

Billboard®

Industry Tackles Plastics Shortage

Geneva Piracy Pact to Senate

By MILDRED HALL

WASHINGTON—In a brief and friendly hearing last week, the Senate Foreign Relations Committee approved U.S. adherence to the Geneva antipiracy treaty, and forwarded it to the Senate for the necessary two-thirds ratification vote. The treaty, negotiated in Geneva in October 1971, will protect producers of copyrighted records of member countries. By mutual agreement,

contracting countries will ban unauthorized duplication, and the importation and distribution to the public for sale, of unauthorized tape copies of original recordings.

State Department spokesman Harvey J. Winter, Director of the Office of Business Practices in the Department's Bureau of Economic and Business Affairs, accompanied by *(Continued on page 6)*

Postal Rate Hike Proposed

WASHINGTON—The Postal Service has proposed a fourth-class rate raise for mailing records, sheet music and films that will reach 30 cents the first pound, ten cents each additional, by July 6, 1976. A five-year rate raise schedule begun in 1972 has brought present rates to 16 cents the first pound, 8 cents each additional, and would have reached rates of 21 cents and 10 cents in annual increases, by 1976.

New annual rates of increase, which will be put into effect in 1974 on a temporary basis, pending final action by the Rate Commission and the Board of Governors, will bring the fourth class rate to 20 cents the first pound, 8 cents each additional on July 6, 1974, with raises to 25 cents and 9 cents in 1975, ending with the 30 cent and 10 cent rate in 1976, according to Postal Service in- *(Continued on page 10)*

LA Accelerating Drugola Probe

By ELIOT TIEGEL

LOS ANGELES—The Los Angeles County Sheriff's narcotics bureau is accelerating its investigation into payola and drugola as a result of leads developed during its first weeks of probing the record and radio industries.

The Sheriff's narcotics wing, in concert with the Los Angeles District Attorney's office, began a joint investigation into payola activities here in July.

As part of the acceleration, Capt. Norman Hamilton's narcotics bureau has added 15 additional men to the five already working on the record-broadcasting industry probe.

The Sheriff's narcotics bureau is working on the twin industry investigation with the DA's year-old narcotics and dangerous drugs section headed by deputy district attorney Ronald H. Carroll.

(Continued on page 98)



THE O'SULLIVAN OCTOBER U.S. INVASION. Gilbert O'Sullivan's first American concert tour, the release of his new single "OOH BABY," and the release of his new album, "I'M A WRITER, NOT A FIGHTER," have prompted London Records to designate October as O'Sullivan month. The album also includes "Get Down," O'Sullivan's most recent million selling single. London has launched an impressive promotion and advertising campaign to celebrate these three major O'Sullivan/October events. Gilbert O'Sullivan records for MAM, distributed by London, and is produced by Gordon Mills. *(Advertisement)*

NEW YORK—Columbia Records, the nation's leading custom record presser, has underscored the severity of the current raw materials shortage by calling the situation "critical."

In a survey conducted among major labels, all indicated concern over the materials shortage while about half said the situation was affecting them now and the remainder watching the situation closely.

The shortage, primarily a benzene shortage which is the main compound from which polyvinyl chloride (PVC) is made, is a result of the worldwide energy crisis. *(Continued on page 12)*

By BOB KIRSCH

LOS ANGELES—Though major record companies may be having no trouble meeting release schedules now, manufacturers of basic chemical raw materials used in the making of LP's forecast labels are going to have to start watching product carefully after the first of the year in order to conserve raw materials.

The material shortage, which stems from the point a little more than a year ago when the country's use of polyvinyl chloride (PVC) resin reached a balance where supply equaled demand as a result of the energy crisis *(Continued on page 12)*

Stars Sparkle at \$600G Audio Fair

By INGRID HANNIGAN

CHICAGO—Pacific Stereo's planned Sept. 28-30 "Sound Experience," at a cost of \$600,000, featured three days of free live entertainment, a CES-type show with 40 exhibitors, seminars, two continuous feature movies, and \$5,000 in give-away

equipment, all designed to acquaint the Chicago consumer, "who are backward in knowledge of hi-fi components," said store executives. They expected to draw over 50,000 people.

To promote its eight new stores, Pacific Stereo hoped to cash in as it did last February, during its Los Angeles extravaganza. "In one week after the show," said Pacific Electronic's regional manager Bob Schumacher, "stores in the area doubled their monthly quota. But what's more, our show helped every store selling hi-fi equipment, and the market hasn't dropped yet."

Held at the Arlington Park Raceway, Pacific Stereo's costs totaled \$250,000, the balance made up by exhibitors. Concert tickets were distributed free through Pacific Stereo stores. Crowd drawing acts such as Jose Feliciano, Bonnie Koloc, Paul Butterfield, Nitty Gritty Dirt Band, Steve Goodman, Freddie King and others were selected by Pacific's Oakland promo department aided by suggestions from local radio staff and Sansui Corp. executives.

"We've found that resulting business, both for Pacific Stereo and other stores, more than covers the *(Continued on page 16)*

BLANK TAPE
The Burgeoning
Business.
Appearing on
PP. 55-78.

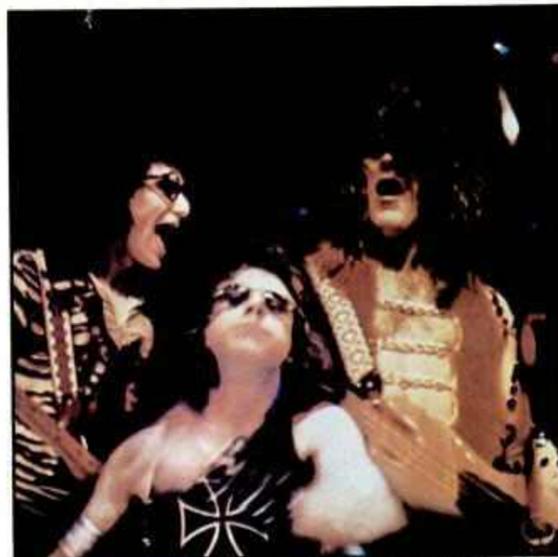
Syndicated Air Show Sells LP's

By CLAUDE HALL

LOS ANGELES—MCA Records is teaming up with Pop Chronicles, the radio syndication firm, to market a deluxe nine-LP \$14.95 package of albums strictly through the radio show.

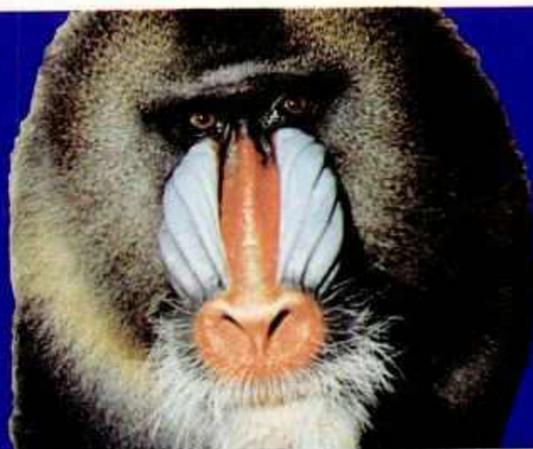
The show, created and narrated and produced by John Gilliland, is a 12-hour documentary called "The Pop Chronicles Presents the '40's." The show features either excerpts or full versions of all of the commentary of Gilliland, who is now an air personality on KSFO-AM, San Francisco, which has been featuring a regular show of '40's music hosted by him.

Bob Dempster, director of special markets for MCA Records, pointed out that many record companies have gone the television route on oldies product, but that this deluxe *(Continued on page 30)*



BROWNSVILLE STATION, "YEAH" (BTS 2102). From this chart album comes Brownsville Station's newest single "Smokin' In The Boy's Room" (BT 16011)... available on Big Tree Records, distributed by Bell Records. *(Advertisement)*

THE MONSTER IS LOOSE AGAIN!



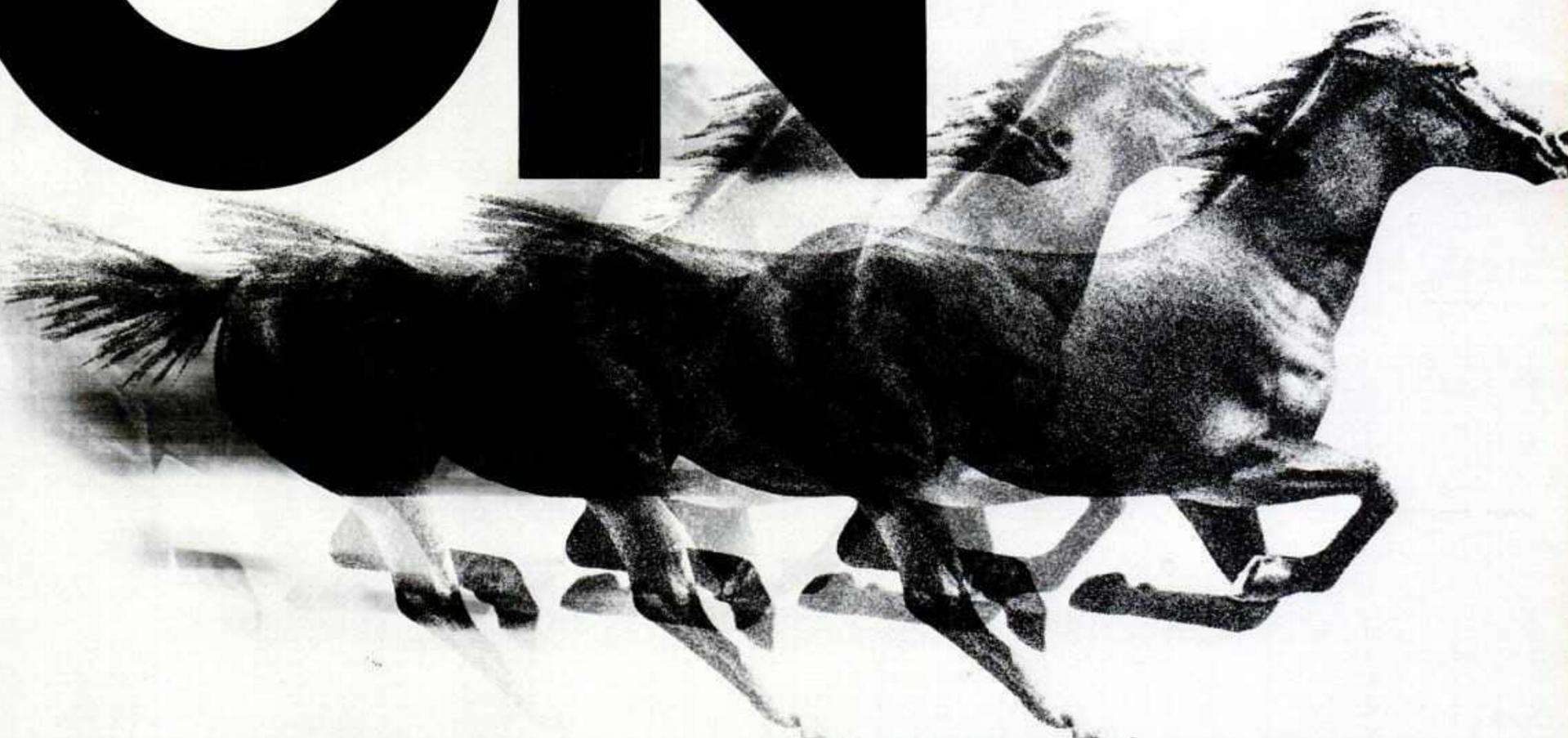
'JUST OUTSIDE OF TOWN' MANDRILL

PD 5059



The single is now an album.

RIDE ON



"Freedom For The Stallion"

74-0900

The Hues Corporation is off and running again with their new album.
Featuring their winner's circle single of the same name.

RCA Records and Tapes



APL1/APS1
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Copyrighted material

4 Principals Debate Starday-King's Fate

NASHVILLE—Negotiations have been underway for about a week here and in New York to determine the ownership of the Starday-King division of Tennessee Recording and Publishing Co., Inc.

Also at stake is Fort Knox Music Publishing and the physical assets of the Dickerson Road property and studio here.

Negotiations started after three men who own 70 percent of the stock in the firm voted out of office Hal Neeley, the company president, who owns 30 percent of the shares. Those who took the action were Freddy

Bienstock, treasurer; Jerry Leiber, secretary, and Mike Stoller.

Neeley said he was asked first to resign and, when he refused, was voted off the board, while retaining his shares. The three men then made an offer to purchase Neeley's percentage, and he countered with an offer to buy theirs.

"Neither offer was acceptable," Neeley said. "We were far apart at first, but we have been getting closer together. I am still hopeful of making the purchase."

In a complex series of events, Neeley said the move began because Starday-King was without a hit record for nine months. "I poured much of my money into it, but there has been considerable disagreement over the way the firm should be run."

Neeley said if he is unable to buy out the other three, and they purchase his assets, he will immediately start another recording company and publishing firm. The Starday President, who took over from Don Pierce several years ago, owns a part of the physical properties and the existing catalog through Neeley Corporation, Inc.

"If I should get out, I will be free and clear to enter business and compete."

Stressing that the former partners are still "very friendly," Neeley said it now is down to the point where the lawyers are involved for the most part, protecting their clients.

(Continued on page 98)

TA Plants Seek Price Increase For Disk Mfg.

WASHINGTON—Transamerica Corp. filed notice Sept. 20, seeking a 2.28 percent hike in its price for manufactured records to its custom clients. Columbia recently received a price hike approval from the Cost of Living Council here (Billboard, Sept. 22). TA has two pressing facilities in the U.S.

Under the Administration's Phase 4 economic program, a 30-day waiting period begins as of the day the firm submits pre-notification forms to the Internal Revenue Service. If the council has not acted to disapprove or take other actions on the notice, the price boost can automatically be put into effect.

In general, firms making \$100 million or more yearly in sales must prenotify on price jumps.

Phonogram To Continue With Indies

NEW YORK—Phonogram Records and Mercury Records will continue to use independent distributors, according to Robert E. Brockway, president, Polygram Corp.

"There is considerable industry speculation over the future distribution plans of the Polygram companies," said Brockway. "MGM Records and Polydor Records are being distributed through UDC, while Phonogram/Mercury have opted to remain under independent distributorships. Irwin Steinberg, Phonogram's president, will continue to exercise, as do all our companies, independent judgment in this matter," he said.

Appoint Once Shunned Ms. Ringer Copyrights' Register

WASHINGTON—Barbara Ringer, former assistant Register of Copyrights and a prominent figure in domestic and international copyright law, has been named Register of Copyrights by the Librarian of

Congress. Ms. Ringer, who has been serving as Director of the Copyright Division of UNESCO in Paris since May 1972, will take on her new position as early in the fall as her duties at UNESCO will permit, the Librarian has announced.

Ms. Ringer was assistant Register of Copyrights under Abraham Kaminstein, a leading force in U.S. and global copyright. She served with Kaminstein during the exhausting decade of framing the massive copyright revision legislation now before the senate, until his retirement in August, 1971. She succeeds recently retired Register George Cary, who served as Register from Sept. 1971 to April 1973. Copyright Office Counsel Abe A. Goldman has been Acting Register in the interim.

Ms. Ringer has become a recognized authority in both national and international copyright law, drafting studies on the revision of the U.S. law and working on treaties and other international conferences, where she has often been a speaker. Ms. Ringer was chairman of the U.S. delegation at the April 1971 Paris meeting that prepared the way for

the Geneva Anti-piracy Treaty, now well on its way to Senate ratification, which will give U.S. recordings international protection from piracy in all member nations. Ms. Ringer was also a delegate to the diplomatic conference to revise the Universal Copyright Convention in August 1971.

The new Register of Copyrights is well known to the music and record field for her appearances before House and Senate committees meeting on the copyright revision bills. She has consistently given strong support, on behalf of the Copyright Office, for the establishment of a record copyright in U.S. law, and protection against piracy, which she urged at the House Copyrights Subcommittee hearings of June 1971.

Ms. Ringer has law degrees from George Washington University and from Columbia, has taught copyright law at Georgetown University and has often lectured at legal conferences and seminars. She is a member of the American Bar Association, the D.C. Bar Association and the Federal Bar Association.

(Continued on page 98)

Nab 2 in Tulsa Tape Mfg. Raid

TULSA, Okla.—Two local men, Joe Blanton and Tommy Wyer, were released here after posting \$1,000 bonds each in mid-September after being arrested by FBI agents, armed with search warrants.

FBI spokesmen would not divulge the extent of allegedly illicit duplicated tape or reproduction equipment seized in a raid on two buildings in the 4100 block of E. Admiral Place here. The two are charged with violating copyrights.

