16-track equipment in the charge of Roger Arnhoff.

Norwegian acts taking part will be Prudence, Popal Veb and Saft (all Polydor) and Aunt Mary, who record for Philips. From Denmark there will be Culpepper Orchard and Savage, and Sweden's representatives will be Splash, Burken, and Herr T and Spelman.

British bands set to appear are Procol Harum and Hungo Jerry, and America's Stefan Grossman will be working with Norwegian singing poet Ole Paus. A Norwegian hard-anger fiddler, Sigbjorn Berhoft Osa, will also take part, accompanied by Saft.

RCA Canada Operates on New Organizational Concept

TORONTO—RCA Records Canada will operate on a new organizational concept. An announcement from R. F. Cook, vice president and general manager of RCA's record division, stated: "It is a regional concept designed to strengthen our operating performance in the Canadian market and as a result will improve customer sales and profits with RCA product."

"By operating on a regional self-contained basis, we will improve our internal communications and decision making which will most certainly improve our joint efficiency."

The Eastern region, which will include the province of Quebec and the Maritimes, will be headed up by Andy Nagy. All present personnel in these regions will continue with their present responsibilities.

Ed Preston will be responsible for the central and western regions. Both Nagy and Preston will supervise a&r, promotion, sales and studio activities in their regions.

There will be some changes in the central and western regions. Gerry Murphy, most recently branch manager in Vancouver, has been appointed Ontario sales manager, and U. Schnack has been appointed sales manager in B.C.

John Ford, Ken Clarke, Doug Bonneville and Jim Hogg will con-

tinue their present responsibilities in B.C., Alberta and Manitoba.

In Ontario, a&r will be broken into two categories. Contemporary responsibility will be with Barry Keane and country a&r and promotion will be handled by Barry Haugen. Glenda Roy becomes co-ordinator of national advertising and promotion.

Jack Feeney continues as president of the Sunbury-Dunbar publishing company and manager of the Toronto recording studio.

"The publishing company and studios have had excellent growth in the past couple of years," said Cook, and "we will double our performance and activity in both again this year. Jack will also continue as a producer. He is now readying the new Studio B and it will be available for action this Fall."

"A new function has been established in our company and one which I consider vital to our customers and RCA for growth and intelligent relationships. This new department will be headed by P. J. McQuade. It will be his responsibility to develop and co-ordinate national sales programs, provide market data customer analysis, new release planning and concepts in product packaging."

Awards Not Televised

SYDNEY—Australian commercial radio stations will not use television this year to broadcast their 1973 Australian Record awards. Instead, special news bulletins announcing the winners will be flashed to Australia's commercial radio stations.

The awards will be presented in the Great Hall of the National Gallery of Victoria in Melbourne on Oct. 12. It is one of the industry's biggest public relations efforts of the year.

The event was broadcast by television by Canberra last year, but the radio stations have decided this is not the best way to publicise their activities.

Sweden Music Rides High As Subsidiaries Flourish

OSLO—Currently the most successful publishing house in Scandinavia is Sweden Music, Stig Anderson's Stockholm-based company with active arms in Norway and Denmark.

Recently Sweden Music's tally was five songs in the Danish top 10, eight in the Swedish Top 10, and nine of the 10 best selling songs in the Norwegian chart.

The Norwegian successes are published by four different subsidiaries under the Anderson banner. The main enterprise, Sweden Music, handles "Power to All Our Friends" by Cliff Richard (EMI); "Tie a Yel-

low Ribbon" by Dawn (Bell); "Can't Keep it In" by Cat Stevens (Island); "My Love" by Paul McCartney and Wings (Apple), and "It Never Rains In Southern California" by Albert Hammond (Epic).

Union Songs publishes "Ring Ring" with Bjorn and Benny, Agnetha and Annifrid (Polar); Sugar Music has "Tu Te Reconnaistras" by Anne Marie David (Epic); MAM Music handles "Get Down" by Gilbert O'Sullivan (MAM), and Palace Music publishes "Jog Og Du Og Vi To Og Nange Flere" by Wenche Nyhre (Polydor). In addition, another Sweden Music associate, Universalfile, has the copyright of a forthcoming release by Gary Glitter on Dall, "Hello Hello, I'm Back Again."

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International News

Aussie Anthem Hunt Is Causing Rhubarb

SYDNEY—More than 1,500 entries have been received in a search for an Australian National Anthem. The contest, with a prize of \$10,000, has been set up by the Commonwealth Government through the Arts Council and has brought much controversy. Many people, including visiting U.S. artists Don McLean and Andy Williams, believe the traditional song "Waltzing Matilda" should be officially accepted as the national song.

President of the Fellowship of Australian Composers, Eric Gross, said, "Signing away all rights in perpetuity for a maximum return of

only \$10,000—\$5,000 each for the words and music—is ridiculous when compared with even the return from a commercial jingle."

The assistant executive director of the Council for the Arts, Ken Farham, commenting on the successful writer's loss of copyright to the Federal Government, said: "If winners were allowed to take royalties for the anthem, they would make \$1,000,000 in the first six months."

Gross has officially stated his objection to the no royalty issue, and an answer is awaited by the Fellowship of Australian Composers.

From the Music Capitals of the World

Continued from page 76

signed a new worldwide manufacturing and distribution deal with WEA. Island ceases to handle four previously released albums by the group although it will have an 18 month sell-off period while existing stocks last. Currently available through WEA are the first solo album by Pete Sinfield formerly with King Crimson and an album by Italian band Premiata Polveria Marconi. Future product on the label will be by Emerson, Lake and Palmer and Stray Dog. . . . Polydor has produced 5,000 copies of "Soul On Fire"—a special three-album set available only by mail-order to readers of the Sunday Times colour supplement. The Sunday Times offered the album in a 12-page section last week on a special story of soul and the people who make it. The album was compiled by Polydor jazz and blues production manager Simon Gee and Sunday Times writer Philip Norman. The set includes material by James Brown, Isaac Hayes, B.B. King and Ike and Tina Turner.

Details of a major dealer campaign will be announced at this year's EMI sales conference, which will be held at the Inn on the Park Hotel in London on June 25. Instead of having its traditional marketing conference in September, EMI is planning to hold a series of regional meetings to present its Autumn product. Brian Jeffery of the international division is also holding a special meeting for overseas affiliates. . . . Verden Allen, former keyboard player with Mott The Hoople has been signed by Polydor under a worldwide four-year deal. First project for Allen, who will be forming his own band later this year, is a solo single to be produced with Polydor and r man Nicky Graham. . . . David Machray, formerly new-releases co-ordinator has been promoted to pop product manager at RCA. He

Negram Marks Atlantic Birth

AMSTERDAM—To mark the 25th anniversary year of the Atlantic label, Negram, the label's distributor in Holland, has produced a special package of photographs, releases and three sampler albums for press, radio and television people.

The promotion follows a special Atlantic party thrown in Hilversum by Negram's WEA label manager, Giovanni Tomino, when Negram director Hans Kellermann welcomed 200 guests. Feature of the party was a special showing of the promotion film "The History of Atlantic."

replaces Richard Thomas, who died in a road accident recently. . . . Laurie O'Leary, manager of the Roy Young band and the Speakeasy club, has been named a consultant to the board of Wilf Pine's Tweedrye Management firm. O'Leary will advise on talent and publishing acquisitions.

Clive Kelly, who recently returned from running the Columbia Gramophone company in Greece, and is now working at EMI as a special assistant to group director Records, Len Wood, was last week elected chairman of the British Copyright Council of the BPI. He replaces Charles Dawson Payne who has retired. . . . Peter Burton has joined GM Records as special projects co-ordinator. A journalist, Burton has recently returned from America where he acted as personal assistant to assistant to GM chairman Billy Gaff on the Faces tour. . . . Sales in the UK alone of the two Beatles double-album sets have now passed over 105,000 units each. The two sets were shipped out to the retail trade in April and the cassette version of the first set has now reached the 11,240 mark while the cartridge version has chalked up sales of 7,923. The second package on cassette and cartridge has now achieved sales of 10,791 and 8,048 respectively. . . . Osibisa will guest on a major 35-city tour of America beginning July 19 on the west coast with Billy Preston, Mandrill and the Funkadelics. When they return from a tour of Europe soon the band will start work on a new album and a tour.

PHILIP PALMER

HAMBURG

Production-man Rainer Michael Haug left Intercord in Stuttgart. . . . Jazz Violinist Schnuckenack Reinhardt signed with Intercord. . . . Singer Severine changed her producer, from Jack White to Peter Meisel in Berlin. . . . Hans Bertram, music publisher and producer of Roy Black, Chris Roberts and Anita, has ended his collaboration with the successful composer Werner Twardy. . . . Manugla has a new producer, Alexander Grodan. . . . The classical-label, of Deutsche Grammophon Debut, has three new talents signed: pianist Homero Francesch from Munich, English organ player David Sanger and the U.S. baritone Richard Anderson. . . . CBS released a new single by the French singer Danyel Gerard, "Isabella." . . . J. Peter Lemcke joined Polymedia. . . . Cliff Richard was in Hamburg for TV. Sales of "Power to All Our Friends," have now topped 250,000. WOLFGANG SPAHR

LET THIS BE A LESSON TO YOU

EIGHT OUT OF TEN SONGS IN NORWAY

Courtesy Verdens Gang, Oslo, May 16, 1973

1. POWER TO ALL OUR FRIENDS
Cliff Richard/EMI. Orig.Publ: Big Secret Music Ltd.
Scandinavian Publ: Sweden Music AB
2. RING RING (English version)
Bjorn & Benny, Anna & Frida/Polar
Orig.Publ: Union Songs AB/Sweden Music AB
3. TU TE RECONNAITRAS
Anne Marie David/CBS.
Orig.Publ: Radio-Music-France/Sugarmusic France.
Scandinavian Publ: Sugarmusic (Scandinavia) AB
4. GET DOWN
Gilbert O'Sullivan/MAM. Orig.Publ: Mam Music Publ. Ltd.
Scandinavian Publ: Mam Music Publ. AB
6. JEG OG DU OG VI TO OG MANGE FLERE — Ring A Ring A Roses —
Wenche Myhre/Polydor. Orig.Publ: Palace Music Co Ltd.
Scandinavian Publ: Palace Music (Sweden) AB
7. IT NEVER RAINS IN SOUTHERN CALIFORNIA
Albert Hammond/Epic. Orig.Publ: Rondor Music (London) Ltd.
Scandinavian Publ: Sweden Music AB
8. CAN'T KEEP IT IN
Cat Stevens/Island. Orig.Publ: Freshwater Music Ltd.
Scandinavian Publ: Sweden Music AB
9. MY LOVE
Paul McCartney & Wings/EMI. ATV MUSIC Ltd/Sweden Music AB

SIX OUT OF TEN SONGS IN SWEDEN

Courtesy Radio Sweden, April 18, 1973

1. RING RING (Swedish version)
Bjorn & Benny, Anna & Frida/Polar
Orig.Publ: Union Songs AB/Sweden Music AB
2. RING RING (English version)
Bjorn & Benny, Anna & Frida/Polar
Orig.Publ: Union Songs AB/Sweden Music AB
3. RING RING (LP)
Bjorn & Benny, Anna & Frida/Polar
Orig.Publ: Union Songs AB/Sweden Music AB
5. CAN'T KEEP IT IN
Cat Stevens/Island. Orig.Publ: Freshwater Music Ltd.
Scandinavian Publ: Sweden Music AB
7. TED (LP)
Ted Gardestad/Polar
Orig.Publ: Polar Music AB/Sweden Music AB
8. POWER TO ALL OUR FRIENDS
Cliff Richard/EMI. Orig.Publ: Big Secret Music Ltd.
Scandinavian Publ: Sweden Music AB

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Nybrogatan 53, P.O. Box 5265
S-102 45 Stockholm 5, Sweden
Cable: Swedenmusic, Telex: 11959
Telephone: 63 03 10



Keeping it in the family. Stig Anderson with his daughter Marie, soon to launch her career at Sweden & Polar Music AB.

Roberts Urges Fresh Approach In Artist Promotion, Buildup

By RITCHIE YORKE

TORONTO—It is going to be virtually impossible for Canadian recording artists to make any serious and continuing impact on the U.S. scene while basing themselves in Canada, in the opinion of Elliot Roberts.

Roberts is partner with David Geffen in Asylum Records and Lookout Management. His client roster includes Neil Young, Joni Mitchell, Steve Stills, the Eagles, America, Jo Jo Gunne and others.

Roberts has close ties with the Canadian scene since the first three acts he managed—Neil Young, Joni Mitchell and Buffy Ste. Marie—were all Canadians.

In an exclusive three-part interview Roberts spoke openly of the myths and misconceptions which permeate the Canadian music scene and the need for a fresh approach in the exploitation of Maple Music internationally.

"At one point five or six years ago, Toronto was my second home," Roberts said. "I spent a lot of time in Canada and I had the chance to see how things really were. To be honest, they weren't very good at all. More importantly, things don't seem to have changed much in these past five years. People are still waiting. But there isn't much doing.

"The Maple Music Junket was a great idea. But it should have been the first part of a five-part plan. It was stupid to do it as a one-shot affair. There should have been solid followup in sending a bunch of Canadian artists to Britain to perform.

'Out-a-Space' Gets Award

TORONTO—The half-hour rock music series "Out-a-Space" has received an award for "the most professional program" citation by the 1972-73 CATV (Canadian Cablevision Association) annual convention held in Toronto.

The program was hosted and produced by Rick Deegan at the color studios of Metro Cable.

"Out-a-Space" recently completed a series of 26 weeks with sponsorship assistance provided by A & A Records, Sam the Record Man, Columbia, WEA, GRT and RCA Records. The CATV award was based on a program featuring Lighthouse lead singer, Bob McBride.

Record companies or the Canadian government should have rented the Royal Albert Hall and put on a free concert of Maple Music artists.

"If you're going to do a big thing, do it properly. The Junket would have been enormously effective if the record companies had kept at it. It may also have been more effective if the talent selection committee had aimed more for quality than commerciality. The Poppy Family and the Stampeders are not all of what's happening in Canada. There's a certain quality of music that is unique in Canada.

"It would also have been nice to include some of the Canadians who now live in the U.S. The world thinks of Joni, Neil and Leonard Cohen as North American, which in effect, means American. It should be an important thing to Canada that three of the top five singer/writers in the world were born and raised in Canada. That means a lot.

"I consider the Canadian content regulations on AM radio a very good idea. They've given a certain exposure to Canadian talent that wasn't there before. Forced exposure of talent is a good thing. But I'd like to see the involvement of some American stations so that a record a week could get across-the-board play on both U.S. and Canadian stations."

Roberts views Canada as a vital source of world pop talent but he doubts the ability of the music industry here to fully capitalize on that talent. He does not think that Canada can fully achieve its potential until there is some concrete links with the U.S. market. He ridicules the prevailing philosophy in Canada that you wait and hope for success to come to you.