The tapes seized carried a label, "Security Promotions Ltd., New York, N.Y."

U.S. Commissioner Morris L. Bradford, before whom the two men appeared, set the bond.

Lauds Labels' Boost for PUSH

CHICAGO—Operation PUSH's seven talent shows during PUSH Expo's five-day run at the Amphitheater here averaged drawing 12,000-13,000 each, said Rev. Jesse Jackson, Operation PUSH president. He applauded the recording industry support and said it represents "a social consciousness in advocating something other than music."

Asserting himself and PUSH in recording industry areas recently with strong statements (Billboard, Sept. 8), he listed several aspects of the music business PUSH is vitally interested in beyond building PUSH Expo as what he calls a "major musical event."

After lashing out at what he called the "disproportionate" reflection on

black artists and stations in drugola and payola investigations (Billboard, Sept. 15), he most recently charged the music industry business press with a "white out" of PUSH Expo—i.e., neglect.

However, in an exclusive interview at press time, he singled out Billboard as among those magazines "doing a better job than others."

He estimated 100,000 attended the talent shows, with probably another 200,000 visiting the exhibits. Tickets for the shows were \$4.50, \$5.50, \$6.50 and \$3 for a gospel show.

Reached in Philadelphia where he was taping a television show, he stressed that final tabulations were not available. Attendance was estimated at 500,000 earlier.

Entertainment, he said, was a vital dimension of PUSH but only one dimension. "Most of our time is taken up with helping farmers get products to market, keeping people off welfare and on payrolls, keeping youngsters in school and making schools more habitable and challenging the Federal and local governments."

He said 50 black college presidents, 700 businessmen, 300 journalists, and farmers from 13 states attended PUSH Expo. He singled out Al Bell, Stax, and Ewart Abner, Motown, as among recording company executives here. Other labels he mentioned giving support were London, MGM, Atlantic, Chess-Janus, Impulse, Ward and Bell.

Island to Back Acts Via Print, Radio and Tour

LOS ANGELES—Five LP's set for Oct. 15 release by Island Records are going to be backed by a merchandising and ad program backed by Island and Capitol including posters, radio spots, underground press ads and in-store display cartons.

Capitol merchandising director Dennis Killeen began planning Island Month in July during a trip to London when he met with the Island staff.

Included in the campaign, according to Island representative Annie McCormack, are radio spots which will concentrate on the five acts in the release—Traffic, the Waiters, John Martyn, Amazing Blondel and Spooky Tooth. Also included in the campaign will be the Sutherland Brothers and Quiver who toured the U.S. this fall with Elton John and Stomu Yamash'ta and the Red Buddha Theatre, whose "Man from the East" play and LP both bowed in September.

The spots will be 60 seconds for the five LP release and will run in major cities such as New York, Los

(Continued on page 98)

RCA Completes 4 Channel Sampler

NEW YORK—RCA Records has completed compilation of a Quadradisc sampler album featuring selections from 15 discrete albums just released.

Copies are being distributed to record dealers, manufacturers of playback equipment and the nation's music critics, both for use as a demonstration album at the dealer level and as an indication of discrete four-channel sound.

Liner notes comprise a simply worded description of discrete four-channel sound to give the listener or potential quadraphonic system buyer a more complete understanding of the new medium. Also included is a complete listing of all RCA discrete four-channel albums currently available.

The four-channel LP's sampled on the demonstration disk range from classical performances by Eugene Ormandy and the Philadelphia Orchestra to major pop titles such as the original cast recording of "Hair."

Discotheques Break Singles

NEW YORK—The re-emergence of discotheques as an important medium for product exposure was among key topics discussed during the two day promotion conference held here by Famous Music Corp. at the Essex House during Sept. 21-22.

The renewed impact of discotheque exposure on singles sales was emphasized during second day talks conducted by Fred Ruppert, newly appointed national promotion director, who met with 21 promotion managers from across the country

and with Famous executives and artists.

Ruppert reported that certain singles, as in the case of Paramount's recent single release by the Everyday People, had received greater airplay and sales from discotheque exposure than through radio airplay.

(Continued on page 6)

More Late News
See Page 98

BEGIN BLACK GOSPEL CHART

LOS ANGELES—"The Best-Selling Gospel LP's," a 35-position chart covering the top sellers in black sacred music, premieres in this issue of Billboard on page 43.

This chart will appear regularly in the first issue of each month of Billboard.

British Decca's Record Profits

LONDON—Increased record and tape sales once again contributed significantly to another sparkling set of final figures from British Decca which has turned in a record pre-tax profit for the year ending March 31 of \$39 million.

This is more than double the 1971-72 figure of \$18 million and despite the encouraging signs from the firm during the past 12 months is still far ahead of expectations.

When announcing the first half figures, Decca indicated that the second half result would be substantially greater than for the second half of the previous year. In fact, profits during this period expanded from \$12.5 million to \$25 million.

For the year profits after taxation and minority interests amounted to \$22.5 million compared with \$10 million the year before. Consolidated turnover was \$290 million compared with \$205 million in the previous year and including exports of \$60 million.

Special mention is made in the firm's preliminary statement of an "improvement" in the sales of the record division, part of the firm's consumer goods side which increased its profit from \$10.5 million in 1971-72 to \$25 million. Decca's capital goods division—navigating equipment radar etc.—had its best year to date turning in profits of \$12.5 million, compared with \$6 million.

According to Decca, the continued expansion of the Group is expected to be maintained and the firm reports that the current year is "progressing well."

8TH GOLD FOR SLY

NEW YORK—Sly and the Family Stone have had their single "If You Want Me to Stay" certified gold by the RIAA. The Epic release is from the group's gold album "Fresh." This marks the eighth Sly and the Family Stone gold award.

NAIRD Prods Co-op Effort

By JOHN SIPPEL

DENVER—Collective effort to promote greater sales themed the second annual convention of the National Association of Independent Record Distributors here Sept.

Roulette Production Deal With Exuma

NEW YORK—Roulette Records had entered into a long term production agreement with Exuma Productions, according to Joe Kolsky the company's vice president.

Under the agreement, Roulette will release an album, "Letter from Miami" by Priscilla Rollins, a Bahamian entertainer brought to Roulette through Fred Bailin, the label's director of a&r.

A nationwide promotion campaign is planned to coincide with the release of the album.

CBS Inc. Buy Organ Firm

NEW YORK—CBS, Inc. has purchased the entire operation of Gulbransen Industries, Inc., an organ manufacturer, according to John Phillips, president, CBS/Columbia Group.

Gulbransen, which will continue to operate under its present management as a unit of the CBS Musical Instruments Division, headquarters in Chicago, with manufacturing facilities in Hoopston, Ill.

Joe Smith Predicts Continued Growth

LOS ANGELES—The sky is the limit of the recording industry's growth potential. This was the basic theme of Warner Bros. Records President Joe Smith in his address here last week before the California Copyright Conference meeting.

Smith, a favorite on the industry speakers circuit, attracted the largest attendance in the history of the group. After opening with his characteristic Don Rickles styled jibes at some of the industry figures in the room, Smith got down to the business of answering a Forbes Magazine put-down piece on the record business in its Sept. 15 issue.

Said Smith: "I am here representing an industry that's dead, that's stopped growing, that's moribund, that's corrupt. For the source of that information I go to such noted chroniclers of the music industry as Forbes Magazine, one of the great testimonials to reportorial inaccuracy. We've been told how bad off we are. 'Forbes said 'the party is over' for the record industry, that the phenomenal growth had stopped. If that growth were to continue, the entire gross national product would be in records in five years. We have gone from a business of \$200 million to in excess of \$2 billion in 10 years."

Natural Plateau

Smith pointed out that a certain leveling of growth is only natural. The music industry, however, will continue to grow, he said. Music is the single vital force within all facets of the entertainment industry, far surpassing motion pictures, TV and the legitimate theater, Smith said. As

21-23 at the Continental Motor Inn.

Effective convention action on many motions to consolidate indie label and distributor effort was thwarted when the convention could not produce the necessary 75 percent of the membership, required by the constitution for passage. President George Hocutt, Rare Records, Pasadena, said all motions would be mailed to membership for consideration in two weeks.

To aid sales, motions were made to study the hiring of a national promotion man who would collectively work a group of labels. Nick Perls, Yazoo Records, New York, recommended a regular newsletter which might promote product from many labels, with each label paying the percentage of space it got in the journal. Co-op advertising was also discussed.

Shelly Tirk, Piks Dist., Cleveland, and Bruce Iglauer of Alligator Records, Chicago, are investigating the establishment of a central mailing agency for not only the co-op promo periodical, but also a firm which might, too, make mailings of

catalogs and sales materials to interested consumer lists. Jon Monday, Takoma Dist., Santa Monica, is specifically collating mailing lists from various NAIRD sources for the cumulative national list.

Legal Counsel

Arnie Kaplan, Biograph Records, Caanan, N.Y., proposed that NAIRD hire some type of legal counsel for its members. Bob Koester, Delmark Records, Chicago, publicity chairman, will be looking into why major record cataloguing services like Schwann, Tunis and Phonolog are not carrying some of the active LP's in members' catalogs.

A committee is studying an annual membership fee. It was recommended that NAIRD meet only once per year in the future. It appeared that either Boston or Louisville would be the convention site in May, 1974.

The problem of returns and direct sales by manufacturers to consumers, trouble spots in the 1972 and early 1973 meetings, seemed to be almost ameliorated at the convention.

Wakefield Forecasts LP Shtg.

DENVER—The impending pinch on LP production (see separate stories starting on page one) will get worse this winter, improve as hot weather eliminates heavy petroleum use for fuel and "could remain with

us for two or three years, but it is not terminal." Sidney Wakefield, president of Wakefield Mfg., Phoenix, Ariz., told the National Association of Independent Record Distributors here last week.

Wakefield added another dimension to the possible cut in LP production when he explained that talks with natural gas suppliers in his area indicated that such power for boilers used in hydraulic LP manufacture might be cut down this winter as fuel shortages threaten.

Wakefield, when asked, said his stockpile of materials and present promised supply indicated that he could take "new good-pay accounts." Wakefield said he had just completed a two-year plant expansion. He said he had "altered" his prices recently and did not see any price hikes imminent.

Wakefield, when asked, said he did not feel labels could delete the protective inner sleeve to cut down cost. He urged that labels store their LP's vertically to cut down warpage.

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Executive Turntable

I. Martin Pompadur promoted to president, ABC Leisure Group, a newly formed division of ABC, Inc. While Pompadur will continue to serve as a corporate vice president of ABC, his new responsibilities with the leisure group will include the overseeing of record production, record merchandising and music publishing activities of ABC Records and ABC Record and Tape Sales Corp. Pompadur headquarters in New York.

At GRT, **White Sonner** named vice president and general manager. Replacing him in his former position of vice president, marketing, is **Herb Hershfield**, who was previously, vice president, sales manager. Other personnel changes at the firm are: **Dave Campbell**, formerly controller, named vice president, finance; **Biruta McShane**, formerly music tapes research manager, named corporate research director; **Skip Lee**, formerly regional manager with Fabrege, joins the staff as field sales manager; **Dave Law**, formerly markets manager for Lear Jet, joins as manager, market development; and **Jim Levy**, formerly with Time, Inc.'s Haverhill Division as director, corporate development, joins as manager, direct marketing.

Janet Oseroff named director of public relations for Criteria Record Studios in Miami. Previously Miss Oseroff was the director of national college promotion for Atlantic Records, assistant director of international promotion for the Rolling Stones' film, "Gimme Shelter" and assistant to the publisher of Go Magazine.

Larry Douglas appointed general manager of Mums Records and Prophecy Records, both Columbia custom labels. Making his headquarters in Los Angeles, Douglas will involve himself in all label promotion and a&r activities. He most recently was national singles promotion manager for RCA Records. Also, **Stephanie Knauer**, formerly supervisor, promotion administration, for Epic custom, appointed Douglas' assistant. . . . **Leonard B. Lewis** appointed general professional manager, U.S., for the Peer-Southern Organization. Lewis, who prior to his joining the firm was western professional manager for E.B. Marks, will headquarter in Hollywood, Calif. (see separate story). . . . **Mark Pines** named assistant coordinator of a&r for Atlantic Records. Reporting directly to **Mark Meyerson**, Atlantic a&r director, Pines will be involved in supervising sessions, mixing tapes, scouting new talent, and correlating art work and music for all label product. He headquarters in New York. . . . **Don Anti** named national promotion director for Playboy Records. . . . **Jerry Stephens** named Detroit promotion manager for United Artists Records. He was previously Atlantic Records soul promotion man in the city. . . . **Sandy Spidelle** returns to Columbia Records as administrative assistant to West Coast a&r vice president **Ted Feigen**. Prior to rejoining Columbia, Spidelle was general manager of the Wes Farrell Organization publishing division.

Rich Lionetti named vice president, marketing, for Pickwick International, U.S. He was formerly director of marketing for the firm. . . . **Richard Taylor** named manager, consumer products programs, for Ampex Corp.'s magnetic tape division. He will be located in Redwood City, Calif. and is responsible for all merchandising and sales promotions, including field support for displays, point-of-purchase literature, coordination of private label programs, and the development of special presentations for major accounts. Taylor was previously in the firm's audio-video division. . . . **Art Fein** resigns as music editor of Daily Variety. Fein, who was previously with Capitol Records as college promotion director, intends to remain in the industry. . . . Personnel changes in K-Tel International's accounting division are: **Lee Roulson**, formerly controller, U.S. operations, named controller, international operations; **Marc Dahlquist** named to replace Roulson as U.S. controller; **Edwin Sufka** named assistant controller; and **Milton Leiran** named data processing manager. . . . **Fred Ruppert** appointed national promotion director for Famous Music Corp. Joining Famous earlier this year as assistant promotion director, Ruppert was previously national promotion director of Elektra Records.

Disneyland/Vista has added three new fieldmen: **William Rudolph**, Southwest; **Robert Pavlacka**, East; and **Ron Roberg**, Midwest. . . . **Norman Thrasher** appointed southern regional soul promotion director for 20th Century Records. He had been an independent promotion man and had handled the 20th Century label as an account. He headquarters in Atlanta, Ga. . . . **William E. Boss** named vice president, marketing, RCA consumer electronics. He succeeds **William H. Anderson** who resigned. . . . **Mort Schwartz** reappointed vice president, Hitachi Sales Corp., a position from which he resigned in March this year. **Leonard Rule**, the firm's sales administration manager in the New York office, appointed **Schwartz** assistant. . . . **Murray Hoffman** joins the musical instrument firm of M. Hohner, Inc. as sales representative, responsible for Conn. and parts of N.Y. and N.J. Before joining the firm, Hoffman was a sales representative for C. Bruno & Son, Melville, N.Y., an instrument distributor. . . . **Joe Abend** appointed head of East Coast operations for the **Lawrence Welk** owned publishing companies, T.B. Harms, Vogue Music, Harry Von Tilzer Publishing, Bibo Music, and Champagne Music. Abend joins the firm after 11 years as vice president of Pickwick International.

See Oct. 13 Issue for 2nd Installment of Featured Series on Road Travel Costs

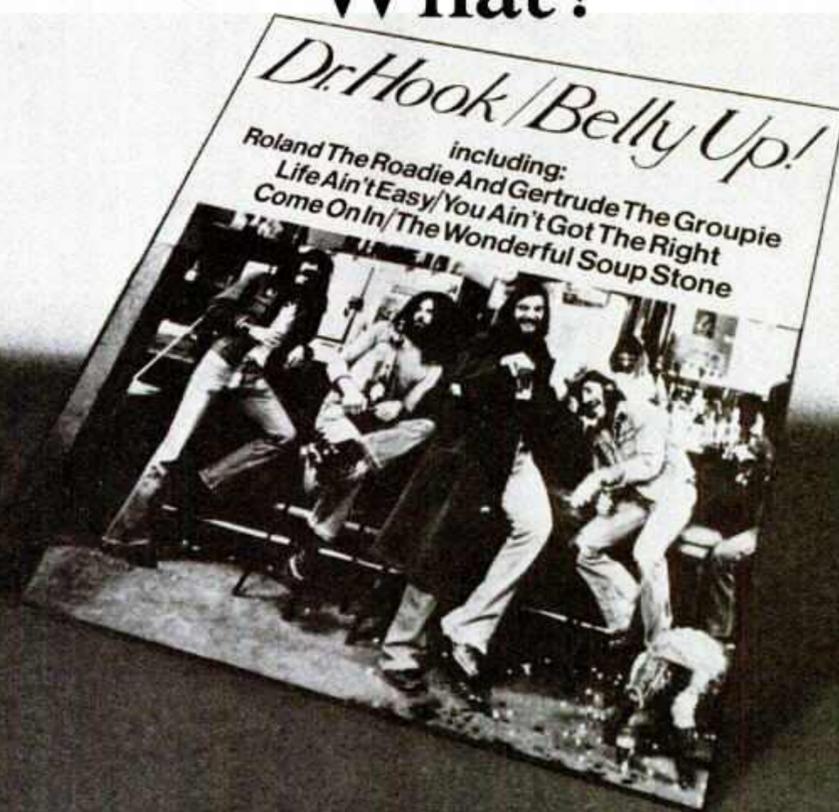
To the question:

“How in hell did you guys ever get two million-selling singles, two great albums, your picture on the cover of Rolling Stone, a huge and manic following, and now nationwide airplay on the just-released single ‘Life Ain’t Easy’?”

Doctor Hook’s devastatingly immoderate third album Belly Up! responds with a firm

KC 32270*

“What?”



On Columbia Records 

This One



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EDITORIAL:

Forbes' Phono Folly

With the cocky, confident air of one who really has the inside scam of what's happening, Forbes Magazine (Sept. 16) takes a quick look at the recording industry and tells its readers they better look elsewhere if they are seeking growth potential.

From Forbes myopic vantage point, the recording industry has peaked. Why? And then Forbes lists the negatives that plague our business as it sees them.

Records cannot get radio exposure because, says Forbes "... the trend has been away from playing new records on the radio stations which are favored by the teenagers and other heavy record buyers." (We don't know where Forbes heard this one.) The public's tastes are shifting from rock to rhythm & blues and country, and this has fragmented the market. (We had thought all along that a record is a record, and once the consumer buys it, all participants enjoy their profit whether that record be rock, opera or country.)

These are but a few samples of Forbes' obvious lack of understanding as to what makes the music-record-tape business hum.

Unfortunately, Forbes misleads its readers, and may deny them an opportunity to participate in one of the few industries that keeps growing despite unfavorable general economic conditions in the U.S. today.

Geneva Antipiracy Pact

• Continued from page 1

Copyright Office Acting Register Abe A. Goldman, emphasized the need for the U.S., as the major producer of recordings, to participate in the global protection. Sen. J.W. Fulbright (D., Ark.), committee chairman, agreed that it would encourage widespread participation by many other countries, so essential to the benefit of all in solving the worldwide piracy problem. Winter estimated that "almost \$300 million worth of pirated recordings are made and sold all over the world annually."

A statement submitted by Recording counsel Ernest S. Meyers explained just how the anti-competitive, technologically cheap, easy and frequently inferior tape copying erodes the vitally needed hit earnings of the far costlier legitimate records and tapes. At the same time, piracy robs artists, musicians, song writers and publishers of royalties. "It is estimated that one of every three tapes produced is pirated product."

The terms of the relatively simple antipiracy Phonogram Convention, the State Department spokesman pointed out, are compatible with other international copyright conventions such as the Universal Copyright Convention, to which the U.S. belongs, and the Rome Convention, to which the United States does not subscribe. Under the Geneva antipiracy treaty, the method of enforcing protection against the illegal manufacture, importing or distribution of pirate tapes is left to the domestic law of each member country. Enforcement can be made through grant of a copyright, or under laws against unfair competitive practices, or by penal sanctions.

20-Year Span

The duration of protection (if specified in the domestic law of a contracting country) would be for not less than 20 years from fixation or release of the recording. In the U.S., the term of protection under the present copyright law would be a term of 28 years, plus a similar renewal period, making a total of 56 years of protection for recordings of member nations. Notice is required on the recording, for the international protection. Much like that required in the U.S. antipiracy law, the notice must include the symbol © accompanied by the year of first release and the name or other identification of the producer or licensee.

Some compulsory licensing for the duplication of recordings by a contracting country is allowed, but only for the purpose of teaching or research. The duplications must be made and kept within the borders of the country, and a fair amount is to

be paid the owner of the original recording. The treaty will not limit in any way the rights of authors, performers, producers or others, established by domestic law or other international treaties. But at the same time, "no reservations" to the antipiracy protection are permitted to member countries.

Recordings' Eligibility

The treaty provides that only those recordings made on or after the date the contracting country becomes a formal adherent to the convention, will receive the antipiracy protection among member countries. Recordings made before formal joining of the treaty by a country will not require protection from the member nations—a proviso that should help to speed early adherence to the protective treaty.

In the United States, the enabling law will be the 1971 antipiracy amendment to the federal copyright law, which provides protection for copyrighted recordings made on or after Feb. 15, 1971. Unfortunately, this amendment expires Dec. 31, 1974, but hopefully will be continued as incorporated into the copyright revision bill expected to become law by the end of 1974.

The show of approval by Senate Foreign Relations Committee chairman Fulbright, and the sympathetic presence of Sens. Javits, Sparkman, Aiken and McGovern encouraged hope for passage of the revision bill in the Senate. Failure to pass the revision would make the U.S. an embarrassed dropout from the antipiracy treaty as of Dec. 31, 1974, unless and until another record copyright protection amendment could be hurriedly enacted into the old law.

The treaty, formally known as the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms, has been signed by 23 countries, including the United States. It has been ratified by six countries and came into force for its member nations in April 1973. The treaty has the endorsement here of the Copyright Office, the State Department, the Record Industry Association of America, Inc., the American Federation of Musicians, the National Music Publishers Association, and the American Bar Association.

Blue Note Sets

LOS ANGELES—Blue Note Records has released three twin-disk "A Decade Of Jazz" sets, each covering a ten-year span of historical recordings between 1939 and 1969. Artists heard in the series include Thelonius Monk, Miles Davis, Art Blakey, Ornette Coleman and Donald Byrd.

Top Acts Pack 'Black Expo'

• Continued from page 3

All Stars, the Sisters Love (Sat. matinee) Jackson Five (Sat. eve.) Marvin Gaye, Nancy Wilson, the Dells, Earth, Wind & Fire, Ahmad Jamal (Sun.) Isaac Hayes, Mandrill. Others mentioned later included Rev. James Cleveland's choir, Miracles, Temptations, Delores Barrett Campbell & Barrett Sisters, Inez Andrews, Albertina Walker, Rev. Clay Evans, Loretta Oliver, Jackie Verdell, Gene McDaniels, Gene Barge, Millie Jackson. Rev. Jackson claimed over 100 recording performers contributed talent.

Other aspects included 80,000 children entertained free and Operation PUSH's monthly talent show winners offered a chance to perform as PUSH Expo as a way to come before recording company talent hunters. At least one exhibit (Warner Communications) was decorated with photos of black employees of the entertainment complex under the theme "We Believe in Soul," but mentioning Oriental-Americans, American Indians and Mexican-Americans too. Stax, Motown and Sussex exhibits highlighted product. No other label exhibits were found except one booth that was unidentified selling 8-track prerecorded tapes, also unbranded.

As for broader aims, he said, "There is a new generation of artist that can't be satisfied with just cutting a hit record. They want to be into management and other creative areas and into radio and TV. Operation PUSH maintains year-round contact with TV.

"We help artists with legal and tax problems. Artists vote and have families to raise. Many do not want to spend all their time on stage and want to build a career." He said artists supporting PUSH Expo are moreover enhancing the image of the music business generally.

The only sour note of the event came as a result of newspaper criticism over booth charges. A spokesman at the Warner Communications exhibit said his company did feel it "unfair" that major firms were charged \$3,500 while small firms paid \$350. Rev. Jackson said during PUSH Expo that, "We never said that white businesses should pay more. We said that major businesses should pay more than minor businesses." The Warner Communications spokesman said his firm went along because the company believes in the concept of PUSH.

Famous Meet

• Continued from page 3

During the first day of the meet, promotion personnel were presented with highlights from the upcoming LP's. Product included new releases from Meadow, Bobby Gosh, Augie Meyer and Rudie Whaling on Paramount; Tucky Buzzard, on Passport; and new Sire albums from Focus and the Climax Blues Band.

The meetings were concluded when the promotion managers attended the Alice Tully Hall appearance of Paramount artist Morgana King, followed by a reception for Miss King at the Continental Baths.

Pacific Stereo

• Continued from page 1

expenses laid out and is worth it," said field sales manager Bill Robbins.

The show was advertised on all leading rock stations, in newspapers, and on-street posters.



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GRT's Future 'Favorable'; Faces \$1 Mil+ Royalty Taxes

LOS ANGELES—The road ahead for GRT Corp. is favorable, particularly since the company restructured its financial arrangement and both sales and earnings continue to rise.

Except for a few minor detours, GRT "is much stronger today" for the long term with "significant opportunity ahead," according to corporate officers.

The look ahead for the company, while bullish, should be measured in light of industry developments, like the prospects of the prerecorded tape business.

According to GRT, "The trend in the music industry during the past 24 months has been one of rapid sales expansion. The industry now anticipates a slowdown in the rate of expansion over the near term."

"While we expect to continue to do better than the industry as a whole, we anticipate that our own rate of sales and profit growth will reflect this trend," the company stated.

Another trend, effecting all music companies in California, is a sales and use tax on certain royalties.

GRT has been assessed \$673,000 for the Jan. 1, 1969 to Sept. 30, 1972 period. An additional payment of \$200,000 for subsequent periods through June 1973 will be assessed by the State Board of Equalization if GRT is not successful in its petition to redetermine the assessment.

GRT has filed a formal petition with the Board of Equalization for a hearing on the matter. Footnotes in a consolidated income summary report states that "no provision has been made to record the assessment ... pending action by the Board of Equalization and, if necessary, the judicial process."

On the favorable side, however, GRT's operating performance achieved in 1973 continued to move forward in the first quarter of fiscal 1974. Sales and earnings were "considerably ahead" of the same quarter a year ago.

Sales for the quarter rose to \$7,682,000, a 36 percent improvement over last year, while earnings increased to \$394,000, or 10 cents a share, compared to \$103,000, or 3 cents a share, in the first quarter of fiscal 1973.

Since the company's return to profitability in mid-1971, GRT has increased its sales by 35 percent and net income tripled from periods ending June 30, 1973 and 1972.

The company believes its long term development is enhanced by a refinancing agreement with its two principal creditors, Bank of America and Source Capital Inc., both of Los Angeles. (Billboard, Sept. 1.)

Prior to the refinancing agreement, GRT had started a debt reduction program which has reduced debt to \$7,500,000. This compares to debt of \$14,200,000 when the program started in March 1972. With the conversion of a portion of the remaining debt to equity, GRT has reduced its current debt to \$5,500,000.

Market Quotations

As of closing, Thursday, September 27, 1973

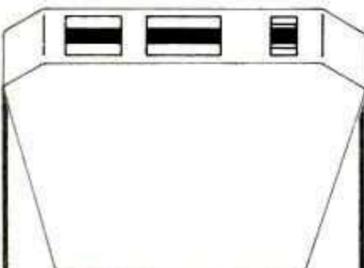
1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2		Admiral	7	711	13%	11%		13 1/2 + 1%
40	21 1/2		ABC	—	2205	32%	31%	32%	+ 1%
15%	5%		AAV Corp.	5	37	6%	6%	6%	— 1/2
15%	3%		Ampex	12	498	4%	4%	4%	+ 1/2
8%	2		Automatic Radio	8	89	4%	3 1/2	4%	+ 1/2
20%	8%		Avco Corp	4	880	11%	9%	11%	+ 1%
15	6%		Avnet	7	1146	10%	9%	10%	+ 1/2
73%	22		Bell & Howell	11	983	36%	34	36%	+ 1
14%	6%		Capitol Ind.	—	76	10%	10	10%	+ 1/2
107	28%		CBS	—	943	35%	33	33%	+ 2 1/2
14%	4		Columbia Pictures	—	278	4%	4%	4%	— 1/2
3%	2 1/2		Craig Corp.	6	227	3%	3%	3%	+ 1/2
14	4%		Creative Management	8	46	7	6%	7	+ 1/2
123%	7%		Disney Walt	49	1433	79%	82%	79%	— 1/2
6	2%		EMI	16	584	4%	3%	4%	+ 1/2
74%	56%		General Electric	21	6404	64%	61%	63%	+ 2 1/2
14%	21%		Gulf & Western	—	1197	28	27	28	+ 1 1/2
16%	7%		Hammond Corp.	8	109	10	9%	10	— 1/2
42%	6%		Handieman	—	290	8%	8%	8%	+ 1/2
7	1%		Harvey Group	47	141	1%	1%	1%	+ 3/4
62%	29%		ITT	—	9210	38%	35	38%	+ 2 1/2
40%	8%		Lafayette Radio Elec.	7	525	13	11%	13	+ 1
35%	18%		Matsushita Elec. Ind.	8	1312	24	22%	24	+ 2
34%	4		Mattel Inc.	—	846	4%	4	4%	Unch.
35%	18%		MCA	9	63	25%	24%	25	+ 1/2
27%	13%		MGM	18	80	17%	17	17%	— 1/2
32%	10		Metromedia	—	1895	11%	11	11%	+ 1 1/2
90	74%		3M	—	2343	90	84%	90	+ 5 1/2
40%	10%		Morse Electro Prod.	6	880	13%	11%	11%	+ 2
63	42%		Motorola	—	2757	63	60%	63	+ 3 1/2
39%	20%		No. American Philips	—	267	25%	23%	25%	+ 1 1/2
51 1/2	22		Pickwick International	18	218	33	32%	33	+ 1/2
25%	6%		Playboy Enterprises	—	217	7%	7	7	Unch.
45	22%		RCA	—	6987	26%	24%	26%	+ 1 1/2
57%	38%		Sony Corp.	40	2517	46%	45	46	— 1/2
38%	11%		Superscope	11	1106	38%	37	38%	+ 1/2
49	15%		Tandy Corp.	15	1137	26%	24%	25%	+ 3/4
23	4%		Telecor	8	218	8	6%	7%	+ 1/2
14%	2 1/2		Telex	—	3268	6%	5	5	— 1 1/2
10%	2		Tenna Corp.	—	87	2%	2%	2%	Unch.
32%	11		Transamerica	—	1567	13%	12%	13%	+ 1
20	11 1/2		Triangle	—	64	14%	13%	14%	+ 1 1/2
17	6		20th Century	9	335	7%	7%	7%	Unch.
50	11		Warner Communications	6	846	12%	12%	12%	+ 3/4
20%	10		Wurlitzer	—	77	11%	10%	11%	+ 1/2
12	1%		Viewlex	—	117	2	1%	1%	— 1/2
56%	32%		Zenith	13	851	38%	34%	38%	+ 4%

As of closing, Thursday, July 19, 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 Inc.	43	3%	2 1/2	2 1/2	Recolon	5	2 1/2	2 1/2	2 1/2
Bally Mfg. Corp.	943	61%	59%	59%	Schwartz Bros.	35	1%	1%	1%
Cartridge TV	—	%	%	%	Wallich's M. C.	—	%	%	%
Data Packaging	5	5%	5%	5%	Omega-Alpha	111	2%	2%	2%
Gates Learjet	230	9%	9%	9%	MMC Corp.	—	1	%	%
GRT	140	1%	1%	1%	Seeburg	381	29%	28%	28%
Goody Sam	20	1%	1	1%	Orrox	6	2 1/2	2 1/2	2 1/2
Integrity Ent.	—	1%	1%	1%	Kustom	58	5%	5%	5%
Koss Corp.	75	14%	13	14%	Memorex	—	4	3%	3%
M. Josephson	45	11%	11%	11%					

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

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Off the Ticker

RCA chairman Robert W. Sarnoff said he still sees "a possibility of record earnings" in 1973. ... **Transamerica Corp.** boosted quarterly dividend to 14 1/2 cents from 13 1/2 cents a share, payable Oct. 31 to shareholders of record on Oct. 10. The company has also decided to suspend prior practice of issuing common stock dividend on a regular basis. Last stock dividend was four percent in September 1972. "Under present market conditions" Transamerica has adopted policy considering regular annual cash dividend increases in lieu of the common stock dividend formerly paid.

TELECOR INC., Los Angeles, has agreed in principle to acquire **Electro Rent Corp.**, Mountain View, Calif. for cash and notes. Electro Rent rents instrumentation and test equipment to industrial users. It reported earnings of \$320,078 on sales of \$2.4 million in 1972. The acquisition agreement must be approved by each company's shareholders.

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5. Talent-Artists, Performers, Agents, Managers

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Company _____ Address _____
City _____ State & Zip _____
Type of Business _____ Title _____ #7100

**Some people reach out and feel nothing.
Jim reached out and in some way touched
everyone.**

**Some talk of love and goodness as if
they alone remained its custodian.**

**Jim gave his love and goodness
as if it belonged to everyone.**

**He told me, last New Year's Day, that
he enjoyed taking care of his son's
2AM bottle and diaper change because
it gave him more time to spend with
the boy, something he had precious little
time for, in light of his heavy travel
commitments.**

**We are now all the losers for not being
able to spend more time with Jim Croce.**

**Jay Lasker
and all his friends
at the company**

RCA Mounting 'Soul Explosion' Promo

NEW YORK—RCA Records has inaugurated "Soul Explosion," an ongoing promotional campaign focusing on the label's r&b roster. Initial concentration will be placed on six acts, Wilson Pickett, the Hues Corporation, New Birth, the Main Ingredient, Jimmy Castor and LaBelle.