"Canadian artists and managers tend to wait for a U.S. agent to discover they have a hit record in Canada to sign them. It just doesn't happen like that. Bruce Cockburn doesn't have a hit record. He probably never will have. Does that mean he'll never be discovered by the U.S. market? What about albums? Doesn't anyone in Canada care about album artists?"

"It just isn't going to happen in America for any Canadian artist or independent company unless they come here and do something about it. There must be advance buildup before record release and concert tours, and then follow through, the whole trip.

U.S. Attitudes

"The American record company

attitude to Canadian artists acquired through their branches in Canada is deplorable. I watched closely when Murray McLauchlan's second album came out in the U.S. and it was a tragedy. The album was very good but there was no promotion. Murray toured in the States but there was next to no publicity tie-ins.

"Joni is going to take Murray on some of the dates on her next tour. That will break him here. But someone as good as Murray McLauchlan should not have to depend on Joni Mitchell taking him on tour. Murray has been writing songs and singing professionally in Canada for six years. But he's still unknown in the U.S. If he had lived here, I guarantee he would be a lot further along the road than he is now.

"But what can an artist like Murray do? He should live here for a year. But some artists won't do it since it means a change of lifestyle and all. To someone like Bruce Cockburn, making it is not that important. He's happy the way things are now and you can't argue with that.

"My point is that his record company simply should not bother to release his records in America unless they're going to promote him. What's the point?"

"Look at Edward Bear. They've had a big hit record and potentially they could be moulded into something that could really get off. Someone could help them find the right audience and make it a long-term thing. Just as we did with the Eagles. Now that has been done, we can count on selling a million copies of every new Eagles' album.

"Edward Bear have depended on their record company. But the company is only interested in selling records. They couldn't care less whether the act gets the right exposure in the right venues. They just want to sell records and forget everything else.

"The whole point is that no-one in America cares about the interests of Edward Bear or Cockburn or McLauchlan. It all happens on a chance basis. There is no considered and planned effort to co-ordinate their careers in America. Consequently, Canadian artists mean very little as performers in the U.S."

(In the second part of this three-part interview, Elliot Roberts raps on how Neil Young and Joni Mitchell feel about Canada and why Gordon Lightfoot is much bigger in Canada than the U.S.)

Island Shifts Marketing, Distrib of Tape to EMI

LONDON—Island is switching marketing and distribution of its tape product from Precision Tapes to EMI under a new deal which will come into effect on Aug. 1.

Island material has been handled by Precision for three years and the deal ended on April 30, although it does not take effect until the end of July.

Island tape product will now be marketed and distributed jointly by EMI and Island and until a tape manager is employed, tape activities

will be supervised by Island's production director Tim Clark.

"The main reason for the disassociation from Precision was the need to increase our knowledge in the expanding tape market, which can only be accomplished by doing the marketing and selling ourselves," explained Clark.

Tape releases, on the Manticore, Rocket and Dragon labels will be available through Island and EMI immediately, and the issue will be supported by point of sale material and a marketing campaign.

U.K. Pressing Plants

• Continued from page 1

particularly among the independents—who are still apprehensive about whether there will be enough production capacity this summer.

It will be some years before the industry forgets the chaotic situation last summer caused by an unprecedented boom in sales instead of the traditional dip, aggravated by some firms continuing to follow the traditional policy of shutting down pressing plants for a fortnight for staff holidays and the move of EMI to a new pressing plant.

Although maintaining production throughout the summer poses special problems for plants, particularly with maintenance, much of which is carried out during the two-week break, RCA will be the only major plant closing this year, but will only come to a complete standstill for a week.

EMI and Pye will be joining for the first time British Decca, Phonodisc and CBS in keeping their respective factories operational during the summer months. Although staggering staff holidays will inevitably affect production to some extent, all companies reckon they will be operating at between 70 and 80 percent of their capacity during the holiday periods.

Commented Roy Matthews, EMI director of production and studios, "Record sales have reached such a peak that we have found we cannot afford to shut down for two weeks. During our staff holiday periods, we expect to be able to run at about 30 per cent of our production capacity."

Walter Woyda, joint deputy managing director of Pye, also felt that with the current buoyant state of the industry, a shut-down even for two weeks is out of the question. He told Billboard: "I am sure that the current high level of sales is going to continue throughout the year and so it is essential that production is maintained. Our own product and product from distributed labels is selling extremely well so we have decided to stagger staff holidays for the first time this year.

Last summer, the Pye factory virtually closed down for two weeks although a skeleton staff was maintained for the period to press hot-selling singles.

Woyda added that the Precision duplicating plant would also be operating throughout the summer without a break. RCA's Washington, County Durham, plant will only come to a complete standstill for a week beginning July 30 instead of the usual fortnight—although during the week before and the week after the break, the plant will be operating with only 50 per cent of its pressing staff while the remainder take their second week's holiday.

Last year, Saga, for the first time in its history, maintained production throughout the summer mainly due to the demand for extra capacity

from the majors. However, Marcel Rodd, the company's managing director, said this week that the move caused such serious problems with maintenance of equipment that the firm will this year be reverting to the customary fortnight's break—the last week in July and the first week in August.

But despite the revised holiday arrangements by most companies and the extra capacity that will be available in the U.K. this year with the recent opening by Dick Clarke and Ron Holmes of the new Immediate Sound Services custom pressing plant in north London which will shortly have a capacity of 180,000 albums a week, some label chiefs are worried about the supply situation during the summer.

Although most majors are reluctant to admit it, it is understood that pressing facilities in the U.K. are already stretched and like last summer, some pressing is already having to be done abroad.

EMI, for instance, has had to have 50,000 copies of Geordie's new single "Can't You Do It" pressed by Bovema in Holland because of heavy advance orders although the records have been impounded—without any reason being given—by customs officials at Heathrow Airport.

It is felt that if the current sales boom, which started last summer continues during the rest of this year, the slightest drop in production during the next few months could result in chaos again albeit on not as big a scale as last year.

Outside Pressing

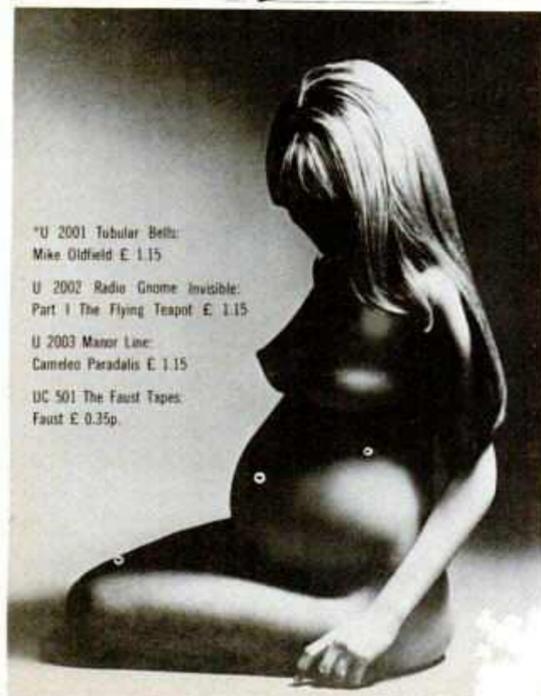
Martin Davis, managing director of United Artists which was particularly badly hit by last year's problems, commented this week: "Although things certainly won't be as bad this year, I still think there could be some serious problems for the industry and I am pessimistic about maintaining supplies during holiday periods. As far as we are concerned, most pressing plants are just managing to cope at the moment rather than having any spare capacity and it is not a very pleasant situation to be in."

Davis added: "I understand quite a lot of pressing is already being done outside this country."

Dave Chapman, general manager of ABC-Dunhill which is pressed and distributed in the U.K. by EMI, was also a little apprehensive.

He said: "Since the end of last year, the supply situation has improved but there are still some difficulties. If business this summer goes the way as last year, which seems almost certain, some sort of crisis will be inevitable."

Chapman welcomed EMI's decision not to shut the factory—"for a big company, a complete shut-down is not critical but for a small company working on perhaps two or three records, to lose one could cause big trouble." Copyrighted material



'U 2001 Tubular Bells: Mike Oldfield E. 1.15
U 2002 Radio Gnome Invisible: Part 1 The Flying Teapot E. 1.15
U 2003 Manor Line: Cameleo Paradalis E. 1.15
UC 501 The Faust Tapes: Faust E. 0.35p.



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Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 2 ALSO SPRACH ZARATHUSTRA—Deodato (CTI)
 - 3 PART OF THE UNION—Strawbs (A&M)
 - 4 LAST SONG—Edward Bear (Capitol)
 - 5 GOONDIWINDI GREY—Tex Morton (Picture)
 - 6 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 7 GET DOWN—Gilbert O'Sullivan (MAM)
 - 8 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 9 TOP OF THE WORLD—Carpenters (A&M)
 - 10 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)

- LP's
- This Week
- 1 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 2 MADE IN JAPAN—Deep Purple (Purple)
 - 3 DIVINE MISS M—Bette Midler (Atlantic)
 - 4 NO SECRETS—Carly Simon (Elektra)
 - 5 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (RJM)
 - 6 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 7 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 8 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
 - 9 TOMMY—London Symphony Orch. and Chamber Choir, Guest Artists (A&M)
 - 10 SIX WIVES OF HENRY VIII—Rick Wakeman (A&M)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 SEE MY BABY JIVE—Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
 - 2 CAN THE CAN—Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
 - 3 ONE AND ONE IS ONE—Medicine Head (Polydor) Biscuit (Tony Ashton)
 - 4 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
 - 5 RUBBER BULLETS—10 CC (UK) Strawberry
 - 6 ALBATROSS—Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
 - 7 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tania Motown)
 - 8 HELL RAISER—Sweet (RCA) Chinnichap/RAK (Phil Wainman)
 - 9 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
 - 10 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/Columbia (Wes Farrell)
 - 11 STUCK IN THE MIDDLE WITH YOU—Stearns Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller)
 - 12 BROKEN DOWN ANGEL—Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
 - 13 WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson)
 - 14 ALSO SPRACH ZARATHUSTRA (2001)—Deodato (Creed Taylor) Britico
 - 15 YOU WANT IT YOU GOT IT—Detroit Emeralds (Westbound) Carlin
 - 16 COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Tom Bell)
 - 17 GIVE ME LOVE (Give Me Peace On Earth)—George Harrison (Apple) Charitable Foundation (George Harrison)
 - 18 ARMED AND EXTREMELY DANGEROUS—First Choice (Bell) Carlin
 - 19 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
 - 20 HELLO HELLO I'M BACK AGAIN—Gary Glitter (Bell) Leeds (Mike Leander)
 - 21 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
 - 22 FRANKENSTEIN—Edgar Winter Group (Epic) Copyright Control (Rick Derringer)
 - 23 POLK SALAD ANNIE—Elvis Presley (RCA) KPM
 - 24 GIVING IT ALL AWAY—Roger Daltrey (Track)—Blyndale/Compass (Adam Faith)
 - 25 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
 - 26 WONDERFUL DREAM—Ann-Marie (Epic) Louvigny Marquee
 - 27 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin)
 - 28 DRIVE-IN SATURDAY—David Bowie (RCA)—Mainman (David Bowie/Ken Scott)
 - 29 MEAN GIRL—Status Quo (Pye)—Valley (John Schroeder)

- 30 45 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 31 18 BROTHER LOUIE—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
- 32 31 NEITHER ONE OF US—Gladys Knight & the Pips (Tania Motown) KPM (Joe Porter)
- 33 24 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—ATV (R. Easterby/D. Champ)
- 34 29 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers)
- 35 28 MY LOVE—McCartney's Wings (Apple) McCartney/ATV Music (Paul McCartney)
- 36 50 ROCK-A-DOODLE-DOO—Linda Lewis (Rak) Warner Bros. (Linda Lewis/Jim Cregan)
- 37 — LIVE AND LET DIE—Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 38 30 I'VE BEEN DRINKING—Jeff Beck/Rod Stewart (RAK Replay) Warner Bros.
- 39 34 BIG EIGHT—Judge Dread (big Shot) Mooncrest (Sinclair/Bryan/Shrowder)
- 40 32 HELP IT ALONG/TOMORROW RISING—Cliff Richard (EMI) RAK/Oaktree (David McKay)
- 41 — HALLELUJAH DAY—Jackson 5 (Tania Motown)—Jobete/Carlin (F. Perren/F. Mizell)
- 42 37 TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa)
- 43 42 OVER AND OVER—James Boys (Penny Farthing) Stirling McQueen (Larry Page)
- 44 — I'M GOING TO LOVE YOU JUST A LITTLE MORE BABY—Barry White (Pye)—(Barry White)
- 45 41 I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell)
- 46 40 GET DOWN—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 47 43 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa)
- 48 — BORN TO BE WITH YOU—Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 49 44 SYCAMORE—Gene Pittney (Pye) Donna (Gerry Bron)
- 50 36 ALL BECAUSE OF YOU—Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 HELL RAISER—The Sweet (RCA) Stig Anderson A/S
 - 2 RING RING—Bjorn, Benny, Agnetha & Anni-Frid (Pola) Stig Anderson A/S
 - 3 SA GAR VI TIL ENKEBAL—Katy Bodtger (Sonet) Gustav Winckler A/S
 - 4 MAMA LOO—The Les Humphries Singers (Decca)
 - 5 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI) Stig Anderson A/S
 - 6 GARDEN PARTY—Rick Nelson (MCA) Intersong A/S
 - 7 RED ROSE SPEEDWAY (LP)—Paul McCartney & Wings (Parlophone)
 - 8 SHA-LA-LA-LA-LA—Walkers-Philips (Intersong)
 - 9 JOHNNY REIMAR PARTY NR. 5—Johnny Reimar (Philips)
 - 10 MAMA LOO (single)—The Les Humphries Singers (Decca) Sikorski Scandinavia

HOLLAND

(Courtesy Radio Veronica and Bas Mul.)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell) Dayglow
 - 2 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia) Veronica
 - 3 ERES TU—Mocedades (Omega Int.) Basart
 - 4 HELL RAISER—The Sweet (RCA)
 - 5 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 6 IK BEN GERRIT—Gerrit Dekzeil (Darkanivap)
 - 7 WAIKIKI MAN—Bonnie St. Claire, (Unit Gloria) Philips
 - 8 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Basart
 - 9 FOREVER AND EVER—Demis Roussos (Philips)
 - 10 DO YOU LOVE ME—Sharif Dean (CBS)
- LP's
- This Week
- 1 ALLE 13 GOED NR. 5—Diverse artiesten (Philips)
 - 2 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 3 THE BEATLES/1962-1966—The Beatles (Apple)
 - 4 FOREVER AND EVER—Demis Roussos (Philips)
 - 5 INTROSPECTION—Thijs van Leer (CBS)
 - 6 THE BEATLES/1967-1970—The Beatles (Apple)
 - 7 ALADDIN SANE—David Bowie (RCA)