Advertising exposure will include omnibus ads in black consumer print media including Ebony, Essence, Encore, Soul, Soul Sounds, Jet and the Dann Supplement. Massive radio advertising is also scheduled, as is a television time buy on the "Soul Train" television show.

Additionally, RCA will mount a

mini billboard campaign in the Los Angeles area.

Ad schedules, in addition to featuring several acts, will also focus on individual acts within the campaign.

Merchandising support will also feature t-shirts, stickers, posters and tambourines.

Andre Perry, manager, product merchandising, noted that the program will be geared to all key black accounts, with all one stops and retail outlets to be serviced. Perry also stressed the program's goal of flexibility, to enable RCA to operate the "Soul Explosion" campaign indefinitely with the addition of new acts.

Postal Rate Hike Proposed

• Continued from page 1

formation—an increase of 9 cents over the originally scheduled "full" rate as planned in the 1972 rate raising program.

Library record and book rates, over a ten-year period will increase from their proposed "full" amount of 10 cents per pound and 5 cents each additional in 1981, to 14 cents the first pound and 6 cents each additional. Current library fourth class rates are 6 cents the first pound, 3 cents each additional. Current fourth-class rates went into effect Sept. 9, on approval of the Cost of Living Council, after the 60 day freeze preceding Phase IV of the ad-

ministration's economic policy (BB 9/13/73).

Although the Rate Commission will hold hearings on the proposed new rates, and the Board of Governors must act on their recommendations, to effect permanence, the Postal Service can increase the rates on a temporary basis while awaiting the final decision—which is generally a favorable one with slight, if any changes. The Service can begin the new temporary rates 90 days after filing its proposal with the Rate Commission, which means the new rates can go into effect as of January 1974. Proposed rate raises include first class to 10 cents, airmail to 13 cents per ounce, and various increases for publications using second and third class mail.

General News

Howard Salvaging 25 Budget Franchises; Laske Builds Own Rocky Mt. 24-Store Network

HOUSTON—The Budget Record & Tape store chain, based here, is undergoing a drastic renovation, with Cleve Howard, founder-president of the three-year old retailing franchise concept, reporting that 25 stores, primarily in the South and Southwest, are still operating.

Terry Moon, Moon Enterprises, Atlanta, confirmed that he is servicing most of the stores in which Howard is still involved. He noted that when he took over servicing the stores five months ago after Howard decided to fold his own Ramada record/tape warehouse in Atlanta, he hired Dave Edwards, former Ramada Atlanta manager, to handle servicing the Budget chain through Moon.

Howard, when contacted at his new Houston base, would not divulge how many of his retail stores had been closed, but it is believed they would number about 20. They stretched from the Mideast through the Midwest.

A strong link in the Budget national chain flourishes, but there is no connection with Howard. Phil Laske, Denver businessman who got into the Budget retail franchise concept several years ago at the beginning of the Howard venture, told Billboard that he bought out Howard's interest in a number of stores in which they were partnered a year ago. Laske said that his own mountain region chain of Budget retailers

now numbers 24, most of them in Colorado. Check with Denver distributors indicate Laske stores are enjoying a boom period. Laske is now franchising additional stores for his Budget chain.

Dallas Action

Four Budget stores, located in the Dallas area, are part of a Chapter XI

action filed recently in federal bankruptcy court there. Saber Enterprises, which operates the four retail outlets, filed under the Chapman Act recently. The Saber management is still operating the stores. A check of creditors indicated that no creditors' committee has yet been formed.

Chrysalis Celebrates First U.S. Anniversary; Booms With Tull, Procol Harum

LOS ANGELES—Celebrating the first anniversary of England's Chrysalis Records distribution in the U.S. by Warner Bros. and two gold Jethro Tull LPs, Terry Ellis, co-owner of Chrysalis along with Chris Wright, admitted that each side had early suspicions about the five-year deal.

"Warner was afraid we'd be a big pain to work with and we feared they'd be too large and impersonal a corporation to deal with," said Ellis. "But we all soon learned to let each other do what we do best. I'm convinced that only a big company with proven expertise in selling quantities of contemporary records can do the job in today's unbelievably complicated U.S. market."

The other big Chrysalis international act, Procol Harum, is close to going gold on their first Warner

release, "Grand Hotel." The final push is expected from the group's sold-out Hollywood Bowl concert backed by the Los Angeles Philharmonic last Friday (21). At press time, all musician union negotiations had been worked out to allow the concert to be filmed as fourth episode of the "Don Kirshner Rock Concert" series seen in 105 cities.

Ellis explained that the Hollywood concert was not part of a tour. But future concerts of Procol Harum with symphony orchestras will be set for New York, Chicago, Detroit and San Francisco in coming months. "American demand for the group to perform live with symphony orchestras has continued to build since they cut their gold album with the Edmonton orchestra," he said.

(Continued on page 98)

Mellow Dramatics.

The group that brought you the total audience acceptance singles "Whatcha See Is Whatcha Get", "In the Rain", and "Hey You! Get Off My Mountain". Now brings you an equally format-fitting album. Exciting. Moving. Mellow. Entitled "A Dramatic Experience." After you hear it, you'll know why. And so will your listeners.

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Industry Alternatives

There are a number of available and/or possible solutions to the present raw materials crisis.

- 1. Prudent Product Planning**
Long-range plans are needed for more prudent release of product. Firms must be more positive of artist saleability rather than using "buckshot" approach as some companies have been doing.
- 2. Better Marketing Plans**
Aim appropriate product at appropriate markets. Sending out quantities ordered and being prepared to fill reorders is a safer rule of thumb than the possibility of being gutted by returns.
- 3. Recycling**
Though some audio quality is lost through this process and wear increased, recycling is considered a viable solution, especially with 45rpm disks.
- 4. Outbid Other Industries**
Manufacturers of raw material used in disk fabricating have traditionally talked of low profit margins. In recent years, other industries have outbid disk industry for chemical product. Higher payment may bring material back to disk business.
- 5. Seek Other Sources**
It is possible that raw chemicals may be found in other areas of the world besides the U.S.
- 6. Research and Development**
All major record firms and chemical manufacturers are continually experimenting with new chemicals and improvement of existing material.

Plastics Dearth Being Probed

• Continued from page 1

growth of the record and tape industries, growth of other industries using PVC, the small profit margin of firms making these chemicals and several other factors.

A survey of labels asking what effect the materials crisis was having on them provided responses covering a wide spectrum.

At CBS, vice president, operations, Al Earl said that while the company has not had to curtail any record production, he does consider the situation "critical." Earl said the firm definitely has enough vinyl to meet all production schedules through November, but added that beyond that date there is an air of uncertainty. "I cannot speculate beyond November," he said. "It is a question mark."

At MCA, the picture looked somewhat different. One source said that production for the next several months would be cut by some 50 percent, with jazz releases included among the cutback. The projected

release figure for that time, according to the source, had been some 12 million units.

Bill Dearborn, director of record operations for RCA Records confirmed that "There is developing an industry wide shortage for monomer, a vinyl chloride. One reason is that the use of monomer has exploded in other industries," among them the automotive industries which is demanding increasing quantities of vinyl chloride resources for use in impact absorbing bumpers. Dearborn added that this has yet to effect RCA's output, and said their pressing operations are continuing at 100 percent output. Orders are also expected to be filled for next year.

Warner Bros. president Joe Smith said his firm is proceeding on schedule. "Columbia pressing has informed us," he added, "that they have enough vinyl on hand to supply their regular customers, such as ourselves, though they have had to curtail accepting new business."

At A&M, operations vice president Gil Friesen said "We are not cutting back in either titles or quantity of units in our fall release." Friesen said A&M's pressing is done by Columbia and by Monarch in Los Angeles. "Neither one has told us they can't supply our needs," Friesen said.

Elekta/Asylum/Nonesuch president Mel Posner expressed "consternation" over the shortage of vinyl, but said the able does not intend to alter its release schedule. "We have been fully assured by Columbia, which does the bulk of our pressing," Posner said, "that the limited amount of vinyl available for record manufacturing will not affect the production of our product."

At ABC/Dunhill, president Jay Lasker said his firm has felt no affects from any vinyl shortage and has not altered its release schedule. Lasker added that in the event of a serious shortage, "I'm sure someone will discover some substitute for manufacturing records. If we can get to the moon we can manufacture records."

At Famous Music Corp., president Tony Martell said, "Although our production and service departments have not felt it yet, there appears to be an impending crisis. The immediate effects are the spiraling costs and the threat that our manufacturers may not be able to service us as well as they have in the past."

Spokesman for both Polydor and Pickwick said there were no complications at this point, though each firm said they are constantly looking at the problem and it is not incon-

ceivable that some change might occur.

Neither Buddah nor Musicor are planning to curtail any planned releases, though Lew Merenstein, vice president, creative services and merchandising for Buddah said his firm is aware of the growing problem and Musicor president Art Talmadge said he has been informed of a price increase of one cent per LP and added that smaller labels may get caught in a pinch before the majors.

At Avco Records, general manager Bud Katzel said that while his firm has not yet felt a real pinch, the independent record company could suffer most, possibly even fading from existence, if the vinyl problem is not solved.

Katzel added that smaller companies not tied in with large pressing plants could find themselves in trouble, since a major presser is likely to give preference to a major label and a label pressing its own product would obviously give themselves preference.

At Roulette, vice president Joe Kolsky said he did not think there was any need for panic, and thinks the firm will see the situation through without being hurt.

Phonogram/Mercury president Irwin Steinberg said the materials shortage is a concern, but added it has not affected his firm, while 20th Century Records' president Russ Regan said "we don't anticipate any problems getting our records pressed."

Wesley Rose, president of Acuff-Rose and Hickory, said his firm has not been affected by the shortage and is not planning on cutting back any releases.

At presstime, Capitol, Atlantic, Motown, United Artists and MGM were not available for comment.

Raw Material Shortage Worsens

• Continued from page 1

(Billboard, June 2), has "tightened considerably since June," according to Bryce Johnson, industrial manager of compounds for Tenneco Chemicals, Piscataway, N.J.

"It is quite possible," Johnson said, "that major record firms are not really feeling a pinch yet. They probably have enough material to

get them through the peak selling season of now through December. But I think what is happening is that companies haven't split up their compound allocation yet. In other words, they aren't differentiating between the sure hit releases and the material from new artists. But when the slack season hits at the beginning of the year, they're going to have to scratch their heads and really think about this."

Johnson said that several firms have been attempting to import PVC and are willing to pay up to 52 cents a pound for it when the normal price is 15 cents per pound. But even at these inflated prices, the material is not available.

Many small pressing plants say their orders are bigger than ever, but Johnson said this is the natural procedure under present conditions. "A record manufacturer may have to farm out some of his pressing when he finds out his normal presser can't meet demand," Johnson said. "So a large company may need 250,000 LP's quickly. What they may do is order 300,000 from an independent presser and be happy if they receive 200,000 copies, or 50,000 less than what is actually required. All of the majors are on allocation, so orders are going to be farmed out."

While record companies can probably go with release schedules now, Johnson said that those who have not done some "long-range planning may not be in a position to roll with the punch that will hit after the first of the year. The result could be a large number of backorders to distributors and dealers.

"In other words," Johnson continued, "it is entirely possible that a record firm is telling the truth when they say they are not feeling a pinch yet. But a 'let things go as they are' attitude could get them in trouble in the future."

Singles' Basic Dearth

Johnson also added that polystyrene, the material used to make 45 disks, is drying up "even faster than PVC. This would make sense since this is a low-end product and would be bought up faster."

Russ Peters of Keysor-Century Corp., a manufacturer of several compounds for record pressing firms, said that "The record industry is at a point now where nobody is getting what they really need. At least two major firms are receiving

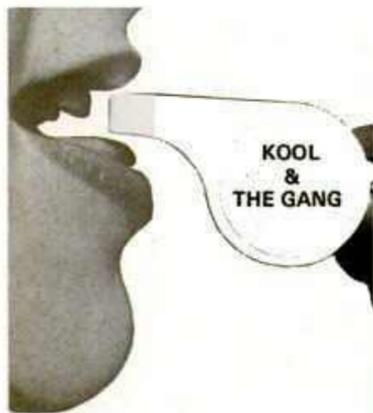
only 70 percent of what they are asking for and most other firms aren't doing much better."

Peters said he is receiving an average of three calls a day for supplies and most have to be turned down. Even the plastic pipe companies, who were using great deal of the material needed for albums and were a partial cause of the shortage, are not receiving what they need.

Another industry source said that Dow Chemical, which had placed many compound manufacturers on allocation several months ago and then removed them, has returned to an allocation policy.

The shortages stem from several sources. There is the balance between supply and demand for PVC reached a year ago, and there is also the increased demands of the plastic pipe industry for the compounds used in the manufacture of PVC as well as the huge growth of the record industry. There is also the problem that the industries producing the necessary materials for PVC have traditionally been low profit industries. Now, even though firms are willing to pay more for these chemicals, it can take from three to five years to conceive a plant and make it fully operative. The more important point, however, is that the worldwide energy crisis means these materials simply cannot be had, no matter what the price.

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Rock May Roll Again At Las Vegas Center

By LAURA DENI

LAS VEGAS—Rock may roll again at the Convention Center. The Convention Authority facilities committee recommended recently to award a Nov. 24 concert date to a Los Angeles rock promoter and single date to five other promoters at the beginning of next year.

The action stemmed from a request by controversial Las Vegas rock promoter Gary Naseef to stage one or more concerts at the Center during the remainder of the year.

The recommendation, approved by members Frank Scott, William Hofferred, C. R. Celand and Hal Morelli, must be approved by the full nine-member Authority before any guitars can be twanged in the Center's rotunda.

Attorney Don C. Tingey, representing Naseef and Gana Productions, made the request at a Sept. 4 Authority meeting. Tingey said Naseef had been awarded two dates in June of this year to produce concerts, the dates were invalidated by the Authority after a disturbance at the April 27 Deep Purple concert.

No concerts have been staged at the Center since that date and the Authority has been discussing rock concerts—yes or no—ever since. The six promoters present at the Tuesday meeting were given a chance at the Nov. 24 date when their names were placed in a box and drawn at random.

Two Selected

The first two selected, however, were promoters who had not been present at any of the previous discussions when the Authority was attempting to establish a concert policy and criteria of suitable promoters. The date was awarded to the joint venture of Skip Taylor Productions and Craig Clark, who stated they have staged concerts in

Carpenters' Gold

NEW YORK—The Carpenters have achieved gold status with an RIAA certification for the single "Yesterday Once More." Title is from the duo's gold LP, "Now & Then."

Los Angeles and San Diego. Their representative, in fact, claimed, "We only became involved in this thing Friday."

Put-Up Productions

The second name out of the hat was Put-Up Productions, which prompted the disastrous Deep Purple concert with Naseef. No one has heard from Put-Up Productions since that fiasco, said Authority staff members.

Naseef, who called for the meeting, was drawn second to last. Concert Express was third, Pearl Productions fourth and United Booking Associates sixth. Tingey objected to the procedure because "you're putting people in business who have never been in this town," to which chairman Scott replied, "We're trying to be fair."

Tingey further claimed that the proceedings were opened up to anyone who wanted to walk in the room and "I may as well have put my name in the hat, too."

If Skip Taylor Productions does not meet with the financial criteria established to promote the concert on Nov. 24, the date will be vacated, the committee recommended. The specific dates for the other five promoters were not determined but members felt they would be in January and February.

After all six concerts have been staged, the Authority will evaluate the promoters' performances and evaluate their own position to proceed or eliminate the concerts, or to award an exclusivity to a single promoter. Besides the Nov. 24 date, the only other concert to be staged will be by the Consolidated Students of UNLV on Nov. 9. The non-profit student organization was given the date on Aug. 9.

Of all the promoters present, Mike Tell of Pearl Productions was the only one who wanted the committee to delay any action on the matter. Tell said District Attorney Roy Woffler requested the delay until an investigation is completed into an alleged bribe offer made by Tell to an Authority member to stage concerts at the Center.

Talent

3rd Annual Las Vegas Awards Set

LAS VEGAS—The third annual Las Vegas Entertainment Awards, honoring the top individual entertainers and production shows to appear in Las Vegas during the past year, will be held Oct. 26 in the new Superstar Theater at the Tropicana Hotel.

The special afternoon ceremonies will be hosted by Sammy Davis Jr., recipient of the Male Star of the Year award in both 1971 and 1972. Davis has been a strong supporter of the awards since their inception.

The awards are co-produced by Breck Wall and Joe Peterson.

Ballots covering over 800 nominations in 12 categories will be in the mails by the middle of this month to some 1,000 entertainers, critics and resort industry executives. The initial mailing will be followed with a second ballot, containing the names of the six finalists in each category. All results will be tabulated by the law firm of Goodman and Snyder, with the results kept secret until announced onstage during the awards ceremonies.

The categories include Production Show of the Year; Revue of the Year; Production Number of the Year; Male Star of the Year; Female Star of the Year; Musical Variety Act of the Year; Production Act of the Year; Lounge Star of the Year; Lounge Act of the Year; and Orchestra of the Year. Four additional categories will be named at a later date.

Signings

Jerry Jeff Walker has entered into an exclusive booking agreement with Athena Enterprises. ... Roulette Records has signed a longterm production agreement with Exuma Productions. The first artist to be produced under the agreement is singer Priscilla Rollins. ... Gloria Lynn signed to Paul Winley Records. An album is expected later this year. ... British rock group Sweetwater has been signed to Evolution Records. A single and album are set for November release. ... JMI Records' Don Williams has signed for personal appearance representation with the Bob Neal-William Morris Agency in Nashville.

Rev. Maceo Woods and the Christian Tabernacle Concert Choir have signed an exclusive recording and producing contract with Gospel Truth Records in Memphis. ... J.R. Riggs has signed with Sweet Fortune Records. "Our Love" is the first single on the Famous-distributed label. ... Rodney Allen Rippy has signed with Bell Records. The four-year old's first single is "Make Life a Little Easier." ... Ujima, a seven man progressive r&b band has been signed to Epic Records. "Hip to Your Ways" is the group's first single. An album will follow shortly.

Columbia Masterworks has signed violinist Jaime Laredo and pianist Ruth Laredo to an exclusive recording contract. Laredo's initial recording plans include the Bach Violin Sonatas, which he will perform with Glenn Gould. Mrs. Laredo is planning on recording the complete music of at least one other 20th-Century composer. ... Two groups, Rainy Days and J.D. Mann, have signed with Sunburst Records. J.D. Mann will be produced by Richard Landis and Charlie Calello.

Studio Track

By SAM SUTHERLAND

A recent Billboard survey of remote recording operations offered comments and projects handled by a number of major remote outlets, but that story did have its gaps.

One younger West Coast remote operation, first reported in this column a while back, is Haji Sound Recording, the outfit headed by veteran engineers Alex Kazanegras and John Fiore. Haji's Steve Rosenthal was enthusiastic about remote opportunities on the current recording scene, and added to the many comments Billboard received about the growth of this field by stressing the potential for remote operations to offer a valuable alternative to normal studio facilities.

Recent activity for Haji included Johnny Nash's stint at the Troubadour in L.A.; a new band on Columbia. Daddy Warbucks, slated to begin production on a remote "studio" LP; Fiore's mixing chores for Percy Faith with Ted Glasser; sessions with Columbia's Fresh Air, rehearsing in Haji's permanent studio, prior to completion of production arrangements that have brought Terry Melcher into the producer's chair; Alex Kazanegras working with Jim Messina; and a series of jingles for KTTV-TV, Metro media affiliate, handled by Candide Productions, along with remote concert recording for radio syndication.

* * *

Yet another L.A. remote workout is reported for the Record Plant van.

which caught Alice Cooper and Vikki Carr (not together, so relax) during their shows. And Tom Flye engineered live dates with Sly Stone and Todd Rundgren, working on his transcontinental single begun in New York's Central Park with the Bearsville Records van (formerly the Location Recorders unit).

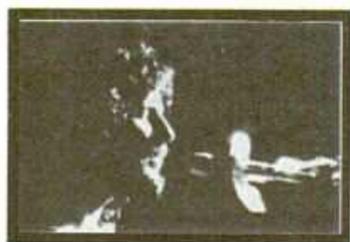
Next in line is Joe Walsh at the new Roxy Theatre, for ABC/Dunhill, and Rod Stewart and Faces during their coast performances.

Meanwhile, in Record Plant's L.A. studio, Shelter Records has brought in several projects. Mainman Leon Russell is producing Mary McCreary and the O'Neill Bros., with Bob Margouleff and Malcolm Cecil engineering. ... Buddy Jones is producing the Gap, also for Shelter. ... Bell's Partridge Family is in with Wes Farrell, working with engineer Bob Kovacs.

In Sausalito, the Record Plant there continues its active young life with the completion of the new Grateful Dead album, copies of which are just now seeping into privileged consciousness. ... Buddy Miles is still working on his next Columbia outing, with Norm Kurban producing and Mike Stone engineering. ... Johnny Sandlin has just wrapped up Greg Allman's long awaited solo LP for Capricorn. ... Engineer Jack Adams is apparently in the producer's slot for Bette Davis, new artist on Just Sunshine.



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| 4 Melanie | B Rod Stewart |
| 5 Stevie Wonder | C Elton John |
| 6 Sly Stone | D Alice Cooper |
| 7 Tina Turner | E Mick Jagger |
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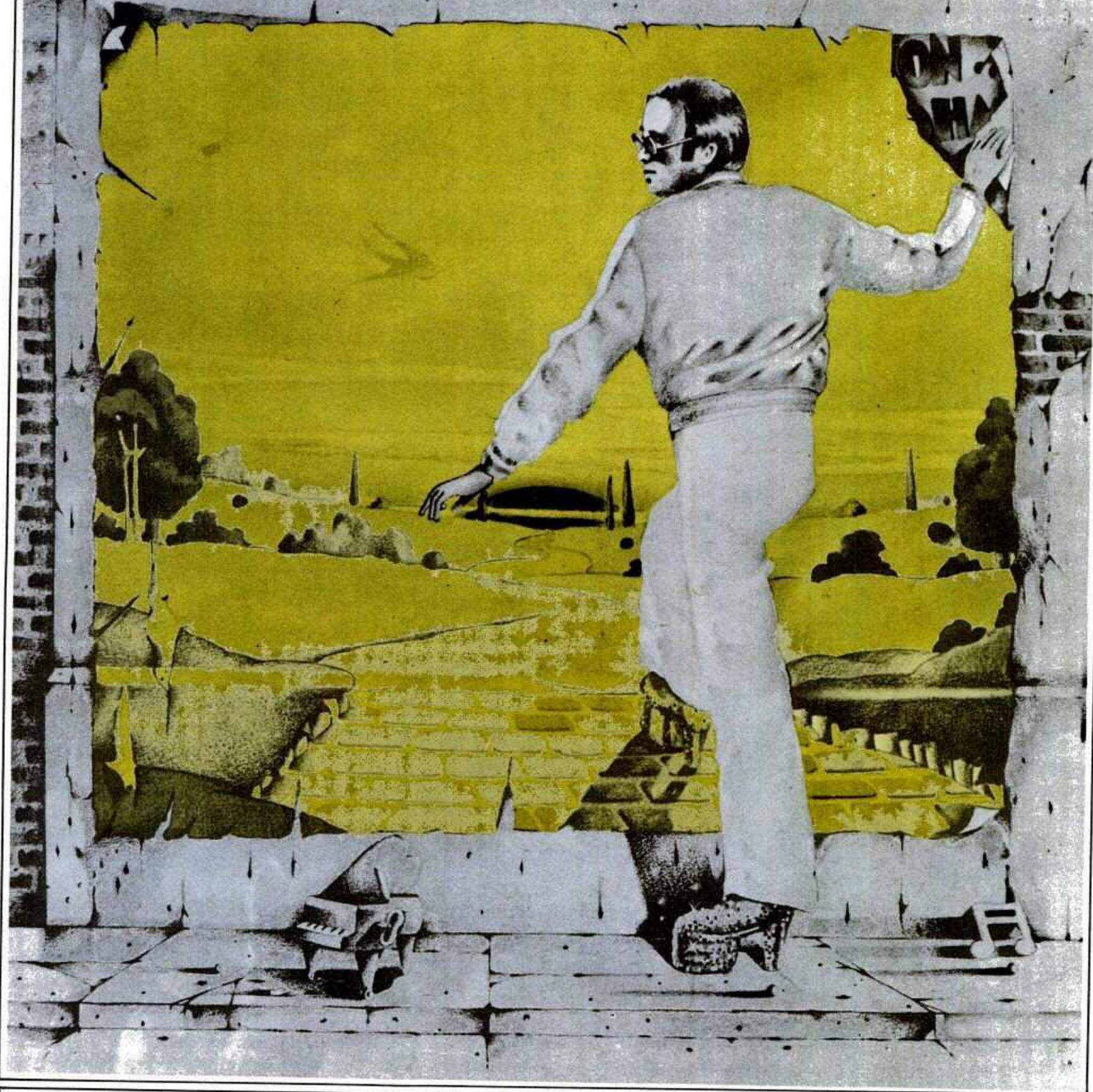
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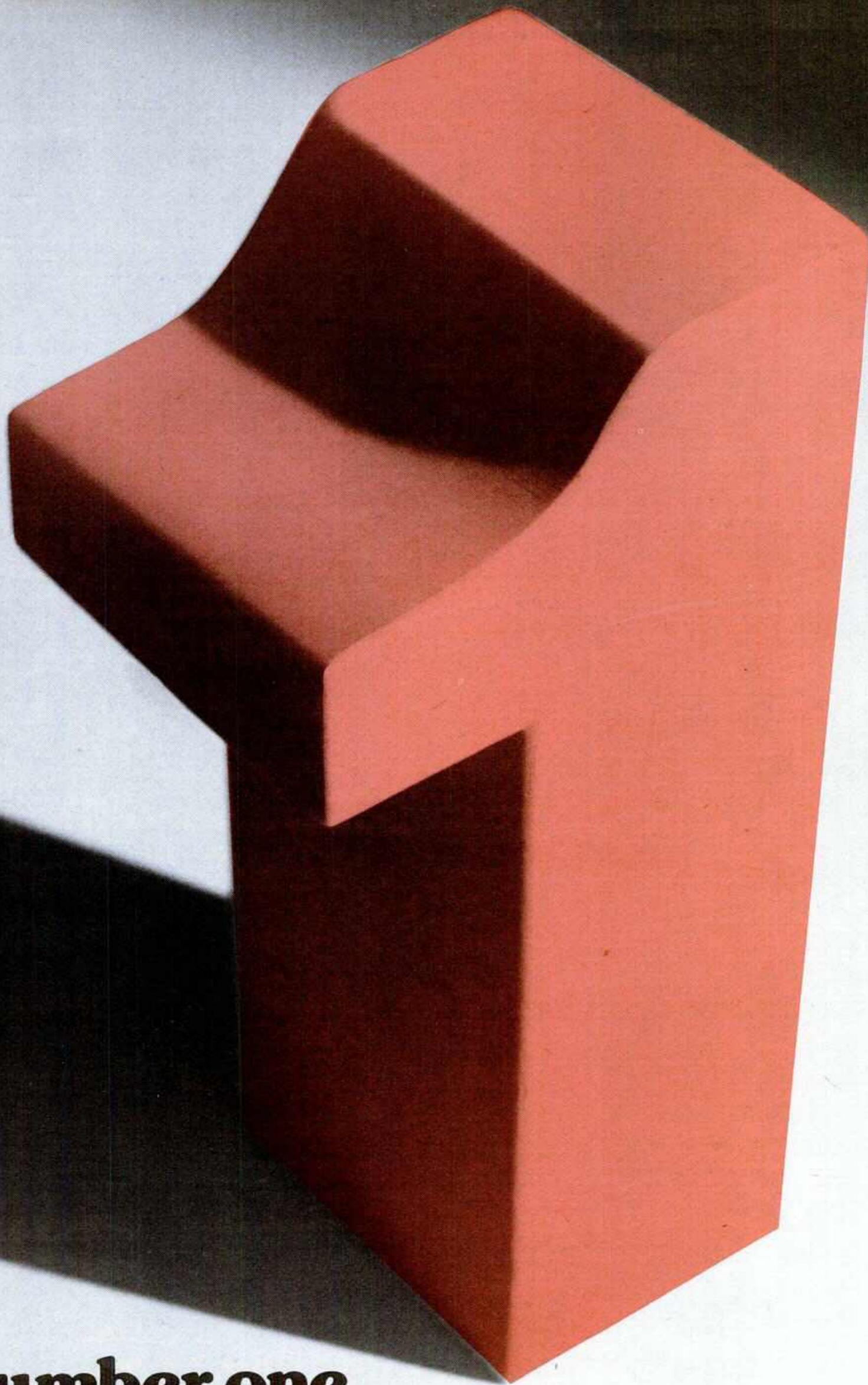
MANUFACTURER	NUMBER OF MONITORS USED IN U.S. STUDIOS
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JBL	256
EV	77
KLH	35
AR	29
Tannoy	28

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

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Who/Where/When

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

FRANKLYN AJAYE (A&M): Cellar Door, Washington, D.C., Oct. 15-20.
LUTHER ALLISON (Motown): Rock & Roll Farm, Wayne, Mich., Oct. 2; Hanna's, Milwaukee, Wisc. (5-6).
ERIC ANDERSEN (Columbia): National Art Center, Ottawa, Canada, Oct. 6; Max's Kansas City, N.Y. (17-22).
BILL ANDERSON SHOW (Decca): DJ Convention, Nashville, Oct. 17-20.
AZTECA (Columbia): Auditorium, Stockton, Calif., Oct. 6; Civic Auditorium, San Jose, Calif. (7).
TONY BENNETT (MGM): Hilton Hotel, Las Vegas, Oct. 18-31.
BIRTHA (ABC): Fort Carson, Colorado Springs, Colo., Oct. 15.
MICHAEL BLOOMFIELD (Columbia): Cow Palace, San Francisco, Oct. 6.
BLUE OYSTER CULT (Columbia): Palace Theatre, Dayton, Ohio, Oct. 13; Massey Hall, Toronto, Canada (14).
JAMES BROWN (Polydor): Princess Auditorium, Joliet, Ill., Oct. 5; Outdoor Auditorium, Decatur, Ill. (11); Don D/I W., Pt. Arthur, Texas, (10); Para Auditorium, Abilene, Texas, (12); Strand Auditorium, Jonesboro, Ark. (13).
JIM ED BROWN (RCA): Memphis, Tenn., Oct. 14.
MARTI BROWN (Columbia): Lake Norman Music Hall, Terrell, N.C., Oct. 13.
ANITA BRYANT (Word/Myrrh): Boca Raton Hotel, Boca Raton, Fla., Oct. 15.
LOS CALCHAKIS (Polydor): Montreal, Canada, Oct. 13-14; Riviere Du Loup, Canada (15); Edmonston, Canada (16); Carleton, Canada, (17); Moncton, Canada (18).
CARPENTERS (A&M): Exposition Bldg., Portland, Maine, Oct. 17; Municipal Auditorium, Bangor, Maine (18); Civic Center, Springfield, Mass. (19).
VIKKI CARR (Columbia): Holiday Inn, Memphis, Tenn. Oct. 18.
CARTER FAMILY (Columbia): Coliseum, Spokane, Wash., Oct. 4; Jubilee Auditorium, Calgary Alberta, Canada (7); Queen Elizabeth Auditorium, Vancouver, (8); Arena B.C. Canada (9).