- 8 OSMONDS GREATEST HITS—The Osmonds (MGM)
- 9 GRAND HOTEL—Procol Harum (Chrysalis)
- 10 WEERZIEN IN PANAMA—Neerlands Hoop in bange dagen (Imperial)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 SING—Carpenters (A&M)
 - 2 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 3 IF WE TRY—Don McLean (United Artists)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 5 PINBALL WIZARD—The New Seekers (Polydor)
 - 6 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 8 ONLY YOUR LOVE—Engelbert Humperdinck (Decca)
 - 9 SAW A NEW MORNING—The Bee Gees (RSO)
 - 10 WOMAN FROM TOKYO—Deep Purple (Purple)

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin
SINGLES

- This Week
- 1 AKAI FUSEN—Miyoko Asada (Epic) Nichion
 - 2 KIKEN NA FUTARI—Kenji Sawada (Polydor) Watanabe
 - 3 AKATONBO NO UTA—Anonone (Aard-vark) Pep
 - 4 WAKABA NO SASAYAKI—Mari Amachi (CBS/Sony) Watanabe
 - 5 YOUSEI NO UTA—Agnes Chan (Warner) Watanabe
 - 6 KIZUTSUKU SEDAI—Saori Minami (CBS/Sony) Nichion
 - 7 AIENO START—Goh Hiromi (CBS/Sony) Standard
 - 8 MORI O KAKERU KOIBITOTACHI—Megumi Asaoka (Victor) J&K
 - 9 YUUGAO NO AME—Masako Mori (Minoruphone) Tokyo
 - 10 ONNA NO NEGAI—Shiro Miya, Pinkara Trio (Columbia) Daiichi

MALAYSIA

(Courtesy of Rediffusion, Malaysia)
*Denotes local origin

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 2 KEEP ON SINGING—Austin Roberts (Chelsea)
 - 3 PINBALLWIZARD/SEE ME FEEL ME—The New Seekers (MGM)
 - 4 SILLY JOKE—The Strollers (CBS)
 - 5 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 6 DANIEL—Elton John (MCA)
 - 7 THINKING OF YOU—Loggins & Messina (CBS)
 - 8 IT SURE TOOK A LONG, LONG TIME—Lobo (Big Tree)
 - 9 DREAM ME HOME—Mac Davis (CBS)
 - 10 RAINBOW MAN—Looking Glass (CBS)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 THE TWELFTH OF NEVER—Donny Osmond (MGM)
 - 3 NEVER NEVER NEVER—Shirley Bassey (United Artists)
 - 4 GET DOWN—Gilbert O'Sullivan (MAM)
 - 5 YOU ARE THE SUNSHINE—Stevie Wonder (Tania)
 - 6 MY LOVE—Paul McCartney & Wings (Apple)
 - 7 DANIEL—Elton John (DJM)
 - 8 CISCO KID—War (United Artists)
 - 9 THE RIGHT THING TO DO—Carly Simon (Elektra)
 - 10 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.)

SPAIN

(Courtesy of El Musical)
*Denotes local origin
SINGLES

- This Week
- 1 ERES TU—Mocedades Zafiro (Zafiro)
 - 2 CHARLY—Santabarbara Remi (Ego)
 - 3 LIBRE—Nino Bravo (Polydor)
 - 4 VELVET MORNINGS—Demis Roussos—Philips-F (Sympathy)
 - 5 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack—Hispavox (Essex)
 - 6 LE LLAMAN JESUS—Raphael Hispavox (Melodix)
 - 7 DANIEL—Elton John—EMI (Ego)
 - 8 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - 9 GET DOWN—Gilbert O'Sullivan—Columbia (Musica del Sur)
 - 10 YOU'RE SO VAIN—Carly Simon (Hispavox)
- LP's
- This Week
- 1 MI TIERRA—Nino Bravo (Polydor)
 - 2 LE LLAMAN JESUS—Raphael (Hispavox)

- 3 VENTANAS—Mari Trini (Hispavox)
- 4 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (EMI)
- 5 MOCEDADES—Mocedades (Zafiro)
- 6 MIGUEL HERNANDEZ—Juan Manuel Serra (Zafiro)
- 7 FOREVER & EVER—Demis Roussos (Philips-F)
- 8 TOMMY—Some Groups (Hispavox)
- 9 ELVIS IN HAWAII—Elvis Presley (RCA)
- 10 GREATEST HITS—Simon & Garfunkel (CBS)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin

- This Week
- 1 CAN'T KEEP IT IN—Cat Stevens (Island) Trutone (MPA)
 - 2 NEVER NEVER NEVER—Shirley Bassey (United Artists) Trutone (Southern Music)
 - 3 WE BELIEVE IN TOMORROW—Freddy Breck (EMI/Brigadiers) EMI/Brigadiers (Brigadiers Music)
 - 4 THE LOVE IN YOUR EYES—Vicky Leandros (Philips) Trutone (Dick James Music)
 - 5 I DON'T WANNA PLAY HOUSE—Barbara Ray (Plum) Teal (Clan Music)
 - 6 THE MORNING AFTER—Maureen McGovern (Gallo) Gallo (Copyright Control)
 - 7 TOY TRAIN—John Edmond (Map) GRC (E.H. Morris)
 - 8 I'M ON FIRE—Maria (Epidemic Rash) RPM (Francis Day)
 - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Teal (Copyright Control)
 - 10 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory) EMI/Brigadiers (Acuff/Rose)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI) Sweden Music
 - 2 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)
 - 3 ERES TU—Mocedades (Metronome) Multitone
 - 4 MAMA LOO—The Les Humphries Singers (Decca) Sikorski Scandinavian
 - 5 DING DONG—Lars Berghagen (Karusell) Exaudio Music/Stig Anderson
 - 6 RED ROSE SPEEDWAY (LP)—Paul McCartney & Wings (Apple)
 - 7 I AM AN ASTRONAUT—Ricky Wilde (UK) Liberty
 - 8 RING RING—Bjorn & Benny, Agnetha & Anni (Frid-Polar) Union Song
 - 9 RING RING (LP)—Bjorn & Benny, Agnetha & Anni (Frid-Polar)
 - 10 PUGH ON THE ROCKS (LP)—Pugh Rogefeldt (Metronome)

SWITZERLAND—GERMAN

(Courtesy of SRG German Service, Swiss Bdest. Corp.)

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA (Bernd Cluver) Hansa
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 4 BIANCA—Freddy Breck (BASF)
 - 5 IN DEN AUGEN DER ANDERN—Christian Anders (Chranders)
 - 6 TU TE RECONNAITRAS—Anne-Marie David (Epic)

- 7 IMMER WIEDER SONNTAGS—Cindy & Bert (BASF) Cornet
- 8 HELL RAISER—The Sweet (RCA)
- 9 MAMA LOO—Les Humphries Singers (Decca)
- 10 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)

WEST GERMANY

(Courtesy of Der Musikmarkt)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan MAM (Teldec)
 - 2 HELL RAISER—The Sweet RCA (Teldec)
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos—Philips (Phonogram)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard—Columbia (Electrola)
 - 5 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver—Hansa (Ariola)
 - 6 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 7 FLYING THROUGH THE AIR—Oliver Onions—RCA (Teldec)
 - 8 BIANCA—Freddy Breck—BASF (Cornet)
 - 9 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros—Philips (Phonogram)
 - 10 MAMA LOO—The Les Humphries Singers Decca (Teldec)

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Billboard's Top Album Picks

JUNE 16, 1973

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Number of LP's reviewed this week 61 Last week 41

Pop

CAROLE KING—Fantasy, Ode SP-77018 (A&M). In her long-awaited album this fine composer/singer/message carrier allows us to analyze the frailties and banalities of human relationships. If there is one theme, it is an over-view of relationships and situations which are available to all of us. This is material she has been doing on her recent cross-country tour, thus promoting the LP and awakening the public's awareness to her concern for dissecting human experiences. Her voice is naturally the lead instrument, cooing gently with rich, lush strings, soaring out above the flight of the brass and reeds, keeping pace with the pulse beat of the bass and conga. Lou Adler's production bears the stamp of his love for his artist and her music. With repeat playing, one tends to hum along and become engulfed in the melodic sweep of the music.

Best cuts: "Being at War With Each Other," "A Quiet Place to Live," "Corazon," "You Light Up My Life."

Dealers: guaranteed sales; lots of movement; they will all revolve around this beautiful LP, packaged in warm colors and using an arresting design pattern of blending Carole, a piano and people on the streets of New York.

JOHNNY MATHIS—Killing Me Softly With Her Song, Columbia KC 32258. If you believe in masterpieces, then this LP qualifies. Although Mathis is now on a path to record original songs, this last in his series of covering tunes via LP, is a totally rewarding listening experience. Mathis may have been recording for 17 years, but this newest work is magical. His clean, sweetly flowing voice is married perfectly to so many fine and outstanding songs that one wonders why they weren't presented to him in the first place. He makes them all come alive. There is a fine, gossamer feeling to D'Arnell Pershing's charts which makes the music more than merely commercially romantic.

Best cuts: "Killing Me Softly With Her Song," "Aubrey," "And I Love You So," "Arienne" (the only unrecorded work by anyone), "Sing."

Dealers: Stark black and white photos work well on both sides of the jacket as displays. There is also a good photo inside the LP which can be used for pointing to this new work.

TEN YEARS AFTER—Recorded Live, Columbia AL 32290. Over the years Ten Years After has established itself as one of the premier British blues rock bands. Since their arrival on the second or third wave of the English invasion (depending on your viewpoint) in the late '60's, they have consistently been top draws in concert and sellers on disk. With this set, the excitement that was captured in the movie and soundtrack of "Woodstock" is featured on two disks. Alvin Lee, with his vocals and machine gun guitar is as usual the top attraction, but Chick Churchill on keyboards also stands out. Set was recorded without overdubbing in the studios, an uncommon practice for "live" LP's these days and the spontaneity and excitement

from this German tour come over well. A fine collection for fans or a good introduction for neophytes.

Best cuts: "Help Me," "Good Morning Little Schoolgirl," "I'm Going Home," "Choo Choo Mama."

Dealers: Double set at special \$7.98 list is a natural for the groups myriad of fans. As well as being live, it represents greatest hits type collection.

VIKKI CARR—Ms. America, Columbia AL 32251. The cover of this excellent example of how to properly sing pop songs, depicts Vikki in casual attire. So we now know she is part of the casual set, and there is a casual, natural feel to all of the repertoire on this package. She is a delicate, sensitive interpreter of lyrics, a time tested veteran whose works today are totally tied to the best of contemporary material. Jimmie Haskell has fashioned the proper balance of lushness and driving intensity in his orchestral arrangements—arrangements which compliment Vikki's voice and add a gleam to the music. Vikki sounds super on the multi-tracked tunes, harmonizing with herself like the pro she is.

Best cuts: "Killing Me Softly With His Song," "Rescue Me," "Neither One of Us."

Dealers: Vikki is gaining momentum as a stellar pop vocalist after all these years. She is an important artist who deserves in-store display.

GALLERY FEATURING JIM GOLD—Sussex SXBS 7026 (Buddah). Gold, a vital part of the group Gallery, has a voice that is amazingly like someone you've heard before on a given song... but the next song he'll sound entirely different; in any case, he delivers each and every tune with power and perception. He has a highly entertaining style and the total effect with the group's support is refreshing and even unique.

Best cuts: A very long story-prone "John McGuinn," a warm "Love Is You," and "Rest in Peace."

Dealers: This group has had hits in the past and has a following; but this LP will have to be promoted well to reap all potential sales.

JOHN ENTWISTLE'S—Rigor Mortis Sets In, Track MCA-321, (MCA). The Who's bass guitarist steps out with a fine set of good old rock 'n' roll which is both skillful

and a lot of fun. Entwistle is an extremely capable vocalist and writer as well as being a fine musician, and in addition to covering some great rock standards, he's written some humorous and catchy material in old rock format. Entwistle is on his third LP, and this may be the most commercial of all.

Best cuts: "Do the Dangle," "Made in Japan," "Hound Dog," "Peg Leg Peggy."

Dealers: As a member of the Who, LP may be displayed in several departments. Cover unfolds for good display.

LOBO—Calumet, Big Tree BT 2101 (Bell). A well-done, commercial effort from the artist who rarely misses on the charts. Lobo manages to write and sing music applicable to all types of audiences, particularly MOR and rock. His songs are personal but still reach the listener, which is unusual among today's breed of laid back artists. Probably his most well rounded set to date, with the usual excellent production from Phil Gernhard.

Best cuts: "Stoney," "Rock and Roll Days," "Goodbye is Just Another Word."

Dealers: Display in MOR and rock, and keep an eye on the singles charts. Lobo is usually high on them.

BLUE MINK, MCA MCA-332. Any new group is a long shot in today's market. But Blue Mink, one of England's most interesting mainstream top 40 acts, has all the verve and ingenuity to win U.S. airplay and audiences. Their songs are just the happy, cleanly produced material that is currently winning most American airplay. Lead singing is done by veteran writer/artist Roger Cook in harmony with soul vocalist Medelaine Bell.

Best cuts: "Another Without You Day," "Together."

Dealers: Though unknowns here, Blue Mink is consistent English top 10 hitmaker, based on writing of team who composed "I'd Like to Teach the World to Sing."

JESUS CHRIST SUPERSTAR SOUNDTRACK, MCA MCA2-11000. Composer Andrew Lloyd Webber and lyricist Tim Rice's spectacular work will shortly be on the wide screen and this LP heralds that work. All the powerful songs which have become popular and familiar through the release of the British casters three years ago, are rekindled with verve and zest by the movie cast. Yvonne Elliman, who played Mary in England, recreates her role, with Teddy Neeley, who played Jesus in the Los Angeles production, interpreting Christ's part. Carl Anderson and Barry Dennen are two other featured voices. Andre Previn conducted the orchestra in London and there is a clean separation of sections. Through all this there is one major question: if the first MCA original casters sold so well, who will buy the same music the second time around?

Dealers: Universal Pictures will release the movie with all its professional aplomb which will develop customer awareness. In-store play is suggested.

also recommended

SONNY AND CHER—Mama Was a Rock and Roll Singer Papa Used to Write All Her Songs, MCA MCA-2102. The sound alike husband-wife duo do an energetic job of shouting several contemporary titles with a large orchestral cushion. Best cuts: "Rhythm of Your Heart Beat," "The Greatest Show on Earth."

CYMANDE—Second Time Around, Janus JLS 3064. West Indies-African-British jazz all gumboed up in a neat package of propelling instrumentals and easy to take vocals. Best cuts: "Them and Us," "To You," "Trevorgus."