JOHNNY CARVER (ABC): Civic Auditorium, Grand Rapids, Mich., Oct. 13; Civic Center, Lansing, Mich. (14); DJ Convention, Nashville, Tenn. (17-21).
JOHNNY CASH (Columbia): Gospel Road Premier, Seattle, Wash. Oct. 2; Coliseum, Spokane, Wash. (4); Jubilee Auditorium, Calgary, Alberta (7); Queen Elizabeth Auditorium, Vancouver, B.C. (8); Arena, Victoria, B.C., (9).
RAY CHARLES (ABC): London, Oct. 13-14; Paris (15); Brussels (16); Luxembourg, (18); Saarbrücken (19).
JERRY CLOWER (MCA): DJ Convention, Nashville, Tenn. Oct. 17-20.
COLEEN & JOHN (United Artist): Townhouse, Bismarck, N.D., Oct. 1-27.
COMPTON BROTHERS (Dot): Lebanon, Pa., Oct. 8-13; Tampa, Fla., (15-21).
RITA COOLIDGE (A&M): Municipal Auditorium, Lubbock, Texas, Oct. 18; Ektor County Coliseum, Odessa, Texas (19).
COUNTRY GENTLEMEN (Vanguard): Arni's, Lafayette, Ind., Oct. 1-13; Grand Ole Opry, Nashville, (17).
ANDRAE CROUCH & THE DISCIPLES (Light): Christ Memorial Church of God in Christ, San Fernando, Calif., Oct. 14; First Assembly, Dallas, Texas (17).
CRUSADERS (Blue Thumb): Paramount Theatre, Seattle, Wash. Oct. 13.
CHARLIE DANIELS (Buddah): Southern Alabama State Fair, Montgomery, Ala., Oct. 18.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Interstate Fair, Pensacola, Fla., Oct. 15; Little Neck, Ark. (19).
MAC DAVIS (Columbia): Palm Beach, Fla., Oct. 1; Aberdeen, S.D. (3); Roberts Stadium, Evansville, Ind. (12); Indianapolis, Ind. (13).
JIMMY DICKENS & THE COUNTRY BOYS (Columbia): Buena Park, Calif., Oct. 13; Toronto, Ont. Canada (17-20).
WILLIE DIXON (Ovation): Jazz Workshop, Boston, Oct. 15-21.
ROY DRUSKY (Mercury): Jay, Fla., Oct. 13; Montgomery, Ala. (19).
EARTH, WIND & FIRE (Columbia): Pershing Auditorium, Lincoln, Nebr., Oct. 1; Assembly Center, Tulsa, Okla. (4); Memorial Auditorium, Dallas, Texas (5); Hofheinz Pavilion, Houston, Texas (6); Municipal Auditorium, New Orleans, La. (7); Cow Palace, San Francisco (9); San Diego, Calif. (10).
EL ROACHO (Columbia): Pipeline, Seattle, Wash., Oct. 4-6; Inferno, Portland, Oregon (8-9); Ice Palace, Las Vegas (12); Calif. Midwinter Fair, Civic Center, El Centro, (13).
BLAKE EMMONS (MCA): London, Ont. Canada, Oct. 17; Hamilton, Ont. (18).
FABULOUS RHINESTONES (Just Sunshine): Max's Kansas City, N.Y. Oct. 3-8.
FACES (Warner Bros.): Long Beach Arena, Long Beach, Calif. Oct. 14; Convention Center, Anaheim, Calif. (16); Paladium, Los Angeles (18).
MAYNARD FERGUSON (Columbia): Holiday Inn, West Peabody, Mass., Oct. 2; Ashland Country Club, Ashland, Ohio (6); Parma Sr. Auditorium, Parma, Ohio (7); Prom Center, St. Paul, Minn. (10).
FLYING CIRCUS (Capitol): Humpin' Hanna's, Milwaukee, Wisc., Oct. 14; Daily Planet Ballroom, Des Moines, Iowa (18-20).
DAVID FRYE (Buddah): Ithaca, N.Y., Oct. 13.
RORY GALLAGHER (Polydor): Arena, Long Beach, Calif., Oct. 14; Convention Center, Anaheim, Calif. (16); Paladium, Los Angeles (17).
CRYSTAL GAYLE (MCA): DJ Convention, Nashville, Oct. 17-20.

J. GEILS BAND (Atlantic): Auditorium Theatre, Chicago, Oct. 1; Heil Auditorium, St. Louis, Mo. (2); Cobo Hall, Detroit, Mich. (4); Convention Center, Louisville, Ky. (5).
JACK GREENE/JEANNIE SEELY (MCA): SE Livestock Pavilion, Ocala, Fla. Oct. 14; CMA Kraft Awards, Nashville (15); DJ Convention, Nashville (17-20).
JOEL GREY (Columbia): Fairmont, San Francisco, Oct. 4-14.
JOHN HARTFORD (Warner Bros.): Civic Auditorium, Atlanta, Ga., Oct. 19.
STAN HITCHCOCK (Caprice): DJ Convention, Nashville, Oct. 17-21.
NICK HOLMES (Just Sunshine): Grendal's Lair, Philadelphia, Oct. 16-21.
HOOKFOOT (A&M): Philadelphia, Oct. 13; Washington, D.C. (14); Pittsburgh, Pa. (15); Allentown, Pa. (17); Cleveland, Ohio (18); Detroit (19).
STONEWALL JACKSON & THE MINUTE MEN (Columbia): Camp Le Juene, N.C., Oct. 13; Salisbury, Md. (14).
SONNY JAMES (Columbia): Miami, Fla., Oct. 4; Jacksonville, Fla., (5); Tampa, Fla., (6); West Palm Beach (7).
WAYLON JENNINGS (RCA): Columbia, Mo., Oct. 13.
ELTON JOHN (MCA): Hampton Coliseum, Oct. 14; Auburn Memorial Coliseum (18).
ELVIN JONES (Blue Note): Hartford Jazz Society, Oct. 14.
GRANDPA JONES (Dot): Waupun, Wisc., Oct. 13.
SAMMY KAYE (Dale): Washington Hilton, Washington, D.C., Oct. 14.
EDDIE KENDRICKS (Motown): Muscarnival, Cleveland, Ohio, Sept. 30.
STAN KENTON (Phase 4 Stereo): Thompson Memorial Auditorium, Jamestown, N.D., Oct. 17; City Auditorium, Pierre, S.D. (19).
JUDY KESTER (Dot): Austin, Texas, Oct. 1; Firm, Nashville, (2-4); Cayce, N.C. (15).
KING CRIMSON (Atlantic): Morris Civic Center, South Bend, Ind., Sept. 30; Ice Arena, Kalamazoo, Mich., Oct. 1; Houston Music Hall, Houston, Texas (4); Municipal Auditorium, San Antonio (5); Texas Hall, Arlington, (6); War Memorial Auditorium, Kansas City, Mo. (7); Winterland, San Francisco (12-13); Santa Monica Civic, Los Angeles (15).
ROBERT KLEIN (Buddah): Shady Grove, Washington, D.C., Oct. 19-21.
LOOKING GLASS (Epic): Liberty Bell Lounge, Oct. 4; Night Gallery, Warren, Ohio (6); Barney Googles, N.Y. (10); Sterling, Ill. (19).
JON LUCIEN (RCA): Warner Theatre, Washington, D.C., Oct. 5-11.
BOB LUMAN & THE STONES RIVER BAND (Epic): San Antonio, Texas, Oct. 13; Montgomery, Ala. (15-17); East Gadsden, Ala. (18).
BARBARA MANDRELL (Columbia): Miami, Fla., Oct. 4; Jacksonville, Fla. (5); Tampa (6); West Palm Beach (7).
MANHATTENS (Columbia): Uptown Theatre, Philadelphia, Oct. 5-6; Terrace Ballroom, Newark, N.J. (7); St. Croix, Virgin Islands (12-14); Sugar Shack, Boston (15-21).
BARRY MANILOW (Bell): Masonic Temple, Detroit, Oct. 18-20.
HERBIE MANN (Atlantic): Ottawa, Ont., Canada, Oct. 3; Cellar Door, Washington, D.C. (5); Framingham, Mass. (7-8).
DAVE MASON (Blue Thumb): Cleveland, Ohio, Oct. 13.
JOHNNY MATHIS (Columbia): Brazil, South America, Oct. 5-25.
MIREILLE MATHIEU (Polydor): Capitol Theatre, Montreal, Oct. 18-22.
JOHN MAYALL (Polydor): Julius Sanderson Theatre, Springfield, Mass., Oct. 14; Capitol Theatre, Montreal (17).
MAUREEN McGOVERN (20th Century): Golden Hall, San Diego, Cal., Oct. 13; Music Center, Los Angeles (14).
DON McLEAN (United Artist): Colston Hall, Bristol, England, Oct. 13; Royal Albert Hall, London (15); Wintergardens, Bournemouth, England (16).
BETTE MIDLER (Atlantic): Masonic Temple, Detroit, Oct. 18-20.
ROGER MILLER (Columbia): Sahara Tahoe, Lake Tahoe, Calif., Oct. 5-7; CMA Week, Nashville (16-20).
STEVE MILLER BAND (Capitol): Celebrity Theatre, Phoenix, Ariz., Oct. 16; Moody Coliseum, Dallas, Texas (19).
LIZA MINNELLI (Columbia): Bay Front Arena, St. Petersburg, Fla., Sept. 30; Veterans Memorial Coliseum, New Haven, Conn., Oct. 5; Civic Center, Providence, R.I. (6); Music Hall, Boston (7); Coliseum Exposition Center, Phoenix, Ariz. (11); Moody Coliseum, Dallas, Texas (12); Arena, Oklahoma City (14); London, England (17-19).
THE MIRACLES (Motown): Mark IV,

Washington, D.C., Oct. 2-7; Newport Resort Motel, Miami (9-15).
MOTT THE HOOPLE (Columbia): Massey Hall, Toronto, Oct. 14; Auditorium Theatre, Rochester, N.Y. (16); Kleinhans Music Hall, Buffalo, N.Y. (17); Syria Mosque, Pittsburgh, Pa. (18).
ANNE MURRAY (Capitol): Six Flags Over Mid America, St. Louis, Sept. 30; Fairbanks, Alaska, Oct. 5; Anchorage, Alaska (6); Flint, Mich. (14).
RICHARD RADER'S ROCK & ROLL REVIVAL: Jai Alai, Miami, Oct. 13.
NAZARETH (A&M): Palladium, Los Angeles, Sept. 30; Century II Convention Center, Wichita, Kansas, Oct. 2; Frontier Pavilion, Cheyenne, Wyo., (3); Knights of Columbus, Rapid City, S.D. (4); Coliseum, Jacksonville, Fla. (6); Agora, Cleveland, Ohio (8); Agora, Toledo, Ohio (9); Agora, Columbus, Ohio (10); Draft House, Akron, Ohio (11); Aragon Theatre, Chicago (12).
PETER NERO (Columbia): Irem Temple, Wilkesbarre, Pa., Oct. 1; Arcadie Theatre, St. Charles, Ill. (7); Community Concert, Elyria, Ohio (13); Community Concert, Kingsport, Tenn. (15); Community Concert, Salisbury, Md. (17).
NEW RIDERS OF THE PURPLE SAGE (Columbia): Capitol Theatre, Passaic, N.J., Oct. 13; Township Auditorium, Columbia, S.C. (19).
NEW YORK DOLLS (Mercury): Washington, D.C., Oct. 13.
NITTY GRITTY DIRT BAND (United Artist): Greenville, Pa., Oct. 13.
OREGON (Vanguard): The Last Resort, Athens, Ga., Oct. 2-4; The Twelfth Gate, Atlanta, Ga. (5-6).
GILBERT O'SULLIVAN (London): Golden Hall, San Diego, Calif., Oct. 13; Music Center, Los Angeles (14); The Arena, Seattle, Wash. (15).
TOMMY OVERSTREET (Dot): Bryan, Texas, Oct. 13; Silver City, N.M. (15); Albuquerque (16); El Paso, Texas (17); Ft. Hood, Texas (19).
PAINTER (Elektra): The Wigwam, Hoquim, Wash., Oct. 3-5-6.
BILLY PRESTON (A&M): Ahoie Hall, Rotterdam, Holland, Oct. 13; Antwerp Sportsplein, Antwerp, Holland (15); Forestnatole, Brussels, Belgium, (17).
RAY PRICE (Columbia): Coliseum, Jackson, Tenn., Oct. 6.
JOHN PRINE (Atlantic): Troubadour, Los Angeles, Oct. 16-21.
RED BUDDHA (Island): Hanna Theatre, Cleveland, Ohio, Oct. 15-20.
HELEN REDDY (Capitol): Kul Opera House, St. Louis, Mo., Oct. 13; Auditorium, Minneapolis, Minn. (14); Jacob Brown Auditorium, Brownsville, Texas (16); Tulsa, Okla. (18); Shady Grove Music Fair, Washington, D.C. (19-21).
JEANNIE C. RILEY (MGM): Capitol Theatre, Milton, Pa., Oct. 14; The Open Air Theatre, Pensacola, Fla. (17).
PAT ROBERTS (Dot): Chicago, Oct. 1; Indianapolis, Ind. (2); Cincinnati, Ohio (3); Kansas City, Mo. (4); Seattle, Wash. (6); Longview, Wash. (11); Billings, Mont. (12-13); Nashville, Convention (14-20).
JAMEY RYAN (Atlantic): DJ Convention, Nashville, Oct. 17-21.
TOMMY SCOTT/TIM McCOY COUNTRY SHOW (Request): Hastings, Neb. Sept. 30; York, Nebr., Oct. 1; Concordia, Kansas (2); Manhattan, Kansas (3); Junction City, Kansas (4); Salina, Kansas (5); Newton, Kansas (6); Wichita, Kansas (7); Ponca City, Okla. (8); Miami, Okla. (9); Ft. Scott, Kansas (10); Carthage, Mo. (11); Neosho, Mo. (12); Springfield, Mo. (13); Harrison, Ark. (14); Russellville, Ark. (15); Morrilton, Ark. (16); Seacy, Ark. (17); Wynne, Ark. (18).
JEAN SHEPARD (United Artist): Country Lounge, Sudlersville, Md., Oct. 3.
HORACE SILVER (Blue Note): Smithsonian Institute, Washington, D.C., Oct. 15-21.
CARL SMITH (Columbia): Fireman's Ball County Coliseum, El Paso, Texas, Oct. 13; Pensacola, Fla. (16).
SAMMI SMITH (Mega): Mid-South Coliseum, Memphis, Tenn., Oct. 19.
SONNY & CHER (MCA): Sahara Hotel, Las Vegas, Oct. 16-23.
SONS OF CHAMPLIN (Columbia): Ebbets Field, Denver, Colo., Oct. 1; Civic Auditorium, Colorado Springs, Colo. (2); Music Hall, Omaha, Nebr. (5); City Auditorium, St. Joseph, Mo. (6); Daily Planet, Des Moines, Iowa (8-9).
SOPWITH CAMEL (Warner Bros.): Bitter End, N.Y., Sept. 26-Oct. 1; Bijou Cafe, Philadelphia, Oct. 10-13; Boston, (15-21).
ROD STEWART (Mercury): Arena, Long Beach, Calif., Oct. 14; Convention Center, Anaheim, Calif. (16); Paladium, Los Angeles (18).
STORIES (Kama Sutra): Fitchburg

Theatre, Fitchburg, Mass., Oct. 5; Farleigh Dickinson, Madison, N.J. (7); Municipal Auditorium, Bangor, Maine (11); Capitol Theatre, New London, Conn., (13-14).
SUTHERLAND BROS. & QUIVER (Island): Hampton Roads Coliseum, Hampton, Va., Oct. 14; Memorial Coliseum, Auburn, Ala. (18).
TAJ MAHAL (Columbia): Boarding House, San Francisco, Oct. 2-7; Troubadour, Los Angeles (9-14); Ebbets Field, Denver, Colo. (16-21).
SONNY TERRY & BROWNIE McGHEE (A&M): Walrus, Seattle, Wash., Oct. 16-21.
HANK THOMPSON (Dot): Niagara Falls, N.Y., Oct. 17-18; Trenton, N.J. (19).
MEL TILLIS (MGM): Oklahoma City, Oct. 5; Stamford, Texas (6); Toronto, Canada (12); Providence, R.I. (13); Hartford, Conn. (14); Goliard, Texas (15-19).
Z. Z. TOP (London): Memorial Auditorium, Jacksonville, Fla., Oct. 6; Aragon Ballroom, Chicago (12); Memorial Auditorium, Kansas City, Kansas (13).
TANYA TUCKER (Columbia): New Braunfels, Texas, Sept. 30; Bloomingdale, N.J., Oct. 4; Rochester, N.Y. (5); Fair, Fresno, Calif. (6-8); Columbus, Ga. (12); Louisville, Ky. (13); Akron, Ohio (14); DJ Convention, Nashville (15-20).
TWO GENERATIONS OF BRUBECK (Atlantic): Decorah, Iowa, Oct. 6; Wilmington, Del. (13); Rochester, N.Y. (14); Burlington, Vermont (15); Elkhart, Ind. (17).
UPRISING (Rainbow): Selfridge Air Force Base, Mich., Oct. 13.
VONDA VAN DYKE (Myrrh): Caribe Hilton, San Juan, Puerto Rico, Sept. 21-Oct. 4.
PORTER WAGONER (RCA): Grand Ole Opry, Nashville, Oct. 13; CMA Kraft Awards, Nashville (15).
BILLY WALKER (MGM): DJ Convention, Nashville, Oct. 17-20.
JERRY WALLACE (Decca): Auditorium, Worcester, Mass., Oct. 13; Auditorium, N.Y., Oct. 14.
JOE WALSH (ABC): West Palm Beach Auditorium, W. Palm Beach, Oct. 13; Academy of Music, N.Y. (19).
KITTY WELLS/JOHNNY WRIGHT FAMILY SHOW (MCA): Racine, Wisc., Oct. 13; Detroit, Mich. (14).
ROBERT CHUBBY WISE (Stoneway): Bluegrass, Stevensville, Oct. 13; Stardust Club, Odessa, Texas (18); Blue-stian Ballroom, Carpos Cove (19).
MAC WISEMAN (RCA): Bluegrass Memorial Park, Bluegrass Festival, Lawley, Fla., Oct. 6-7; Stephenville, Texas (13).
WORLD'S GREATEST JAZZBAND (World Jazz): Fine Arts Auditorium, Silver City, N.M., Oct. 1; Civic Hall, Altus, Okla. (6); McMahan Hall, Lawton, Okla. (7); Civic Center, Bartlesville, Okla. (8); Austin Municipal Auditorium, Austin, Texas (10); McKay Auditorium, Tampa, Fla. (16); Aycock Auditorium, Greensboro, N.C. (18).
STOMU YAMASHITA (Capitol): Hanna Theatre, Cleveland, Ohio, Oct. (15-20).
YES (Atlantic): Civic Center, Baltimore, Md., Oct. 13; Civic Center, Charleston, N.C. (14); Civic Center, Hershey, Pa., (15); Cobo Hall, Detroit (16-17); Maple Leaf Gardens, Toronto, Ont., Canada (18); Memorial Auditorium, Buffalo, N.Y. (19).

Theater Names Howard Stein

NEW YORK—Howard Stein has been named producer for the new Westchester Premier Theatre slated for opening in the fall of 1974. Tony Cabot, executive vice president of theatrical operations for the venue, announced the appointment, which give Stein responsibilities for buying all entertainment for the 3,500-seat facility.

Stein will also handle all pre-production activities in connection with the presentations there.

Stein, president of Howard Stein Enterprises, Inc., will continue as an independent concert producer here, and will continue his production activities in Chicago, Miami, Atlanta and Minneapolis.

The new theater will offer musical and dramatic events, symphony and ballet, along with pop, rock and r&b concerts.

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Jim Croce will be missed
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throughout the world.



Joel Whitburn's Record Research Report

It's amazing how a span of ten years can make such a difference in our style of popular music and the artists represented on the charts.

Going back to the September 16, 1943 pop chart, Bing Crosby had the #1 record—"Sunday, Monday or Always." Although the charts then were largely dominated by the big bands—Tommy Dorsey, Glen Miller, Harry James, etc., the big band sound was beginning to wane and by 1945 male and female vocalists would dominate the charts.

On the September 12, 1953 pop chart, the #1 record was "Vaya Con Dios" by Les Paul & Mary Ford. No artist from the 9/16/43 chart was represented on this chart. One artist, however, would make an appearance 20 years later—Jean Shepard ('53—"A Dear John Letter" / '73—"Slippin' Away"). At this time the music world was on the verge of entering into its biggest happening: the rock explosion in 1955.

On the September 14, 1963 Hot 100 chart, The Beatles had the #1 record—"My Boyfriend's Back." No artist from the 9/12/53 chart was represented on this chart. The Beatles invasion was right around the corner and ready to completely change the music scene early in 1964.

On the September 15, 1973 Hot 100 chart, only two artists are represented from the 9/14/63 chart: The Miracles and Stevie Wonder. In fact only five other artists from the 1963 chart would make any of the Hot 100 charts so far in 1973: Ray Charles, Wilson Pickett, Bobby Darin, Rick Nelson and The O'Jays. Who then would have thought such chart dominating artists as The Beach Boys, The Four Seasons, Sam Cooke and Peter, Paul & Mary would ever stop producing chart busting hits.

And so we look to the September 16, 1983 chart—ten years hence—Will we look back and see that we were on the verge of another great music happening? Will The Carpenters, Elton John, The Osmonds and others still be top chart artists? Only time will tell.

Trivia Question #7

Which U.S. city is mentioned the most times in song titles to make the Hot 100 charts from 1955 to present?

(Answer: New Orleans)

Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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Talent in Action

BUFFY SAINTE-MARIE

Academy of Music, Philadelphia, Pa.

Look out Tina Turner. Move over Grace Slick. Buffy Sainte-Marie is back in town—she of Cree heritage, folk songs and tremulous warble. Having explored the terrain of both folk and lately country music, the singing songwriter is now an out and out rock 'n' roller. And she's a pretty good one too. Her Indian moccasins have been traded in for a pair of platform shoes, green glitter nail polish and a revealing mini-outfit. A stable of strings and horns, two attractive back-up singers and a pounding Nashville rhythm section under the baton of her producer and bass player, Norbert Putnam, complete her traveling entourage.

Miss Sainte-Marie, with nine albums out on Vanguard, writes sharp and tight for her new medium. Songs like "Moonshot" reflect contemporary thoughts within the framework of a striking melody line. Other up-tempo songs, "Sweet Little Vera" for instance, are pure funk and instantly appealing. Her performance is as varied as her unique vocal style. To fit the demands of a song, she can coo like a Peggy Lee or cry out a la Ono.

It was a diverse program, obviously programmed with careful attention. Between-song patter was simple and self-effacing. Two encores consisted of "Until It's Time for You to Go," her most covered tune, and an ode to her Nashville roots, "I'm Gonna Be a Country Girl Again." PHIL GELORMINE

ERIC WEISSBERG AND DELIVERANCE ALEX HARVEY

Troubadour, Los Angeles

Eric Weissberg is probably best known as the man who recorded "Dueling Banjos," while Alex Harvey is thought of by most as the writer of "Delta Dawn," "Reuben James" and many other hits. Yet each proved during their recent stay here to be fine singers and musicians with a broad spectrum of appeal.

Weissberg showed most of his versatility as a musician playing banjo, steel guitar and fiddle with equal skill and covering material from bluegrass to country. He is a competent singer and also possesses three fine singers in his band, including "Dueling Banjos" partner Steve Mandel. Charlie Brown was also a standout on lead guitar and vocals, as the group ran through a series of songs from the traditional "Salty Dog" to Merle Haggard's "Workin' Man Blues."

Alex Harvey proved himself as fine a stage personality as he is a writer, striking up an immediate rapport with the audience through his down home chatter and his brief but interesting explanations of his songs. "Delta Dawn" and "Reuben James" were the most familiar tunes, but new material such as "Ain't Had No Good Times," a kind of wino's lament, also registered well. Harvey's songs deal primarily with people he has known, many of them residents of the small town he grew up in, and knowledge of this makes his music all the more interesting. BOB KIRSCH

MORGANA KING

Alice Tully Hall, New York

If Morgana King's concert performance here is to be an indication of things to come—watch out! The lady can still put it all together and more.

One has to use the word "still" because Miss King is best remembered for her haunting vocal styling in the mid-60's—a time when she commanded a select but strong following.

But the 60's are past, as is Miss King's hiatus from performing, and judging from the audience's reaction to her "New Beginnings" concert the time is right. She is a singer of the 70's.

Recording now for Paramount Records, Miss King showcased a number of selections from her recently released LP—aptly called "New Beginnings"—and filled the hall with her solidly fresh approach to both new and old material.

"You Are The Sunshine Of My Life" kicked the evening off—followed by selections such as "Jennifer Had," "A Song For You," "Like A Seed," "We're Trying," and "As Long As He Will Stay"—and throughout the concert it was more than evident that Miss King's voice can generate more than her share of sunshine. Credit her crystalline weaving of notes into a musical pattern which seems to simultaneously float and remain anchored.

Miss King did take a number or two to warm her voice, but when the juices were flowing it did turn into a night well worth spending. JIM MELANSON

Talent

Creative Trends

Ex-Rockers Home In 'Country'

By BOB KIRSCH

LOS ANGELES—When Conway Twitty recorded his first country LP for Decca following several pop smashes, country star Faron Young wrote in the liner notes that Conway had "started in rock and then moved up to country."

To the average music listener, the above statement might appear to be in reverse. But if one examines the country charts of today closely, they reveal a number of top stars who began their careers in rock and then "moved up to country."

Many of the names found in the country charts have always been country and enjoyed their rock successes 10 or even 15 years ago through crossover of country material or rockabilly tunes. Others came from basically country stables which the public picked up as rock. This might be said of Sun Records, which started with Elvis Presley and Jerry Lee Lewis as their most notable rock successes but also included Charlie Rich, Roy Orbison, Carl Perkins, Johnny Cash and Dickey Lee on the roster.

Conway & Lewis

The two most obvious names to crop up in any discussion of rock stars becoming country fixtures are Conway Twitty and Jerry Lee Lewis.

Twitty first gained national prominence in 1958 when "It's Only Make Believe" hit the number one slot on the Hot 100. He followed with "The Story of My Love," "Danny Boy" and "Lonely Blue Boy," the latter two top 10 pop hits. But after 1962 he faded from the rock charts. In 1966, however, he resurfaced on the country charts with "Guess My Eyes Were Bigger than My Heart," which attained the number 18 spot. His first number one country single was "The Image of Me" in 1968 and he has enjoyed more than half a dozen number one country hits since then, the latest being "You've Never Been This Far Before," now nestled in the number two position. He has also had several number one successes with Loretta Lynn. And he's started to hit the pop charts again.

Jerry Lee Lewis emerged on the pop scene in 1957 with "Whole Lot of Shakin' Going On," which reached the third position. He followed with "Great Balls of Fire" and "Breathless," both top 10 records. But a marriage to his 13 year old cousin followed by bad publicity in the press and an unfortunate tour of England helped remove Lewis from the rock charts. In 1961 he had his last top 30 pop record.

There was a difference between Lewis and Twitty. Lewis' major rock hits were also country hits, with his first two reaching number one and the next two hitting the top 10. In 1969, he resurfaced as almost a pure country star, reaching number six on the charts with "Invitation to Your Party." He followed with more than a dozen top ten country singles, and his most recent effort, "Sometimes a Memory Ain't Enough," is a starred 59 in its second week on the country Hot 100. Lewis is also once again moving into the pop market, through a rock LP and more pop oriented tunes.

More Ex Rocker

Among the other singers who began in pop, Dickey Lee hit the Hot 100 in 1962 with "Patches," a top ten disk. He followed with two other top 20 singles, before fading in 1965. In 1971, however, he reappeared on the country charts and has enjoyed several top 10 tunes since then. Dorsey

Burnette was a major pop star, first as a part of brothers' Johnny Burnette Trio and on his own in 1960 with two top 50 records, "Tall Oak Tree" and "Hey Little One." Then he disappeared from the rock scene, only to reappear on the country charts within the past year. He is currently at 28 with "Darlin' (Don't Come Back)."

George Hamilton IV had a top 10 pop record in 1956 with "A Rose and a Baby Ruth" and was sporadically on the charts for the next seven years. But in 1960 he began a series of country chart successes that hasn't stopped yet. Bobby Bare has consistently been on the country charts since 1962, but as early as 1958 he had the number two pop disk in the nation with the "All American Boy," recorded under the name of Bill Parsons. Bare has continued to pop up on the rock charts with crossover material such as "Detroit City" and "500 Miles."

Freddy Weller, once part of Paul Revere and the Raiders has become a consistent country star, with current single "A Perfect Stranger" now

starred 17. Terry Stafford hit the rock charts in 1964 with "Suspicion," which reached number three in the nation. He had one other Hot 100 entry that same year and has only resurfaced within the past several months with a country cover of "Say, Has Anybody Seen My Sweet Gypsy Rose?" Narvel Felts last saw the Hot 100 in 1960 with "Honey Love" and is just now coming off a top 10 country hit, "Drift Away." Don Williams was lead singer of the Poza Seco Singers in the mid '60's and has had four consecutive singles on the Hot 100 country chart.

A number of these artists who began in rock and moved to country are now beginning to show on both charts, as well as MOR charts. The explanation is probably the growing crossover quality of music and the more universal appeal of many of the songs. But for many years, country has proved an effective showcase for some of the finest singers and songwriters in the nation whose brief exposure in the rock market previewed their talent to the music business.

The Rock Event

By NAT FREEDLAND

LOS ANGELES—Theatricality and visual elements in rock performances have been taking an extremely dominant role here this season. Entertainment values are apparently now accepted by contemporary audiences as not necessarily opposed to the "honest" musical presentation demanded today.

Increasingly, rock stars feel they have to put on a show of some sort, rather than just getting up there wearing old sweatshirts and playing their hits. The "show" may consist of fireworks, lighting coups and smoke bombs trademarked by Pink Floyd; bizarre charades of Alice Cooper such as the execution by guillotine featured in his last tour; the 20-minute avant-garde movie shown on a giant screen during Jethro Tull's tour.

True, many headliners still rely solely on the energy of their music or the flamboyance of their stage movements to hold audience attention. But during September, Los Angeles was treated to a wide variety of performances extending the standard rock concert format in several directions.

Elton John

Elton John, by now, is expected to provide an unusually flamboyant setting for his high-energy piano-vocal stylings at major arena appearances. He didn't disappoint his Hollywood Bowl turnout, which was emceed by none other than Linda Lovelace of "Deep Throat" fame.

Then four fake grand pianos were opened and a torrent of homing pigeons were released as Elton entered, wearing light-up spectacles that spelled out his name and a silver cowboy costume.

His playing this year did not have quite the demonic frenzy and passionate eagerness to please. Elton showed in his Forum concert here last year.

Instead, Elton displayed a more versatile musical mastery than ever before. In particular, some of his new songs with lyricist Bernie Taupin have a range of melody and feeling even stronger than their previous fine work.

"Goodbye Yellow Brick Road," the first single and title-song of his

new album now being shipped, may well be Elton's best record yet. It came across in concert as a haunting, multi-level masterpiece of a ballad.

As always, his virtuoso support trio maintained remarkably high energies behind an excruciatingly demanding program.

Bette Midler

Bette Midler, that one-woman festival of tackiness, was playing to her biggest total audience in a week-long stand at the Universal Studio Amphitheater.

On opening night Midler had no resistance as she got an ecstatic crowd to rise, clasp their hands above their heads and sway from side to side in time to her oldie rock finale, "Chapel of Love."

It probably would have been more difficult to hold them in their seats by the end of an evening displaying the "Divine Miss M" alternating her soaring, trumpeting vocals with uniquely catty remarks on a variety of sacred cows.

Her new interracial Harlettes vocal trio kept up through a "Boogie Woogie Bugle Boy" even faster than on the record. Musical director Barry Manilow, who has revealed himself as the best producer for Midler with his rerecordings of earlier cuts, had a full orchestra to work with instead of the usual rhythm section.

Procol Harum

Rock groups with large orchestras at the Hollywood Bowl have been appearing more frequently. Procol Harum made the U.S. debut of their repertoire backed by full symphony, here the 90-piece L.A. Philharmonic and 40-voice Roger Wagner Chorus.

Since winning their first gold record for a live album with Canada's Edmonton Symphony, they have performed with classical orchestras only in England and Germany.

Procol's pianist-composer-singer Gary Brooker has by now prepared 19 of the group's songs in fully symphonic arrangement, providing a complete evening program. For the Hollywood Bowl, only 9,000 seats were planned to be sold. But demand raised the seating to 12,000.

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Billy Taylor, Pointers, Bo Diddley Tops

By ELIOT TIEGEL

MONTEREY, Calif.—Big, brassy and basically bland are three descriptions best describing the 16th annual Monterey Jazz Festival.

The five concert-three day outdoor gala (Friday through Sunday, Sept. 21-23) at the 7,000 seat Fairgrounds, sold out three of the five shows (Friday and Saturday night and Saturday afternoon) for a boxoffice gross of \$160,285. That was \$9,715 down from last year.

And while there were the customary long rosters of artists on each bill, there was unfortunately a lack to extreme excitement or spark to most of the music. Festival meant having a social time more than it meant hearing music expressly written for this grand-daddy of all American jazz spectacles.

For this listener there were a number of really clever and outstanding performances which made Mon-



Capitol's Supersax re-creates Charlie Parker's music during an evening dedicated to his memory.

—Billboard photos by Bonnie Tiegel



CTI's Stanley Turrentine: beauty and soul.



New York pianist Billy Taylor: friendship making sounds.



Blue Note's Elvin Jones makes times.



Blue Thumb's Pointer Sisters are joined by Jon Hendricks for a scat singing "Cloudburst."



Bo Diddley: lots of rock and soul mixed into the blues.

terey come alive: pianist Billy Taylor in his Monterey debut working strongly during the Friday evening "Piano Playhouse"; the Pointer Sisters singing, dancing, vamping Friday evening; Bo Diddley roaring and socking home his sexy blues Saturday afternoon and Roland Hanna playing humorous and full throttled piano with the Thad Jones-Mel Lewis Band from New York closing night.

Festival director Jimmy Lyons had two special events which were supposed to be standout features, a night dedicated to Charlie Parker

(who would have been 53 this year) on Saturday and "Family Night" Sunday bringing together relatives of the musical world.