IDES OF MARCH—Midnight Oil, RCA APL 1-0143. Album emerges as a flowing, inventive work greatly highlighted by James Peterik's emotion-charged vocals. Sound created is an uncontrived blend of rock and varied audio seasonings. Best cuts: "Holy Love," "Quicksilver."

CREAM—Off the Top, Polydor PD-5529. Historic material, all repackaged fresh. Best cuts: Country-sounding "Four Until Late" and "NSU."

LULU, Chelsea BCL 1-0144. (RCA). Strong vocals tinged with safe soul and a taste of Latin tempos earmark the British lass's first for her new label. Best cuts: "Easy Evil," "Could It Be Forever," "Funny How Time Slips Away."

PAUL KANTER, GRACE SLICK, DAVID FREIBERG—Baron Von Tollbooth and the Chrome Nun, Grunt BFL 1-0148. (RCA). More cosmic profundity-rock from still another Jefferson Airplane spinoff. Best cut: "Ballad of the Chrome Nun."

BRIAN CADD, Chelsea BCL1-0163. (RCA). Many vocal moods from this Australian performer with lots of energy and enthusiasm and a driving rock sense to the rhythm. This LP, originally released on Bootleg in Australia, is Cadd's debut in the U.S. market. Best cuts: "Silver City Birthday/Celebration," "Tell Me About Freedom Again," "Fairweather Friend."

JOE WALSH—The Smoker You Drink, The Player You Get, ABC Dunhill DSX-50140

(ABC). Good, straight ahead rock set from former James Gang leader. Best cuts: "Meadows," "Rocky Mountain Way."

AUSTIN ROBERTS—The Last Thing On My Mind, Chelsea BCL1-0199. (RCA). Singer is a winsome balladeer of the traditional school, his easy paced stylings make for soothing, placid listening. Best cuts: "Take Good Care of Her," "Ode to the Road."

MEGAN McDONOUGH—Keepsake, Wooden Nickel BWL 1-0145. (RCA). Songstress sings prettily, suffusing her soft tunes with a rather ebullient optimism, but one finds her equally adept at belting out a hard rock number. Best cuts: "Chances R," "Angry Eyes."

WOLFMAN JACK—Through the Ages, Wooden Nickel BWL 1-0119. (RCA). Easily the possessor of the airwaves' most distinctive voice, Wolfman will delight his cultish following with an album that is pure fun. Best cuts: "Ling, Ting, Tong," "Johnny Do It Faster."

Country

COMMANDER CODY & HIS LOST PLANET AIRMEN—Country Casanova, Paramount PAS 6054. As the umpire would say, this is a judgement call. It's at least partly sprinkled with jazz, rock, boogie, you name it. But the country flavor comes

through, and it's bound to get plenty of air play.

Best cuts: "Country Casanova," "Honeysuckle Honey," "My Window Faces the South."

Dealers: This one should move in many areas aside from country.

Soul

JERRY BUTLER & BRENDA LEE EAGER—The Love We Have, Mercury SRM 1-660. This is one of the rare concept albums that works, with one side devoted to present love and the other to love from the past. Besides the usual powerful, emotional vocals from Butler, the listener is also treated to the excellent singing of relative newcomer Brenda Lee Eager. The orchestration is also a delight, and much credit must go to the fine musicians who help out here such as Sonny Burke on keyboards and Bobby Christian on vibes and percussion. Production and arrangements of Bobby Bowles are also top notch, with material ranging from pop to soul to supper club type music. Still, it is the vocals, especially Butler's, that make this LP such a fine one.

Best cuts: "Lean on Me" (not Bill Withers' version), "How Long Will It Last," "The Love We Had Stays on My Mind."

Dealers: Butler has long been a soul and pop star and is known in both markets. Display in both areas of store.

CHARLES MANN—Say You Love Me Too, ABC ABCX-786. One of the initial efforts from ABC's soul-oriented Atlanta office, with Dave Crawford producing, is a fine LP featuring a variety of styles and a singer with a versatile, interesting voice. Mann is able to handle uptempo material as well as ballads in a funky style. Instrumentation on the set is also excellent, staying away from the pat soul arrangements heard so often these days but still getting the message across that this is a soul set.

Best cuts: "Do It Again," "Say You Love Me Too," "If You Could See Me Now."

Dealers: Place in new release section as well as soul.

NEW YORK CITY—I'm Doin' Fine Now, Chelsea BCL 1-0198 (RCA). Fine set of soul tunes and pop material done in a soulful fashion from this full sounding band. Group can sing in tight harmonies as a unit or as a more standard group with lead singer and three backups. Key word with this LP is versatility, which the artists offer plenty of. The funky, straight soul material is the best but the lush, pop tunes also stand out.

Best cuts: "I'm Doin' Fine Now," "Make Me Twice the Man," "Ain't It So."

Dealers: Group is coming off a major hit with "I'm Doin' Fine Now."

also recommended

LITTLE MILTON—Waiting for Little Milton, Stax STS 3012 (Columbia). With vocal and guitar styles close to those of B.B. King, Milton develops good, commercial soulful blues. Best cuts: "Woman, You Don't Have to Be So Cold," "The Thrill is Gone."

MANU DIBANGO—Soul Makossa, Atlantic SD 7267. Very African in nature, this original French master is a good example of the blending of African with American jazz-

oriented solos and flowing vocals. Best cuts: "Hibiscus," "Oboso."

BOBBY HUTTON—Piece of the Action, ABC ABCX-787. Good debut set. Best cuts: "It's All Been Said Before," "Lead Me On."

MARGIE JOSEPH—Makes a New Impression, Volt VOS-6012 (Columbia). Songstress

possesses a knack for getting inside a song, caressing each word and milking each moment for what it's worth. Best cuts: "Stop in the Name of Love," "Temptation's About to Take Your Love."

ERNIE HINES—Electrified, We Produce XPS-1902 (Stax, Columbia). Artist's vocals are magnetically convincing, his strong soul phrasings help put the listener in just the right groove. Best cuts: "A Change Is Gonna Come," "Your Love (Is All I Need)."

Billboard's Top Album Picks

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DON ELLIS—Soaring, MPS Stereo MB 25123 (BASF). Big band jazz has always had its devotees, but with the popularity of the big band rock bands playing a quasi form of jazz, the band business has expanded to engulf a whole new generation. The result of all this interest in other than quartet sounding bands, is an environment fresh for the kind of material which trumpeter extraordinaire Ellis plays. Sadly, his music on Columbia and for several other labels has not been given the

Jazz

proper recognition—even though he knocks people out with his dynamics and unique utilization of off-beat time signatures. Here Don and his Los Angeles cohorts are again on a new label with their special brand of 1970's big band jazz. Excite-

ment and surprises run from track to track and with a little help from jazz disk jockeys and some solid support from the label, this LP stands a chance of introducing new ears to the excitement which is Ellis jazz.

Best cuts: "Whiplash," "Go Back Home," "Nicole."

Dealers: Collegians and band buffs know Ellis. Display the beautiful cover of a soaring seagull for eye attention. The music will take care of itself.

also recommended

STANLEY CLARKE—Children of Forever, Polydor PD 5531. Avant-garde meets funk on this connecting bridge type of project in which Andy Bey's fine voice is heard to

advantage and Chick Corea's electric piano tinkles superbly. Best cuts: "Unexpected Days," "Bass Folk Song."

REUNION BLUES, MPS Stereo MB 20908 (BASF). Light, airy quartet sounds from

Oscar Peterson, Milt Jackson, Ray Brown and Louis Hayes cut two years ago in Germany. Sparks figuratively fly on "Satisfaction." Best cuts: "Reunion Blues," "Some-day My Prince Will Come."

Children also recommended

SONGS FROM THE GREAT MUSICAL TOM SAWYER, Golden, LP 280. A different version from the soundtrack of the film... features tunes adapted from film and narration from the novel by Early Williams. Best cuts: "River Song," "Gratification."

Bubbling Under The HOT 100

- 01—YOU CAN CALL ME ROVER, Main Ingredient, RCA 74-0930
- 02—HE DID WITH ME, Vicki Lawrence, Bell 45,362
- 03—BAD WEATHER, Supremes, Motown 1225
- 04—ARE YOU MAN ENOUGH, Four Tops, Dunhill 4354
- 05—BAD, BOLD BEAUTIFUL GIRL, Persuaders, Atco 45-6919
- 06—LORD, MR. FORD, Jerry Reed, RCA 74-0948
- 07—I'M LEAVING YOU, Engelbert Humperdinck, Parrot 40073 (London)
- 08—IT'S FOREVER, Ebonys, Philadelphia International 73529 (Columbia)

- 109—THERE YOU GO, Edwin Starr, Soul 35103 (Motown)
- 110—TEQUILA SUNRISE, Eagles, Asylum 11017 (Atlantic)
- 111—YOU ALWAYS COME BACK, Johnny Rodriguez, Mercury 73368 (Phonogram)
- 112—BABY COME BACK HOME, Eddie Kendricks, Tamla 54236 (Motown)
- 113—OVER THE HILL & FAR AWAY, Led Zeppelin, Atlantic 2970
- 114—C'UM FILL THE NOIZE, Slade, Polydor 15069
- 115—FRIEND OF MINE, Bill Withers, Sussex 2571 (Buddah)
- 116—I.A. FREEWAY, Jerry Jeff Walker, MCA 40054
- 117—INTERNATIONAL PLAYBOY, Wilson Pickett, Atlantic 2961

- 118—TOP OF THE WORLD, Lynn Anderson, Columbia 4-45857
- 119—SWEET HARMONY, Smokey Robinson, Tamla 54233 (Motown)
- 120—THE MORNING AFTER, Maureen McGovern, 20th Century 2010
- 121—BONGO ROCK, Incredible Bongo Band, Pride 1015 (MGM)
- 122—THEY SAY THE GIRLS ARE CRAZY, Invitations, Silver Blue 801 (Polydor)
- 123—I BELIEVE IN YOU, Johnny Taylor, Stax 0161 (Columbia)
- 124—MY MERRY-GO-ROUND, Johnny Nash, Epic 5-11003 (Columbia)
- 125—GRAND HOTEL, Procol Harum, Chrysalis 2013 (Warner Bros.)

Bubbling Under The Top LP's

- 201—NILSSON, *Sings Newman* RCA APO1-0203
- 202—JR. WALKER & THE ALL STARS, *Peace & Understanding Is Hard to Find*, Soul 738 1 (Motown)
- 203—JOHN KAY, *My Sporting Life*, Dunhill DSX 50147
- 204—EARL SCRUGGS, *Dueling Banjos*, Columbia C 32268
- 205—GABOR SZABO, *Mizrab*, CTI 6026
- 206—TYRONE DAVIS, *Dakar* DK 76904 (Brunswick)
- 207—CYRIL ORNADEL & THE LONDON SYMPHONY ORCHESTRA, *The Strauss Family*, Polydor PD 2-300

- 208—RAY CONNIFF, *You Are The Sunshine of My Life*, Columbia KC 32276
- 209—THE POINTER SISTERS, *Blue Thumb* BTS 48 (Famous)
- 210—BO DIDDLEY, *London Sessions*, Chess C 50029
- 211—SONDHEIM/A MUSICAL TRIBUTE, *Original Cast*, Warner Brothers ZWS 2705
- 212—LETTERMEN, *Alive Again, Naturally*, Capital SW 11183
- 213—IRENE, *Original Cast*, Columbia KS 32266
- 214—WAYLON JENNINGS, *Lonesome On'ry & Mean*, RCA LSP 4854
- 215—BAR-KAYS, *Do You See What I See?*, Volt VOS 8001 (Columbia)
- 216—STEELEYE SPAN, *Parcel of Rogues*, Chrysalis CHR 1046 (Warner Bros.)

- 217—VARIOUS ARTISTS, *The Watergate Comedy Hour*, Hidden ST 2-11202 (Capitol)
- 218—LOU DONALDSON, *Sophisticated Lou*, Blue Note BN LA 024 F (United Artists)
- 219—MARSHALL TUCKER BAND, *Capricorn* CP 0012 (Warner Bros.)
- 220—VARIOUS ARTISTS, *Guitars That Destroyed the World*, Columbia C 31198
- 221—B.J. THOMAS, *Songs*, Paramount PAS 6052 (Famous)
- 222—LARRY CORYELL, *The Real Great Escape*, Vanguard VSD 79329
- 223—SPEEDY KEEN, *Previous Convictions*, MCA 331
- 224—MELISSA MANCHESTER, *Home to Myself*, Bell 1123

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

BABYLON, N.Y.: WBAB-FM, John Vidaver
 BUFFALO: WPHD-FM, David Cahn
 CHICAGO: WBBM-FM, Jim Smith
 HARTFORD: WHCN-FM, Paul Payton
 ITHACA: WVBR-FM, Dan Boyle

MEMPHIS: WMC-FM, Ron Michaels
 MIAMI: WBUS-FM, Michael Dean
 NEW YORK: WNEW-FM, Dennis Elsas
 PHILADELPHIA: WMMR-FM, Jerry Stevens
 PROVIDENCE: WBRU-FM, Andy Ruthberg

RACINE: WRKR-FM, Joey Sands
 SAN FRANCISCO: KSAN-FM, Bonnie Simmons
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Daryl Stewart

TORONTO: CHUM-FM, Benjy Karch
 TUCSON: KWFM-FM, Allan Browning
 WASHINGTON, D.C.: WMAL-FM, Phil de Marne

ARTHUR, HURLEY, & GOTTLIEB, "Arthur, Hurley, & Gottlieb," Columbia: CHUM-FM
 ATLANTIS, "Atlantis," Vertigo: WBUS-FM, WHCN-FM
 MIKE BLOOMFIELD, JOHN HAMMOND, & DR. JOHN, "Triumvirate," Columbia: WBUS-FM, KWFM-FM, KSAN-FM, WMMR-FM, WPHD-FM, CHUM-FM, WBAB-FM
 BALLIN' JACK, "Special Pride," Mercury: KNEW-FM, CHUM-FM
 BONNIE BRAMLETT, "Sweet," Columbia: WBAB-FM
 SEVERIN BROWNE, "Severin Browne," Motown: WBBM-FM
 COMMANDER CODY AND HIS LOST PLANET AIRMEN, "Country Casanova," Paramount: KWFM-FM, WBAB-FM, KSAN-FM, WBRU-FM
 MICK COX BAND, "The Mick Cox Band," Capitol: WBUS-FM, WVBR-FM
 CREAM, "Off the Top," Polydor: WGLF-FM
 CROSS COUNTRY, "Cross Country," Atco: CHUM-FM
 ROGER DALTRY, "Daltry," Track: WBUS-FM, WPRD-FM
 JOHN DENVER, "Farewell Andromeda," RCA: WVBR-FM, WBBM-FM, WRKR-FM, WNEW-FM, WHCN-FM, KSHE-FM, WBAB-FM
 DOWNCHILD BLUES BAND, "Straight Up," Special Record (Canadian): CHUM-FM
 EARTH, WIND, & FIRE, "Head to the Sky," Columbia: KWFM-FM, WPHD-FM
 JOHN ENTWISTLE, "Rigormortis Sets In," MCA: WBAB-FM
 ESTUS, "Estus," Columbia: KSHE-FM
 JOHN FAHEY, "Fare Forward Voyagers," Tacoma: KWFM-FM
 FRAMPTON'S CAMEL, "Frampton's Camel," A&M: WMAL-FM, WMMR-FM, WGLF-FM

FUNKADELIC, "Cosmic Slop," Westbound: WHCN-FM
 DAVID GEORGE, "Bit of Bots," GAS (Canadian): CHUM-FM
 GRYPHON, "Gryphon," Transatlantic (Import): WMMR-FM
 GLADSTONE, "Lookin' For A Smile," Dunhill: WBAB-FM
 JERRY HAHN, "Moses," Fantasy: WGLF-FM, WHCN-FM
 GEORGE HARRISON, "Living In the Material World," Apple: WBUS-FM, KWFM-FM, KSAN-FM, WNEW-FM, WRKR-FM
 RICHIE HAVENS, "Portfolio," Stormy Forest: WBBM-FM
 DAN HICKS AND HIS HOT LICKS, "Last Train To Hicksville," Blue Thumb: KWFM-FM, CHUM-FM, WBRU-FM, WGLF-FM
 NICK HOLMES, "Soulful Crooner," Just Sunshine: WGLF-FM
 IDES OF MARCH, "Midnight Oil," RCA: WBBM-FM
 PAUL KANTNER, GRACE SLICK, & DAVID FREIBERG, "Barron Von Tollbooth & The Chrome Nun," Grunt: WNEW-FM, KWFM-FM, WMC-FM, WRKR-FM, WHCN-FM, KSHE-FM
 CAROLE KING, "Fantasy," Ode: WBBM-FM, WMMR-FM, WMAL-FM, WRKR-FM, WPHD-FM, WNEW-FM, WMC-FM, WHCN-FM, KSHE-FM, WBAB-FM
 LES McCANN, "Live At Montreal," Atlantic: WHCN-FM
 CURTIS MAYFIELD, "Back to the World," Curtom: KWFM-FM, KSAN-FM
 MANFRED MANN'S EARTH BAND, "Get Your Rocks Off," Polydor: WBUS-FM, WGLF-FM, WMMR-FM, WNEW-FM, KWFM-FM

VINCE MARTIN, "Vince Martin," Capitol: WVBR-FM, WHCN-FM
 NAZARETH, "Razamanaz," Mooncrest (Import): WNEW-FM
 WILLIE NELSON, "Shotgun Willie," Atlantic: WHCN-FM
 HARRY NILSSON, "A Little Touch of Schmilsson In the Night," RCA: WPHD-FM, WMC-FM
 POINTER SISTERS, "Pointer Sisters," Blue Thumb: WBUS-FM, WBRU-FM, WMMR-FM, WMAL-FM, KSAN-FM, CHUM-FM
 RARE BIRD, "Epic Forest," Polydor: WGLF-FM, WMMR-FM, WNEW-FM
 ROXY MUSIC, "For Your Pleasure," Warner Bros.: WNEW-FM
 MORT SAHL, "Sing A Song Of Watergate," GRP Crescendo: WHCN-FM, WMMR-FM
 BEN SIDREN, "Puttin' In Time on the Planet Earth," Blue Thumb: WMAL-FM
 PAUL SIMON, "There Goes Rhymin' Simon," Columbia: KSAN-FM
 SLY & THE FAMILY STONE, "Fresh," Epic: WMMR-FM
 TEN YEARS AFTER, "Live," Columbia: WBRU-FM, WMC-FM, WNEW-FM, KSHE-FM, WBAB-FM
 JOE WALSH, "The Smoker You Drink... The Player You Get," Dunhill: WMC-FM
 WEATHER REPORT, "Sweet Nighter," Columbia: WBAB-FM
 BOBBY WOMACK, "Facts of Life," United Artists: KSAN-FM
 CHRIS YOULDEN, "Nowhere Road," London: WMMR-FM

Chartalk

The rash of comedy singles about the Government's Watergate mess has produced the first chart item. It is "Watergate" by Dicky Goodman on the Rainy Wednesday label. The message is transmitted by snippets of well-known records put shoulder to shoulder to comprise the lyric. The Government may not enjoy the notion that people listening to pop music radio are being reminded about this sordid political and ethical mess, but the fact that in a free society we can laugh at this kind of wrongdoing strengthens the premise of democracy.

Tower of Power is a San Francisco band which has been around for several

years. It has released several LP's and several singles, and one of its single efforts is finally taking off. The song, "So Very Hard to Go" on Warner Bros., is number 39 this week, up from 61. Its LP jumps to 86 from 144. The band's tenacity seems to be paying off, reminding people that San Francisco is still a vital, alive creative community. The music business in the Bay Area has settled down to a regular no nonsense kind of situation, with studios flourishing throughout the area and artists flying in to feel the vibes of the community and make their musical statements.

The psychedelic rock movement was born in San Francisco in the 1968-69 pe-

riod and there had been indications that a full-blown industry would be aborning. Fantasy and its subsidiary labels remains the only local company, but there are enough out-of-towners flying in, or artists in residence to ensure that the musical lifeblood which keeps San Francisco an exciting place, keeps bubbling.

In the album world, George Harrison's just released "Living in the Material World" on Apple skyrockets into the 11th position with a star. That's some debut for it or any LP. Heralding the LP has been the single "Give Me Love (Give Me Peace on Earth)" which is eighth on the singles survey. So George is doing Okay by himself.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Pop

HELEN REDDY—DELTA DAWN (3:08); producer: Tom Catalano; writers: A. Harvey, L. Collins; United Artists, Big Ax, ASCAP. Capitol 3645. Other artists, notably Bette Midler, have failed to break through with this fine, ambitious ballad which covers the entire life story of a half-crazed spinster and the love affair that made her that way. Helen Reddy may have better luck, in an exciting big production version which showcases her dramatic, strong vocal powers once again. Flip: No info available.

BEE GEES—Wouldn't I Be Someone (3:55); producer: The Bee Gees; writers: Barry, Robin & Maurice Gibb; Midweek, RSQ, ASCAP. RSO 404 (Atlantic). Fairly bristling with melodic and lyric hooks, this is the most commercial Bee Gees entry in months. In characteristically flowing, distinctive style, song covers gut-level dreams of a loser hoping to find himself through love. Flip: No info available.

GILBERT O'SULLIVAN—Get Down (2:38); producer: Gordon Mills; writer: O'Sullivan; Management Agency & Music, BMI. MAM 3629 (London). Gilbert has stopped portraying himself as the hopeless foul-up for this hard-driving boogie-type record. It's a rather mean put-down of an unwanted relationship. But it contains all the familiar sound cues which have taken O'Sullivan to the top. Flip: No info available.

also recommended

CHICAGO—Feelin' Stronger Every Day (4:13); producer: James Guercio; writers: Cetera, Pankow; Big Elk, ASCAP. Columbia 45880.

FANNY—Last Night I Had a Dream (3:29); producer: Todd Rundgren; writer: Randy Newman; January, BMI. Reprise 1162. (Warner Bros.)

SONNY & CHER—The Greatest Show on Earth (2:45); producers: Denis Pregolato, Michel Rubini; writer: Bob Stone; Rock Garden, BMI. MCA 40083.

DIONNE WARWICKE—(I'm) Just Being Myself (3:29); producer: Brian Holland, La-Mont Dozier; writers: Holland, Dozier, Holland, R. Wylie, R. Dozier; Gold Forever, BMI. Warner Bros 7693.

GALLERY—Maybe Baby (2:38); producers: Mike Theodore, Dennis Coffey; writers: N. Petty, B. Holly; Melody Lane, Va Jac, BMI. Sussex 259 (Buddah).

BILLY JOE ROYAL—Look What I Found (3:24); producer: Sonny Limbo; writer: Paul Williams; Almo, ASCAP. MGM South 7018.

THE MARSHALL TUCKER BAND—Can't See You (3:11); producer: Paul Hornsby; writer: Toy Caldwell; No Exit, BMI. Capricorn 0021 (Warner Bros.)

ALAN PRICE—O Lucky Man (2:23); producer: Alan Price; writer: Alan Price; WB Music, ASCAP. Warner Bros 7717.

Soul

THE UNDISPUTED TRUTH—LAW OF THE LAND (3:37); producer: Norman Whitfield; writer: Norman Whitfield; Stone Diamond, BMI. Gordy 7130 (Motown). Glorious is the word which best describes this epic production in terms of musical magnitude. The lyrics relate to how the black man looks at the world which has been holding him back. The message is sad but the orchestral sound is dynamic and uptempoed and thus happy. Flip: no info available.

BRIGHTER SIDE OF DARKNESS—I Owe You Love (2:20); producer: Clarence Johnson; writer: Vincent Willis; Fox Fanfare, Sebons, Nap Sylheart, BMI. 20th Century 2034. Calm and relaxed in tempo, this successful new vocal group has enough of the proper soul ingredients in its inflections, the usage of enough "babies" in the

lyric, and a message which appeals to girls to produce a modern message song. Flip: no info available.

DONNY HATHAWAY—Love, Love, Love (3:12); producer: Arif Mardin; writers: J.R. Bailey, Ken Williams; A Dish A Tunes, Raghouse, BMI. Atco 6928 (Atlantic). Hathaway, who hasn't had a solo single in a long time, comes forth with a song of positive hope. His interpretation is clear and clean, his phrasing easily understood; his overdubs add a sweetness to the background sound which works well with the orchestral setting and choral spicing. Flip: no info available.

Johnson; writers: Frank Johnson, Carl Lumbus; Short Bone, BMI. Mankind 12018 (Nashboro).

CECIL SHAW—This I've Gotta See (3:15); producers: Billy Davis Jr., Marshall McQueen; writers: Marshall McQueen, Bill Williams Jr.; Bil-Mar, BMI. Bil-Mar 1004.

DON DOWNING—Lonely Days, Lonely Nights (3:05); producers: Tony Bongiovi, Meco Monardo; writer: D. Downing; Elbomo, Roadshow, BMI. Roadshow 7004 (Stereo Dimension).

DAVID PORTER—Long As You're The One Somebody in the World (2:38); producers: David Porter, Ronnie Williams; writers: David Porter, Williams; East/Memphis, Robosac, BMI. Enterprise 9071 (Columbia).

also recommended

FREDDIE NORTH—You're Killing Me Slowly But Surely (2:45); producer: David

JAMES LEE STANLEY—This Could Be Goodbye (3:18); producers: James Lee Stanley, Barry Alan Fasman; writer: James Lee Stanley; Edwin H. Morris, Hashram, ASCAP. Wooden Nickel 73-0118. (RCA). Interesting cut with repetitive beat that sticks in listener's mind.

THE HUMMERS—Old Betsy Goes Boing, Boing, Boing (2:07); producer: Dan Dalton; writers: D. Dalton, L. Rood; Kityhawk, ASCAP. Capitol. The Masda commercial comes to record with this clever novelty tune, with some country flavor.

First Time Around

(These are new artists deserving airplay and sales consideration)

WILLIAM ST. JAMES—Count on Me (2:48); producers: Terry Cashman, Tommy West; writer: B. Kirkland; Blendingwell, ASCAP. Dunhill 4346 (ABC). Good folk tune with rock overtones from group with the one man name.

JOHN LOVICK TURNER—Take Me Back (3:16); producers: Eddie Reeves, Dick Halligan; writer: John Lovick Turner; Pequod, Leverage, Music Market, ASCAP. Polydor 14182. Enjoyable laid back sound with unobtrusive strings highlighting the fine vocals.

MARC WIRTZ—American Sundae (3:09); producer: Marc Wirtz; writer: M. Wirtz, M. Field; Creature Comfort, ASCAP. Capitol 3643. Good summer tune with light flavor and Beach Boy overtones in spots.

Country

WILLIE NELSON—Shotgun Willie (2:41); producers: Arif Mardin & David Briggs; writer: Willie Nelson; Willie Nelson (BMI); Atlantic 45-2968. When jocks heard the acetate on this one they started reacting. It's from Willie's soon-to-be-released LP, and have no fears about Willie departing country. This is a strong one. Flip side: No info available.

DICKEY LEE—Put Me Down Softly (2:35); producers: Allen Reynolds & Dickey Lee for Rivertown; writers: Bob McDill, Allen Reynolds; Jack (BMI); RCA 74-

0980. After a steady climb to the top in country music, Dickey seems to have put it all together. It's a great song, too. Flip side: No info available.

BRIAN COLLINS—I Wish You Had Stayed (3:00); producer: Jim Fogelson; writer: Rhett Davis; Ensign (BMI); Dot 17466. This young man with an incredibly good voice has done well on his first cut for the label, and Fogelson once more has shown his abilities as a producer. Flip side: No info available.

DON ADAMS—I'll Be Satisfied (1:57); producer: David Briggs; writers: B.

Gordy, Jr., T. Carlos, S. Gordy, Merrimac (BMI); Atlantic 4002. Clever lyrics and a good country arrangement. Fast moving, should get excellent reception. Flip side: No info available.

TOM T. HALL—Spokane Motel Blues (2:40); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73394. They love it everywhere except in Spokane, and it jumped right out of his album. It's another "feeling" story, as only Tom can tell them. Flip side: Watergate Blues. Same credits.

also recommended

STAN HITCHCOCK—The Same Old Way (2:10); producers: Bill Rice; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); Cinnamon 759.

DICK CURLESS—China Nights (3:10); producer: Joe Allison; writer: Saijo Takeoka Sedores; MCA Music (ASCAP); Capitol 3630.

DON HOLIMAN—The City Cries At Night (2:59); producer: Eddie Miller; writer: Eddie Miller; Eddie Miller (BMI); MGM 14557.

CARL PERKINS—You Tore My Heaven All To Hell (2:33); producer: Jerry Kennedy; writer: Carl Perkins; Cedarwood (BMI); Mercury 73393.

TONY DOUGLAS—My Last Day (2:37); producer: Tony Douglas; writer: T. Williamson; Cochise (BMI); Dot 17464.

SHARON STONE—Mother America (3:27); producer: Shelby Singleton & Little

Richie Johnson; writers: Myra Smith & Margaret Lewis; Shelby Singleton (BMI); Kajac 501-3.

PORTER WAGONER & DOLLY PARTON—If Teardrops Were Pennies (2:06); producer: Bob Ferguson; writer: Carl Butler; Peer International (BMI); RCA 74-0981.

ARCHIE CAMPBELL—A Light In The Window (3:08); producer: Ray Pennington; writer: Ray Griff; Blue Echo (ASCAP); RCA 74-0959.

Executive Turntable

• Continued from page 4

pointed vice president and general manager for Musical Isle of America's San Francisco branch. Blaine, a 27-year veteran of the industry, will supervise the firm's rack-jobbing outlet there, as well as two one-stop companies and Eric Mainland, an independent distribution firm. . . . **Ira Howard** appointed to the newly created post of music coordinator of the Big Three Music Corp.—Robbins, Feist & Miller (ASCAP) and Hastings (BMI). Howard, who joins the company following a seven-year association with Belwin-Mills Music Corp., will be active in both the print and professional departments. . . . **Penelope Ross** appointed manager, publicity, for Columbia/Epic custom labels. She will have full responsibility for the development of publicity concepts and programs for artists on Columbia/Epic's custom labels. Miss Ross was most recently in charge of East Coast publicity for Elektra Records. . . . **Vivian Flesch**, former promotion assistant at MGM Records and Warner Bros. Records, named director of special projects and artist relations for Chelsea Records. . . . **Pete Bucciarelli** named operations manager of the Maya Corp. Previously a record buyer for Music West and for the NMC Corp., Bucciarelli will be responsible for Maya's Banana Records retail chain operation in northern California. . . . At the 3M Company, **Daniel E. Denham** appointed vice president of the newly formed Recording Materials Group; **Dr. M.R. Hatfield** named vice president of the Mincom division of 3M; **Robert Herr** appointed vice president of the Data Recording Products division; and **John E. Povolny** named general manager of the Magnetic Audio Video Products division.

★ ★ ★

Art Fitzharris named plant superintendent for PRC Recording Co. He has been previously associated with MGM Records and Decca Records in management positions. . . . **Lawrence E. Murphy** succeeded **Malvin Koenig** as vice president, sales, at the Capehart Corp. Koenig now handles the development of special projects for the firm. Also at Capehart, **Bernard J. Herman** appointed national sales manager and **Julian J. Aronin** named national sales coordinator. . . . In a realignment of responsibilities at Maxell Corp. of America, **Gene La Brie**, national sales manager, adds professional studio sales and O.E.M. to his duties, as does **T. Ozawa**, marketing manager for the firm. Also, **Fred Zahn** named sales manager, professional studio sales, for the northeast region. . . . **Frank West** and **Robert Adels** both appointed East Coast professional representatives for Jobete Music Co., Motown Records' publishing affiliate. . . . **Christy Hadzick**, publicity director, and **Bob Cullen**, head of creative services, have exited Motown Records. . . . **Hendrick (Rick) Smith**, who delivered the returns problem survey to NARM's convention, has left Frye Associates, New York, to form his own business consultant firm in that city. . . . **Gerald C. Katcher** named vice president, marketing, for Allison Manufacturing Co. Katcher, who previously headed an accessory company, has been in the tape cartridge industry since its inception in the 4-track era and has been active as a speaker and chairman in the Billboard tape conferences. . . . At Ampex Music Division, **Joseph LaMonica** appointed manager, industrial engineering, and **Ralph Cox** has joined the firm as national accounts representative. Cox was most recently Midwest regional sales manager for Atlantic Records. . . . **Clarence Lawton**, veteran r&b producer and promotion director, joined Stereo Dimension Records, as staff producer. He will be involved in signing new artists, acquiring masters and directing all promotional efforts on r&b product. . . . Writer-performer **Don Covay** appointed a&r director at Phonogram Records. Covay, who will base in New York, continues his recording activities on Mercury Records.

★ ★ ★

Joan Deary appointed director, artists and repertoire administration, at RCA Records. Miss Deary joined RCA in 1956, holding various positions in the a&r department which lead to her role as manager, operations services, and manager, a&r administration, RCA country music, her most recent position.

Grunt's LP/Tape Sales 2.5 Million: Thompson

SAN FRANCISCO—Halfway through its three-year contract with RCA, Grunt Records has sold some 2½ million albums and tapes, according to Bill Thompson, president of the Jefferson Airplane custom label. Grunt currently has its first triple album release, with LPs from Jack Traylor and Steelwind, Joe E. Covington's Fat Fandango, plus a teaming of Grace Slick, Paul Kantner and David Freiberg.

The previous Slick-Kantner album sold 350,000, as did another Airplane spinoff group, Hot Tuna, with "Burgers." Biggest Grunt seller

was their first Jefferson Airplane LP, "Bark," which was gold on shipment and has now gone about 750,000 units. The next Airplane product, "Long John Silver," is now at 600,000.

"Seven of the ten albums we put out prior to our current release have gone over 100,000," said Thompson. This includes both LPs by Airplane violinist Papa John Creach.

A contemporary radio serial, "The Fourth Tower of Inverness," sponsored by Grunt was played over 300 college and FM stations.

Davis Case Stirs Probe

• Continued from page 1

of almost \$94,000 in CBS corporate funds, did meet with the U.S. Attorney's office and members of the Federal Strike Force Against Organized Crime in Newark.

Fact—CBS Inc. has started a "thorough investigation" into the various allegations of payola and drugolax within the company.

The full statement reads: "We have no evidence whatsoever of wrongdoing other than in connection with the discharge of three Columbia Records employees announced last week for improper use of company funds.

"However, in light of current rumors concerning other irregularities, CBS has initiated a thorough investigation which is being conducted by the law firm of Cravath Swaine and Moore to ascertain whether there is any factual basis for the allegations which have been reported.

"If any irregularities are indeed discovered, action will be taken and the facts reported to the proper authorities."

The three CBS employees mentioned are Davis, David Wynshaw, (Davis' assistant, who has also been called before the Newark Grand jury and is named in the Davis civil suit) and Anthony Rubino, Columbia Records director of marketing administration. Rubino was discharged from CBS on May 29, four days before Davis. Wynshaw left the company on April 10.

Wynshaw has been appearing before the Newark Federal Grand jury and has made five appearances before the Federal Strike Force Against Organized Crime. Wynshaw has stated that he has been cleared by the Strike Force of any drug trafficking.

Eight Indicted

Drugs entered the picture when eight people were indicted in the Federal Court at Newark in February on conspiracy and smuggling charges involving a heroin ring operating in Italy, Canada and the U.S.

Among the eight was Pasquale Falcone who was previously manager of country artists, Lynn Anderson and Tommy Cash and also involved with Sly and the Family Stone, and Francine Berger, discharged from a position as receptionist at Columbia Records a month before the indictments. Their trial is set for next Monday (18) in Newark.

Meanwhile, Jonathan Goldstein, assistant U.S. attorney for New Jersey and Liam Coonan, assistant attorney of the Federal Strike Force, are discussing no aspects of the case. However, the news media—dailies, magazines, radio and television—have been publishing and broadcasting speculation and rumors concerning payola within the recording industry.

At press time, no company, other than CBS, has been involved in the jury hearings.

Houston Delivery Co.

HOUSTON—Same-day delivery service, exclusively for records and tapes to retailers in this area, is being offered by M&E Record Service here. The new firm is being operated by Margie Kunkel, veteran distribution executive, who last ran Margie's One-Stop locally.

Mrs. Kunkel will deliver record-tape orders the same day when an order is received before 2 P.M.

Curcio Files Lawsuit Against Warner Bros. Records/Doobie Bros.

SAN FRANCISCO—An action has been filed in the Superior Court of California, County of San Francisco, by independent producer Paul Curcio Jr. against Warner Brothers Records, Warner Brothers Music, Warner-Tamerlaine Publishing and the Doobie Brothers, among others, claiming conspiracy, contractual interference, breach of contract and conversion.

The action charges the Warner companies and the other defendants with conspiring against the plaintiff by dealing directly with the music group, the Doobie Brothers, to spite an oral agreement between the parties. In addition the complaint, filed by plaintiff's attorney Jeffrey L. Graubert, alleges in part that the defendants interfered with the plaintiff's established contractual relationships. And at the same time, the plaintiff is suing the Doobie Brothers for breach of oral management and publishing agreements and requesting general and punitive damages according to proof.

To date all defendants have answered the complaint and Warner Brothers Records Inc. has filed a cross action.

Seizure Ordered On Gem Equipment

NEW YORK—Judge Edward R. Neaher of the U.S. District Court, Eastern District of New York, issued an order for the seizure of tape cartridges and duplicating equipment used by a 10-store chain here to make reproductions of copyrighted sound recordings. The order results from a civil action instituted by A&M Records, Elektra Records, and Polydor. The suit charged the defendants with infringing on copy-

righted sound recordings through the installation in the stores of "Make-a-Tape" machines.

The defendant is Gem Electronics Distributors, Inc., Farmingdale, N.Y., and its subsidiary corporations which operate stores in Brooklyn and various parts of Long Island.

The Gem stores, which specialize in high fidelity and electronic equipment, were charged with having allowed its customers to use the "Make-a-Tape" machines at a price of 50 cents to make unauthorized reproductions from an inventory of prerecorded tapes that each store maintained.

The complaint alleged infringement of recordings by A&M artists Cat Stevens, The Carpenters and Lee Michaels; Elektra artists Judy Collins and Carly Simon; and Polydor acts Mandrill and John Mayall. Plaintiffs sought damages, an accounting of profits and the payment of attorneys' fees.

Neaher ordered U.S. Marshals to seize all unauthorized reproductions of plaintiffs' sound recordings and any means for making unauthorized copies, including the "Make-a-Tape" machines, as well as advertising, sales and promotional material related. He also enjoined the defendants from infringing on plaintiffs' copyrighted recordings and from continuing to reproduce, sell or distribute illegal reproductions to the public.

A hearing is set for Monday (11).

40% MGM Sales Boost

LOS ANGELES—MGM reports a 40 percent sales rise for the first four months of the year based on what label president Mike Curb calls a "broadened product base."

Curb cites a number of artists as being responsible for the sales movement, including the Osmond Brothers, Donny Osmond, Sylvers, New Seekers, Mel Tillis, Hank Williams Jr., Sammy Davis Jr. and Tony Bennett.

Other artists on the label's roster who have given the company this broadened repertoire coverage include Richie Havens, Jim Stafford, Eddy Arnold, Tompall and the Glaser Brothers, Jud Strunk, Tommy Roe, Jeannie C. Riley, Kenny Rogers and the First Edition, Lou Rawls, Steve and Eydie and Petula Clark.

Brown Giant Label

LOS ANGELES—Brown Bag Productions has changed its name to Brown Giant Records. The nearly three-year-old label has Tierra on 20th Century Records and Yaqui on Playboy Records.

Records Industry Association of America seal of certification as "million seller." (Sales indicated by bullet.)

STAR PERFORMERS: "This Week" and "Last Week" stars are conveyed to show records that have the greatest increase in point values.

DELTA DAWN, HELEN REDDY (CAPITOL 3645) GET DOWN, GILBERT O'SULLIVAN (MAM 3629 LONDON) SEE TOP SINGLE PICKS REVIEWS page 86

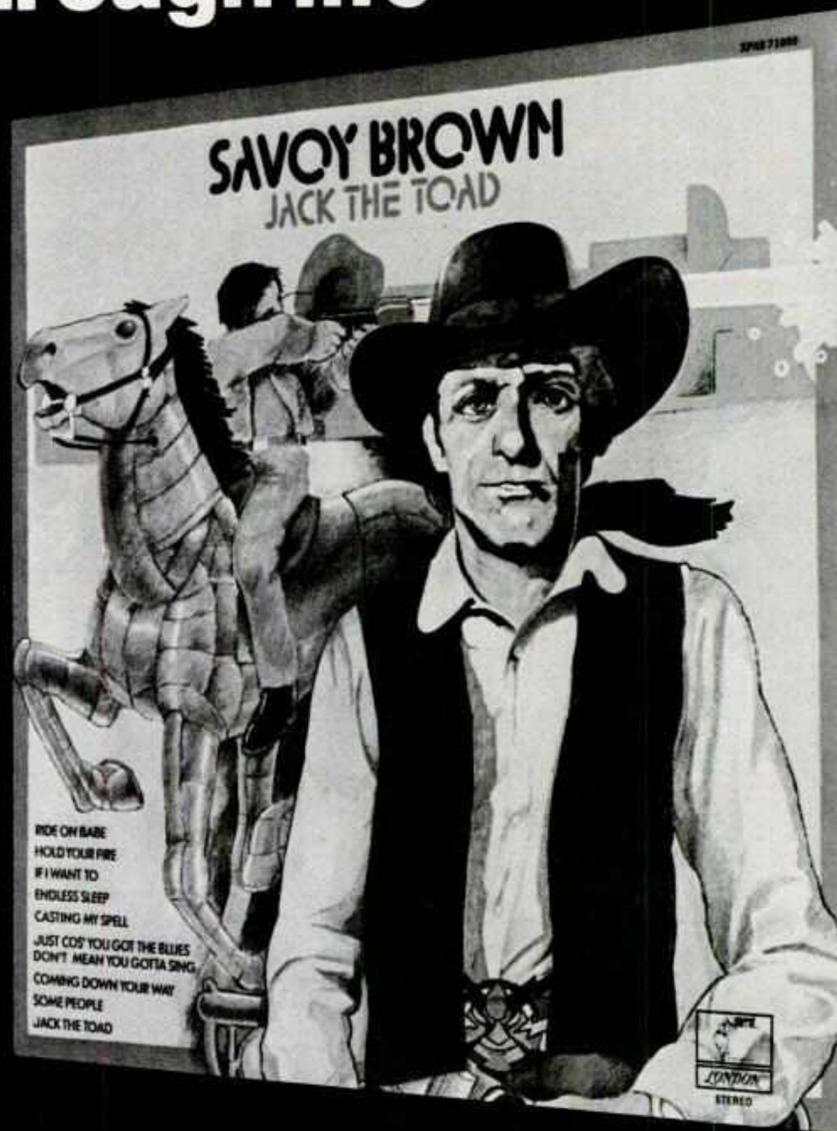
Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label, Number (Distributing Label). Includes entries like MY LOVE, PLAYGROUND IN MY MIND, PILLLOW TALK, etc.

Sheet music suppliers; see Billboard's Buyers Guide for your nearest sheet music jobber. (HAN = HANSEN PUBLISHING; WBM = WARNER BROTHERS MUSIC; MCA = MCA MUSIC; B-3 = BIG THREE MUSIC PUBLISHING; SGC = SCREEN GEMS/ COLUMBIA; NAK = NORTH AMERICAN/KANE; WCP = WEST COAST PUB; CHA = CHAPPELL MUSIC; B-B = BIG BELLS; PLY = PLYMOUTH MUSIC; CPI = CIMINO PUB. INC.; PSP = PEER-SOUTHERN PUBLICATIONS)

HOT 100 A-Z - (Publisher - Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/label.

**On your way through life
sometimes you
just gotta be
a little b-a-a-a-d.
Like
Jack the Toad.**



**“JACK THE TOAD”
the new album by Savoy Brown.**

See Savoy Brown in concert:

- | | | | | |
|---------|-------|---------------------|-------|--------------------|
| June 12 | _____ | BIRMINGHAM | _____ | City Auditorium |
| 13 | _____ | MOBILE | _____ | Auditorium |
| 14 | _____ | MACON | _____ | Coliseum |
| 16 | _____ | TAMPA | _____ | Stadium |
| 17 | _____ | W. PALM BEACH, FLA. | _____ | Speedway |
| 23 | _____ | NEW YORK | _____ | Academy Of Music |
| 24 | _____ | WASHINGTON, D.C. | _____ | Constitution Hall |
| 25 | _____ | PHILADELPHIA | _____ | Temple Music Fair |
| 27 | _____ | ROCHESTER | _____ | Monroe Fairgrounds |
| 28 | _____ | PITTSBURGH | _____ | Zambus Music Hall |
| 29 | _____ | PROVIDENCE | _____ | Palace Theatre |



AMPEX
STEREO TAPES

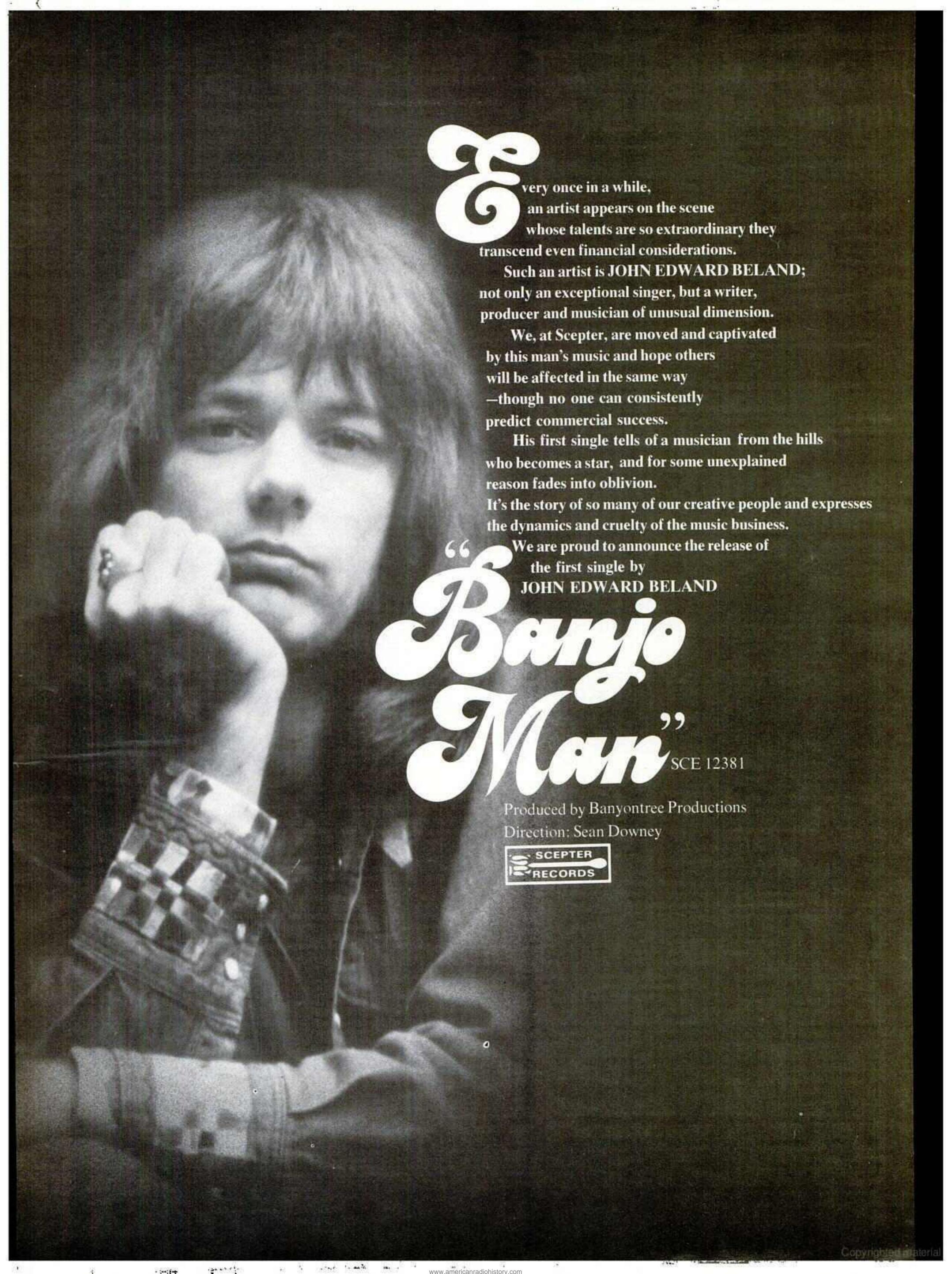
Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	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	1	6	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98		36	37	10	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95		71	77	28	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	
2	2	10	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		37	38	7	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95		72	64	15	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98	
3	4	10	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		38	40	9	SHA NA NA The Golden Age of Rock 'N' Roll Kama Sutra KSSB 2073-2 (Buddah)	7.98				73	70	35	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98	
4	3	28	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		39	30	12	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98	☆	85	18	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98		
5	5	10	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		40	31	15	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	75	65	14	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.96	9.95	9.95	
6	7	9	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	41	41	31	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	76	71	32	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	
☆	27	4	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98		42	45	7	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98		77	57	17	STEALERS WHEEL A&M SP 4377	5.98			
8	9	14	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		☆	52	55	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	☆	99	4	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98	
9	10	9	DEEP PURPLE Made In Japan Warner Brothers ZWC 2701	9.98	9.97	9.97	12.95	44	47	10	JACKSON FIVE Skywriter Motown M 761 L	5.98	6.98	6.98		79	73	21	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97	7.95
10	11	8	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		45	39	8	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		☆	147	2	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	
☆	-	1	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98		46	42	15	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		81	60	10	JEFFERSON AIRPLANE 30 Seconds Over Winterland Grant BFL 1-0147 (RCA)	5.98	6.98	6.98	
☆	15	5	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		47	49	7	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98		82	75	28	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98	
☆	16	4	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97		48	44	8	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		83	88	15	ALLMAN BROTHERS BAND Beginnings A&M SD 2-805	6.98			
14	13	12	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	49	43	29	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		84	76	28	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95
15	6	12	BREAD The Best Of Elektra EKS 75054	5.98	6.97	6.97	7.95	50	50	10	GOODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		85	74	13	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	
☆	20	9	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98	6.98	6.98		51	48	15	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95		☆	144	3	TOWER OF POWER Power Warner Brothers BS 2681	5.98	6.98	6.98	
17	19	6	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		52	46	28	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	87	89	25	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	15.95
18	8	22	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		☆	69	10	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98		☆	98	5	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98	
☆	23	5	ISAAC HAYES Live at the Sahara Tahoe Enterprise ENS 2-5005 (Columbia)	7.98	9.98	9.98		54	53	30	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98		89	86	46	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98	
20	14	9	SPINNERS Atlantic SD 7256	5.98	6.97	6.97		☆	79	4	ROGER DALTRY Daltrey Track/MCA 328 (MCA)	5.98	6.98	6.98		☆	109	4	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98	
☆	35	3	CARPENTERS Now & Then A&M SP 3519	5.98	6.98	6.98		56	55	12	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	91	90	31	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	
22	24	14	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	57	56	19	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		92	84	16	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	6.98	7.98	7.98	
23	12	11	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98		58	61	22	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	93	96	7	MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
24	18	19	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	☆	95	19	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98		94	87	8	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	8.95
☆	33	13	DR. JOHN In the Right Place Mco SD 7018	5.98	6.97	6.97		60	58	13	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		☆	145	3	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	5.98	6.98	6.98	
26	28	6	STEPHEN STILLS & MANASSAS Down the Road Atlantic SD 7250	5.98	6.98	6.98		61	62	7	KING CRIMSON Larks' Tongues in Aspic Atlantic SD 7263	5.98	6.98	6.98		96	82	20	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98	
27	26	31	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98		62	51	8	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	5.98	6.98			97	91	36	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98	
28	29	18	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		63	66	9	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98				98	92	12	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95
29	22	11	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98		64	68	42	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97		99	97	8	COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	7.95
30	32	13	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98		65	67	9	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040 F	5.98	6.98	6.98		100	94	7	A LITTLE NIGHT MUSIC Original Cast Columbia KS 32265	5.98	6.98	6.98	
31	17	17	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98		☆	81	8	DONALD BYRD Black Byrd Blue Note BN LA047 F (United Artists)	5.98	6.98			101	106	81	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	
32	21	9	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95	67	59	14	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95		102	72	22	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98	6.98
33	34	13	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				☆	131	2	CURTIS MAYFIELD Back to the World Custom CRS 8015 (Buddah)	5.98	6.95	6.95	6.95	103	78	13	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97	
34	25	48	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95		69	63	27	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	7.95	☆	104	104	11	SKYLARK Capitol ST 11048	5.98	6.98	6.98
35	36	15	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		70	54	8	FLEETWOOD MAC Penguin Reprise MS 2138	5.98	6.98	6.98	7.95	106	103	6	FOUR TOPS Best Of Motown M 764 D	5.98	6.98	6.98	

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E

very once in a while,
an artist appears on the scene
whose talents are so extraordinary they
transcend even financial considerations.

Such an artist is **JOHN EDWARD BELAND**;
not only an exceptional singer, but a writer,
producer and musician of unusual dimension.

We, at Scepter, are moved and captivated
by this man's music and hope others
will be affected in the same way
—though no one can consistently
predict commercial success.

His first single tells of a musician from the hills
who becomes a star, and for some unexplained
reason fades into oblivion.

It's the story of so many of our creative people and expresses
the dynamics and cruelty of the music business.

“We are proud to announce the release of
the first single by
JOHN EDWARD BELAND

Banyo Man”

SCE 12381

Produced by Banyontree Productions

Direction: Sean Downey



TOP LPs & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL		
108	110	5	QUICKSILVER Anthology Capitol SV88 11165	6.98	9.98	9.98				170	173	2	GLEN CAMPBELL I Knew Jesus (Before He Was A Star) Capitol SW 11185	5.98	6.98	6.98	
109	111	6	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95				171	166	53	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
110	80	13	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95				172	157	11	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95	
111	108	7	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98				173	157	11	EDDIE KENDRICKS Tamba T 327 L (Motown)	5.98	6.98	6.98	
112	117	17	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98				174	157	11	JERMAINE JACKSON Come Into My Life Motown M 775 L	5.98	6.98	6.98	
113	105	8	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	7.95			175	157	11	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98	6.98
114	101	32	STYLISTICS Round 2 Aco NY 11006	5.98	6.98	6.98				176	186	3	LEE MICHAELS Nice Day For Something Columbia KC 32275	5.98	6.98	6.98	
116	83	14	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97				177	185	4	MARK-ALMOND Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95	
117	100	31	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95			178	184	2	PERSUASIONS We Still Ain't Got No Band MCA 326	5.98	6.98	6.98	
118	107	11	SIEGEL-SCHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/SEIJI OZAWA Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98						179	179	3	MIRACLES Renaissance Tamba T 325 L (Motown)	5.98	6.98	6.98	
120	123	51	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98				180	182	3	HERBIE HANCOCK Sextant Columbia KC 32212	5.98	6.98	6.98	
121	116	9	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95				181	181	7	LAST TANGO IN PARIS Soundtrack United Artists UA LA045 F	5.98	6.98	6.98	
122	122	29	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95				182	187	2	RICHIE HAVENS Portfolio Stormy Forrest SFS 6013 (MGM)	6.98	7.95	7.95	
123	128	115	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98				183	192	2	TOM T. HALL Rhymers & Other Five & Dimers Mercury SRM 1-668 (Phonogram)	5.98	6.95	6.95	
124	130	6	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98				184	169	11	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98	
125	93	12	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	10.95			185	189	2	HENRY MANCINI & DOC SEVERINSON Brass, Ivory & Strings RCA APD 1-0098	5.98	6.98	6.98	
126	124	29	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	7.95			186	160	8	O'JAYS The O'Jays In Philadelphia Philadelphia International KZ 32120 (Columbia)	5.98	6.98	6.98	
127	129	86	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98				187	170	6	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98			
128	113	80	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98				188	170	6	HERBIE MANN Hold On I'm Comin' Atlantic SD 1632	5.98	6.98	6.98	
129	112	40	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95			189	191	2	JUDY GARLAND & LIZA MINNELLI Live at the London Palladium Capitol ST 11191	5.98			
131	134	9	MFSB Philadelphia International KZ 32046 (Columbia)	5.98	6.98	6.98				190	193	6	THE NEW CACTUS BAND Son of Cactus Atco SD 7017	5.98	6.98	6.98	
132	120	9	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98				191	200	2	SONS OF CHAMPLIN Welcome to the Dance Columbia KC 32341	5.98	6.98		
133	135	7	MAIN INGREDIENT Afrodisiac RCA LSP 4834	5.98	6.98	6.98				192	193	6	NEW YORK CITY I'm Doing Fine Now Chelsea BCL-0198 (RCA)	5.98	6.98	6.98	
134	139	76	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98	11.98	11.98				193	188	16	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	7.95
135	121	8	STRAWBS Bursting at the Seams AAM SP 4383	5.98						194	191	2	AFRIQUE Soul Makossa Mainstream MRL 7267	5.98	6.95	6.95	
150	5	5	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98	6.98	6.98				195	183	5	RAY CHARLES Live Atlantic SD 2-503	6.98	7.97	7.97	
137	102	14	BLACK OAK ARKANSAS Raunch N' Roll—Live Aco SD 7019	5.98	6.97	6.97				196	191	2	MICHAEL MURPHEY Souvenir AAM SP 4388	5.98	6.98	6.98	
138	140	5	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98				197	195	8	VARIOUS ARTISTS History of British Blues See SAS 3701 (Famous)	7.98	8.95	8.95	
158	3	3	QUINCY JONES You've Got It Bad Girl AAM SP 3041	5.98	6.98	6.98				198	198	5	MASON PROFFIT Bareback Rider Warner Brothers BS 2704	5.98	6.97	6.97	7.95
151	5	5	JOAN BAEZ Where Are You Now, My Son? AAM SP 4390	5.98	6.98	6.98				199	197	3	MERLE SAUNDERS Fire Up Fantasy 9421	5.98	6.98		
141	142	8	THE CECIL HOLMES SOULFUL SOUNDS The Black Motion Picture Experience Buddah BDS 5129	5.98	6.95	6.95				200	197	3	BILL COSBY Fat Albert MCA 333	5.98	6.98	6.98	
176	4	4	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98												
143	138	7	JUD STRUNK Daisy A Day MGM SE 4898	5.98													
144	125	53	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95											
145	114	19	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97	7.95										
146	127	24	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98											
147	149	3	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98											
148	118	29	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98											
149	119	21	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97	7.95										
150	136	25	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.98	11.98	11.98											
151	141	41	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98											
153	146	44	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98											
154	161	43	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95										
155	133	13	CHI-LITES A Letter To Myself Brunswick 754188	5.98	6.98	6.98											
156	159	4	LEONARD COHN Live Songs Columbia KC 31724	5.98	6.98	6.98											
157	132	8	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	7.95										
158	163	3	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95										
159	156	5	JOSE FELICIANO Compartments RCA APD 1-0141	5.98	6.98	6.98											
161	152	7	MILES DAVIS In Concert Columbia KG 32092	6.98	7.98	7.98											
162	154	7	BO HANSSON Lord of the Rings Charisma CAS 1059 (Buddah)	5.98	6.95												
163	164	11	ARGENT In Deep Epic KE 32195 (Columbia)	5.98	6.98	6.98											
165	162	43	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Burdah)	5.98	6.95	6.95											
166	155	21	DEREK & THE DOMINOS In Concert RSD SD 2-8800 (Atlantic)	9.98	9.98	9.98											
168	165	20	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98											
180	2	2	FRAMPTON'S CAMEL AAM SP 4389	5.98													

TOP LPs & TAPE

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Indictments Hit 4 in L.A.; Cite Recording Violations

• Continued from page 1

and BIG Sound, 4438 Eaglerock Blvd., and Glen Alan Tharpe, 30, 2673 W. 230th Pl., Torrance, doing business as Kal Kustom Tapes, are charged with wilfully infringing the copyrights of numerous manufacturers under criminal provisions of the federal copyright law.

The raid on the Loecsey premises was exclusively covered by Billboard (Feb. 3). The city attorney's office and the Federal Bureau of Investigation's joint raid confiscated over 75,000 8-track tapes, including current hits which were registered with the encircled P, indicating they were covered by the federal law. The surveillance on the premises prior to the raid and an inventory of the duplicating equipment seized in the plant indicated the daily output could be from 5,000 to 10,000 tapes. Details of the materials seized at Kal Kustom Tapes were not available at press time.

Indicted for mail fraud were William Joseph Rokuskie, 46, and William Richard Rokuskie, 20, both of

3301 W. 111th St., Inglewood. In a prior case filed here, it was charged that the younger Rokuskie became employed at the mail order company offices here of the firm which was doing the fulfillment of tape orders for the TV advertised "Motown's Greatest Hits" LP. Rokuskie, it was charged, intercepted mail orders for the multi-set LP and these orders were given to the elder Rokuskie, who shipped unlicensed copies of the set to the victims.

U.S. Attorney William D. Keller announced the indictments. Brian J. O'Neill, chief of frauds and special prosecutions in Keller's office, told the Billboard that he is continuing the investigations of more "tape pirates" and more indictments are expected.

Conviction in the Loecsey and Tharp indictments could bring a year in jail and \$1,000 fine maximum on each count. Loecsey has 60 counts of infringement and Tharp 12. The Rokuskies, if convicted, could face imprisonment up to five years maximum and fine of \$1,000 maximum on each of nine counts.

NATRA Statement

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only black people are dishonest." Cordell stated that he was "fed up with the fact that every time the spectre of payola rears its ugly head, the finger always points to the black radio man.

"This is particularly depressing to me at this time when NATRA and all concerned radio people are trying so diligently to change the image of the once money-grabbing, hip-rapping, unthinking, uninvolved, whiskey-drinking, woman-chasing disk jockey.

Great Strides

"The men and women in the Disk Fund to Distribute 7.2 Mil to Members

NEW YORK—The Phonograph Record Manufacturers Special Payments Fund will distribute \$7.2 million to over 36,000 members of the AFM during 1973, according to Hal C. Davis, AFM president. Davis said that the amount collected is the highest in the fund's nine-year history—as is the number of AFM members entitled to payment. Under the terms of agreements with various record manufacturers and the AFM, each label agrees to make payment to the fund based on its annual sale of records and tapes. Federation members who participated in recording sessions for any of the signatory labels receive a payment in proportion to annual scale wages from such sessions in relation to total wages paid to all union musicians.

broadcasting industry have made great strides in the past several years to get rid of the bad apples who were responsible for giving our industry a bad name. Most people in our industry are hardworking, ambitious, honest people, who would like our profession to have the same respect as any other respected profession."

Cordell noted that whenever a doctor or attorney is found guilty of malpractice or dishonesty, there is "never a time when a shadow falls over the whole constituency."

He added: "But whenever there are accusations of dishonesty in our business, whether it is record company person or radio people, we seem to be condemned as a group.

"Hopefully by now there are enough clear thinking, fair individuals concerned with this situation that it will not occur from this particular incident.

"It would be sad indeed if it did and we were catapulted backward, losing the hard earned, well deserved position of respect by those of us who have made the broadcast and record industry our livelihood and dedicated ourselves to the community we serve."

Elect G. Snoddy NARAS Pres. for Nashville Chap.

NASHVILLE—Glen Snoddy, president of Woodland Sound Studios and one of the leading recording engineers in the music industry, was named president of the Nashville chapter of National Academy of Recording Arts and Sciences in elections here last week.

Snoddy succeeded CBS executive Frank Jones, who served in the post for two terms.

Don Gant, director of ABC/Dunhill here, was named first vice president, and Joe Talbot, president of Precision Record Pressing Co., was named second vice president. Talbot also is president of the Country Music Association.

Fran Powell, music executive and broadcast official with Channel 2, was named secretary, and Roger Sovine of BMI was elected treasurer.

Jones, who helped the chapter rise to new heights during his tenure, was presented a medallion by the board of governors.

Musicians rank fourth in public esteem behind scientist, doctor and lawyer, according to the National Research Center of the Arts Inc. survey, commissioned by the American Council for the Arts in Education, with funds from the New York Council on the Arts. . . . Following Mickey Newbury's live show in San Diego, which was broadcast by KDKB, Phoenix, and received strong listener response, the tape will be aired again next month. "The concept of radio concerts is spreading," says Ron Middag, Elektra West Coast promotion man. . . . BMI Citation of Achievement presented to publisher Fox Fanfare Music, and writer Joel Hirschhorn, for the Oscar award song, "The Morning After," from "The Poseidon Adventure." . . . U.K. satire-comedy team Monty Python's Flying Circus are set for the NBC "Tonight Show" and "Midnight Special" this month. The Chariama-Buddah recording group—are currently touring Canada. . . . Elektra artist Casey Kelley is arranging Gilbert and Sullivan songs for a film in the U.K. . . . 200 bridal and anniversary couples at the Tavern on the Green, New York, who booked anniversary parties will receive Sergio Mendes "Love Music" album. . . . Jimmy McCulloch, guitarist with U.K. group Stone the Crows has joined Blue. . . . Nonprofit organization Festival on the River are to promote weekly jazz cruises on a chartered New York Staten Island ferry.

Led Zeppelin was in good destructive form during their L.A. stay last week, a stay extended when Jimmy Page sprained a picking finger when he stumbled against a fence at San Diego Airport which postponed to Sunday. The boys reportedly threw a table out of their ninth floor party suite at the Continental Hyatt House after their disappointment at not being able to toss liquor glasses into an open Lincoln convertible parked below. They also smashed up the lobby paintings and restrooms at a film theater where a late night party was being thrown by Atlantic for Jo Jo Gunne. For a grand finale, they spread a four-foot cake around the house and swimming pool. George Harrison and wife Patti received no peace on earth when Zeppelin drummer John Bonham threw them both, fully clothed, into the swimming pool in celebration of his 25th birthday. Their respective hosts felt it was all in fun and the Zep always pay for their damages. They can afford to, having cleared over \$300,000 from their California concerts.

"Dude," the Broadway musical which closed within a week of its premier, will have its original cast album released on Kilmarnock Records. Music for the production was composed by Galt MacDermot and Jerome Ragni of "Hair" fame. . . . The Earl Scruggs Revue has just completed performances before two of the biggest crowds of its career; a recent concert at Montgomery College, Rockville, Maryland drew 20,000 and at the Eureka Springs Festival in the Ozark Mountains of Arkansas, over 30,000 were estimated to have seen the show. . . . Little Richard and Greene Mountain Records are donating the profits from their "In the Middle of the Night" record to tornado relief efforts in the south. . . . Commander Cody a.k.a. George Frayne having an exhibit of his paintings in San Francisco. He taught college art before becoming a rocker. . . . When David Clayton-Thomas found that the president of Columbia Records was hit with an even bigger suit than the one he had filed against him, he sent Clive Davis a telegram quoting from one of his Blood, Sweat & Tears hits, "You've Made Me So Very Happy." . . . Veteran actor/entertainer Jack Albertson, currently appearing in Broadway's "The Sunshine Boys," narrates stories by Mark Twain on the new Peter Pan album release, "Songs from Tom Sawyer." . . . Threshold Records has retained Solters/Sabinson/Roskin, Inc. for publicity and public relations. . . . Joshua Television will hang a giant screen over the stage and project full color images of the entertainers who will star

Project 3 Set at CES

NEW YORK—Project 3 Records will unveil some 35 quadrasonic recordings in QS, CD-4 and SQ formats at the upcoming Consumer Electronics Show scheduled for McCormick Place in Chicago.

The recordings will be demonstrated in disk form as well as in 4-channel 8-track cartridges, and quadrasonic open reel tapes.

Enoch Light, president of Project 3 Records, said he hopes the demonstrations will encourage equipment manufacturers to produce hardware capable of playing all three styles of encodings. He also claimed that market surveys over the past year showed that 73 percent of all recorded Project 3 product was sold in the 4-channel format.

Segelstein at Top

• Continued from page 3

New York graduate with a degree in biology, worked in the television production department of Benton & Bowles, a major advertising firm. His association with Benton & Bowles lasted 18 years and included the positions of associate producer and director of films. His switch to CBS saw him as New York program director for daytime television, specials and children's television shows—a position which was to lead to a vice presidency of programming for the network.

Segelstein stated that field trips to various label branch offices, such as Los Angeles, Nashville, Chicago, and Terre Haute, are part of his plans. 'Meanwhile, to avoid disrup-

in the Weight Watchers' 10th Anniversary Celebration at the Garden Monday (11). . . . Island Records releasing Traffic's Jim Capaldi's thoughts on President Nixon role in the Watergate affair titled, "Tricky Dickie Ride Again." . . . Carly Simon will be heading for Europe with husband James Taylor in July and hopes to begin recording for her new album in the Fall. . . . David Gates of Bread will have a solo single released on Elektra title "Clouds" by month's end. . . . Fifth Dimension has asked the Sahara-Tahoe to provide them with motorcycles during their Sahara-Tahoe gig this month. . . . John Denver hosting NBC-TV's "Tonight" show this week.

John Lennon and Yoko Ono set to helm a "Flipside" segment when Apple Records gets up at bat. . . . Bill Eckstine performed for 3,000 prisoners at Chicago Cook County Jail. . . . Doris Day and Freddie Hart at Actors and Others for Animals Celebrity Fair. . . . Van Morrison touring?

Judy Collins will do a benefit for Pete Seeger's Clearwater on June 16 in Yonkers. The Clearwater, a sloop was bought by Seeger some years ago to sail the Hudson promoting interest in ecology and bettering the murky environment of the area. . . . Bruce Springsteen's next album due in July. . . . The Staple Singers approached by three major hotels for summer engagements in Las Vegas. . . . Bonnie Bramlett on tour with members of Little Feat. . . . Henry Mancini will host the first International Star Festival of Music to be held in Brussels, Belgium, June 22-24. . . . Live Mahavishnu album now in the mixing stages. . . . New York's Jazz Museum will celebrate its 1st anniversary June 16. . . . At the Hilton in Las Vegas, Liberace unveiled on stage five cars from his own private collection. The Putnam Book Publishing Co. will soon publish the pianist's biography, "I Laughed All the Way to the Bank."

Late comers to Alice Cooper's Madison Square Garden concert holding orchestra tickets were out of luck. The audience pulled its two main sections together, deleting the center aisle and making it impossible to storm the stage or, as some unfortunates found out, to be seated there at all. The audience stood on chairs throughout the final concert of Alice's 52 city junket. . . .

Nikki Giovanni will celebrate her 30th birthday on the stage of Philharmonic Hall June 21. Her show will also feature Melba Moore and Wilson Pickett. . . . Mott the Hoople looking for gospel singers for their upcoming U.S. dates. . . . Paul Simon brought out twin brother Edie for his fifth curtain call at Carnegie Hall. Two performed "Bye Bye Love." . . . Hawaiian entertainer Danny Kalekini will make his mainland debut this month with Paul Anka at Caesars Palace. . . . David Bowie's concerts in Japan were marked by his performances in assorted jock straps. . . . Grammy winner Donna Fargo will tape a "Dean Martin Presents Country Music" telecast on NBC-TV this summer. . . . Bee Gees Maurice Gibb and wife Linda announce December arrival of their first child. . . . Ginger Baker back in England to see some tapes from his Nigerian studio. . . . "The Odd Couple Sings" with Tony Randall and Jack Klugman of the TV series coming out on London. . . . Blues Project has a temporary reunion for the Central Park Music festival slated. . . . Rick Springfield home in Australia to preview his second Capitol album, "Comic Book Heroes." . . . Puerto Rico's Flamboyant Hotel in San Juan initiating a pop-rock policy thanks to the success of well behaved crowds attending recent engagements of Roberta Flack and Jay & The Americans. . . . Peter Levinson Communications handling publicity for the year's the 1973 Schaefer Music Festival in Central Park. . . . Thousands of fans greeted Beck, Bogert and Appice at Tokyo International airport upon group's arrival for recent concerts there.

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BALLAD OF WOUNDED KNEE

WOUNDED KNEE

*Hearts beat fast and the children trembled
as the wounded lay dying and the soldiers reassembled.
Just another job done, nothing more,
as the Indians lay dead by the score.*

*Souls travel through the lonely wind
with only a handful of weak—no one left to stop this sin.
Yes, the soldiers went in with this cowardly deed,
killed women and children. This was Wounded Knee.*

*Well, the Indians fight today for some their rights
as the government turns its head to the agency's delight.
Now time has forgotten this total unjust
as a lonely piece of paper on a shelf gathers dust.*

*NARRATION BY LEE FISHER
(DJ at KBEK-AM / FM,
San Antonio, Texas)*

*The government said the treaty was on an old piece of paper.
Was what John Hancock signed a trick of nature?
Now wouldn't it be sad if God were to say
I'm sorry but the promises I made
were just on an old piece of paper.*

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