In both instances we heard nice music by many performers who have played Monterey before but nothing spectacular on both of these special bills. It wasn't that the music was badly played—that doesn't happen at Monterey—but just that it floated by and didn't stick in your mind.

Billy Taylor's marvelous two-handed, driving, inventive improvisation on "There'll Never Be An-

other You," a tune which hasn't received too much concentration during the 1970's, and his duet with Ellis Larkins on "My Romance" did stand out.

Taylor, long a fixture of the East Coast, made many friends as a result of his California appearance. His playing had just the right amount of infectious power and soul to hit the right nerve-endings.

They, along with Toshiko, who played two modal un-accompanied pieces with great concentration, and John Lewis, who played slow and carefully laid out semi-bluesy ballads, made up the "Piano Playhouse."

They were assisted by bassist Ray Brown and drummer Roy Burns who turned out to be the house rhythm section along with Lewis for other featured soloists.

The Pointer Sisters demonstrated what having a hit pop record can do: they were the closing act Friday after Buddy Rich. And that's a twist because it's been Rich who has brought down the house and closed the show here before.

Nevertheless, Bonnie, June, Anita and Ruth proved to be masters of their fate this night. The Blue Thumb act, working with its own tight trio, lived up to all the off-beat descriptions which preceded it here. Coming out one by one in their 1940's wardrobe, they proceeded to take off like a jet (a significant fact since there was a huge picture of an American Airlines plane behind them as a backdrop and tribute to their commercial participation in the festival.)

They are definitely jazz flavored, singing in the style of Lambert-Hendricks-Ross plus one. (Jon Hendricks made a surprise visit on-stage and scatted with the girls on "Cloudburst" to bring the past and present together in a cogent manner.)

They really socked home their vo-

cal power on "The Way I Feel You Know," and then made soul sound sexy with their single hit, "We Can Can." For additional fun they offered a modern blues "Wang Dang Doodle."

The Clare Fisher Quintet, with the leader playing his special Yamaha electric organ and Rich and his stalwarts of dynamics, played expertly to round out the evening.

Saturday's "Singin' the Blues" afternoon re-affirmed that the blues are a basic communication of the human spirit.

While the program featured some old and established names like 78-year-old Mance Lipscomb; pianist-vocalist Dave Alexander; Chicago guitarist-singer Jimmy Rogers, and Eddie (Cleanhead) Vinson on alto sax and vocals, the afternoon belonged to the big, broad, hulking frame of Bo Diddley (Ellas McDaniel.)

Bo, who thanked the audience for keeping him alive in show business for 18 years, took off like a combustion engine with "Willie and the Hand Jivers," his two drummers wailing away and his female guitar-

ist and bassist building a powerful heartbeat behind him. This was Bo's first appearance at Monterey and he proved a huge crowd pleaser with his solid music and his moving stage presence. He was a complete turn-on, a natural high in the afternoon, and as a result of the way he turned the audience into an extroverted swaying, dancing crowd.

With the exception of Vinson, all the other bluesmen were making their Monterey debuts.

Saturday evening was devoted to memory of Charlie Parker and not exclusively his music. Consequently, the evening was not a 100 percent Parker music spectacular although Supersax played its precise, controlled Parker choruses just like it had done at the recent Newport Jazz Festival West at the Hollywood Bowl. The five saxes (Jack Nimitz, Warne Marsh, Jay Migliori, Joe Lopes, Med Flory) and trumpeter Conte Candoli plus rhythm, are a very enjoyable experience not only for the old Parker buffs but also for the current crowd of hippies who may not know who the hell Parker is.

(To be continued)

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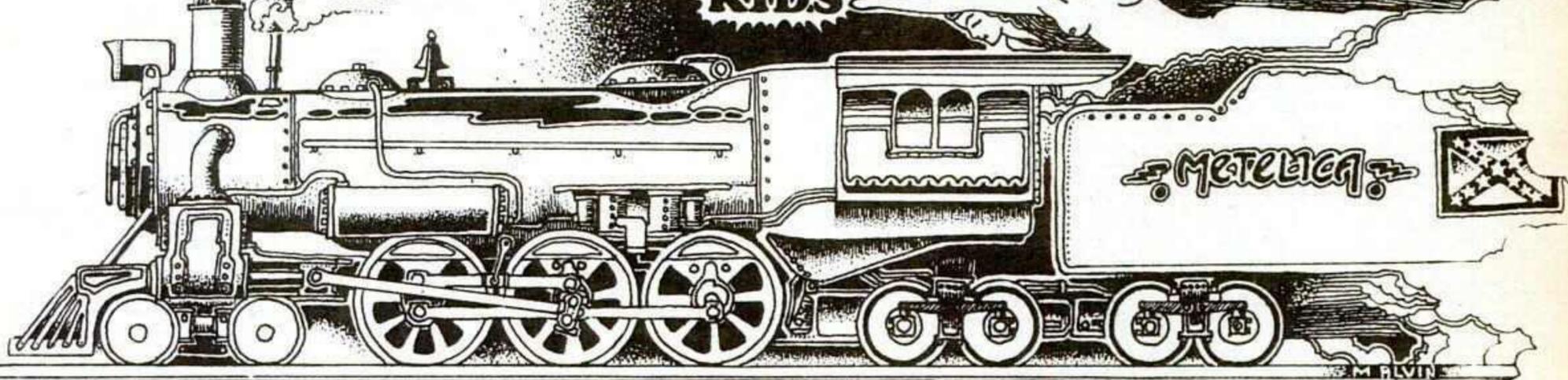
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What's Happening

By SAM SUTHERLAND

Service Station: KAUR-FM, Augustana College, Sioux Falls, S.D., has kicked off its second year of broadcasting, with ABC Information affiliation added and an expansion in programming to 96 hours per week. Music director there is **Kent Holland**. . . . At Michigan State U., East Lansing, WMSN-AM is back on the air, with **Dave Mellor** station manager and **Dave Lange** taking the music director's slot and handling the folks at the record companies. This year's format there calls for 60 per cent new music, with the playlist to include retail reports from four local outlets as an assist to the business folks. Music director handling reviews there is **Wayne Kahn**. . . . Also at M.S.U. is WBRM-AM, located in Brody Hall, where **Dave Di Martino** has taken over as music director and **Kip Bohne** is station manager. Program director is **Neil Parker**.

★ ★ ★

At Loyola U. in New Orleans, WLDC-AM music director **Tad Jones** is preparing an extensive survey of New Orleans music and its impact on r&b music since the late '40's. Envisioned as documentary with music, interviews to date include **Fats Domino**, **Dave Bartholomew**, **Allan Toussaint**, **Dr. John**, **Earl King**, **Geri Hall**, **Lee Dorsey**, **Irma Thomas**, **Harold Batiste**, **Jerry Wexler**, **Lew Chudd**, **Johnny Vincent**, **Huey Smith**, **Jimmy Clanton**, **Professor Longhair**, **Chris Kenner**, **Frankie Ford** and **Clarence Henry**.

Jones begins editing and scripting those conversations this month, and anticipates completion of the project by the end of this coming December, when he will hopefully begin distributing the series to other college stations. What Jones could naturally use would be some feedback now regarding potential interest on campus, so record companies, college programmers and other friends of r&b interested in the series might contact Jones at the station, c/o "History of New Orleans R&R," WLDC-AM Radio, Box 178, Loyola U., New Orleans, La. 70118.

★ ★ ★

Playlists and Promotion

The music director of a recently-formed staff at a Midwestern campus station has touched bases with a curious problem: legal advisor to the university cautioned the administration about the non-commercial status of this FM operation, claiming that reports to trade papers, such as Billboard, constituted preferential treatment for the record companies releasing reported selections.

That line of reasoning, according to this student, suggested that Picks and Plays was out of bounds for non-commercial broadcasters. Such a limitation seemed unreasonable to the music director.

Which, of course, it is. Perhaps the legal counsel there is overzealous or overly cautious; in either event, Picks and Plays regularly hears from non-commercial outlets all over the U.S. and Canada. And their eligibility for the column lies in the nature of the reports: Picks and Plays must include material actually programmed. The decision behind selecting the specific tunes is based either on the volume of airplay, the number of requests or, in some instances, on the tastes of the programming staff.

In short, as long as those selections are based on considerations other than public relations and station/record company politics. Non-commercial stations, due to their freedom from the infamous bottom line of ad revenues and total audience, have generally programmed a wider variety of music, and given more attention to new artists, than their commercial counterparts.

So, should this problem arise for the non-commercial broadcaster, placate that legal counsel with quite a few years of precedent for stations throughout the U.S. It's up to the programmer to retain his credibility by reporting honestly, but having done so, his station's non-commercial status won't be endangered.

★ ★ ★

PICKS AND PLAYS: EAST—New York—WRCU-FM, Colgate U., Hamilton. Cott Thompson reporting: "Orleans," (LP), Orleans, ABC/Dunhill; "Tres Hombres," (LP), Z. Z. Top, London; "The World of Ike and Tina," (LP), Ike & Tina Turner, United Artists. . . . WGSU-FM, State U. College, Geneseo, John A. Davlin reporting: "Overnite Sensation," (LP), Mothers of Invention, DiscReet; "Song for Juli," (LP), Jesse Colin Young, Warner Bros.; "Happy To Meet, Sorry To Part," (LP), Horslips, Atco. . . . WOCR-AM, S. U.C., Oswego, Pat Bradley reporting: "Deliver The Word," (LP), War, United Artists; "We're An American Band," (LP), Grand Funk Railroad, Capitol; "The Temptations Anthology," (LP), The Temptations, Motown. . . . WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Bones," (LP), Bones, MCA; "Music Is Your Mistress," (LP), Linda Hargrove, Elektra; "Tres Hombres," (LP), Z. Z. Top, London. . . . Pennsylvania—WMUH-FM, Muhlenberg College, Allentown, Rick Krieger & Dave Deardon reporting: "One Live Badger," (LP), Badger, Atco; "Smoke Dreams," (LP), The Captain Matchbox Whoopee Band, ESP; "The Miraculous Hump Returns From The Moon," (LP), Sopwith Camel, Reprise. . . . WLRN-AM, Lehigh U., Bethlehem, Stephen Klasko reporting: "Joyful Resurrection," Tom Fogerty, Fantasy; "Sing For Your Supper," (LP cut, Pulver Rising), Judi Pulver, MGM; "TWD," (LP), Ten Wheel Drive, Capitol. . . . WVBU-FM, Bucknell U., Lewisburg, Steven Taffet reporting: "Carpet of the Sun," Renaissance, Sovereign; "No Way of Knowing," Sonoma, Dunhill; "I Believe," Peter Frampton, A&M. . . . Connecticut—WHUS-FM, U. of Connecticut, Storrs, Steve Baranowski reporting: "Chi-Lites," (LP), Chi-Lites, Brunswick; "It's Not the Spotlight," Gerry Goffin, Adelphi; "Travelling Days," (LP), JSD Band, Warner Bros. . . . WPKN-FM, U. of Bridgeport, Bridgeport, Jim MacDonald reporting: "Turtle Bay," (LP), Herbie Mann, Atlantic; "Body Talk," (LP), George Benson, CTI; "The Pointer Sister," (LP), The Pointer Sisters, Blue Thumb.

Campus Dates

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

JULIAN CANNONBALL ADDERLEY (Fantasy): U. of Maine, Orono, Oct. 5.
LUTHER ALLISON (Motown): U. of Notre Dame, South Bend, Ind., Oct. 13; Sangamon State College, Springfield, Ill., (19).
ARTHUR, HURLEY & GOTTLIEB (Columbia): Western Illinois U., Macomb, Oct. 19.
JOAN BAEZ (A&M): Stanford U., Palo Alto, Calif., Sept. 30.
BACHMAN-TURNER OVERDRIVE (Mercury): West Georgia College, Carrollton, Oct. 18; U. of Seattle, Wash. (21).
BIRTHA (ABC): George Mason College, Washington, D.C., Oct. 5; U. of North Colorado, Greeley (21).
BLOOD, SWEAT & TEARS (Columbia): Austin Peay State U., Clarksville, Tenn., Oct. 2; Jacksonville State U., Jacksonville, Ala. (3); U. of Tennessee, Martin (4); Bloomsburg State College, Bloomsburg, Pa. (12); Concordia Teachers College, River Forest, Ill. (13); Adams State College, Alamosa, Colo. (15); Southern Colorado State College, Pueblo (16); South Dakota State U., Brookings (17); Blackhill State College, Blackhill, N.D. (18); Morning Side College, Sioux City, Iowa (19); Drake U., Des Moines (20); Washburn College, Topeka, Kan. (21).
BLUE OYSTER CULT (Columbia): Northampton Community College, Bethlehem, Pa., Oct. 7; U. of Wisconsin, La Crosse (19).
DAVID BROMBERG (Columbia): Drew U., Madison, N.J., Oct. 6; Allegheny U., Meadville, Pa. (20).
CHARLIE BYRD (Fantasy): U. of Utah, Salt Lake City, Oct. 4.
CARPENTERS (A&M): Weber State College, Ogden, Utah, Oct. 10; Hicks College, Rexburg, Idaho (11); Brigham Young U., Provo, Utah (12).
JOHNNY CASH WITH THE CARTER FAMILY (Columbia): Idaho State U., Pocatello, Oct. 5; U. of Wyoming, Laramie (6); U. of Montana, Missoula (12); Montana State U., Bozeman (13).
HARRY CHAPIN (Elektra): U. of Wisconsin, Kenosha, Sept. 30; U. of Kentucky, Lexington, Oct. 2; Eastern Kentucky U., Richmond (3); Bethany College, Bethany, W. Va. (5); Pfeiffer College, Misenheimer, N.C. (6); Illinois State U., Normal (16); Delta Community College, University Center, Mich. (18); St. Norbert College, De Pere, Wisc. (19).
CHICAGO (Columbia): Utah State U., Logan, Oct. 5; Montana State U., Bozeman (6); U. of Montana, Missoula (7); New Mexico State U., Las Cruces (12); U. of New Mexico, Albuquerque (13).

COMMANDER CODY (Paramount): Duke U., Durham, N.C., Oct. 20; Virginia Commonwealth U., Richmond (21).
CHI COLTRANE (Columbia): Pfeiffer College, Misenheimer, N.C., Oct. 2; Bates College, Lewiston, Me. (6).
DR. HOOK & THE MEDICINE SHOW (Columbia): Southeast Missouri State College, Cape Girardeau, Oct. 11; Arkansas State College, Jonesboro, (12); State College, Slippery Rock, Pa. (13); Tennessee Tech., Cookeville (20).
EL ROACHO (Columbia): California State College, Long Beach, Oct. 14.
MAYNARD FERGUSON (Columbia): Moravian College, Bethlehem, Pa., Oct. 3; Community College of the Finger Lakes, Canandaigua (4); State U. of New York, Brockport (5); U. of Wisconsin, Wausau (9); North Dakota State U., Fargo (11); Southwestern College, Winfield, Kan. (13); Drury College, Springfield, Mo. (15); Washburn U., Topeka, Kan. (14); Appalachian U., Boone, N.C. (18-19); Bethany College, Bethany, W. Va. (20).
FIFTH DIMENSION (Bell): Boise State College, Boise, Idaho, Oct. 19; Montana State U., Bozeman (21).
LESTER FLATT (RCA): Gettysburg College, Gettysburg, Pa., Oct. 5; Susquehanna U., Selingsgrove, Pa. (6); Juniata College, Huntingdon, Pa. (13).
FLYING CIRCUS (Capitol): Northeastern Ill. U., Chicago, Oct. 2; Albion College, Albion, Mich. (3); Clarion State College, Clarion, Pa. (5); St. Francis College, Loretto, Pa. (6); Washington & Lee U., Lexington, Va. (7).
DAVID FRYE (Buddah): Boise State U., Boise, Idaho, Oct. 18.
GUNHILL ROAD (Buddah): Queens College, Queens, N.Y., Oct. 7.
GUESS WHO (RCA): U. of North Colorado, Greeley, Oct. 21.
RORY GALLAGHER (Polydor): U. of New Mexico, Albuquerque, Oct. 2.
JOHN HAMMOND (Columbia): Michigan State U., East Lansing, Oct. 5-6.
JOHN HARTFORD (Warner Bros.): California State College, Sacramento, Oct. 7; Thiel College, Greenville, Pa. (13); Wilkes College, Wilkes-Barre, Pa. (14); California State U., California, Pa. (18); Georgia College, Atlanta (20).
ELTON JOHN (MCA): U. of Dayton, Ohio, Oct. 3; Ohio State U., Columbus (6); U. of Indiana, Bloomington (7); Middle Tennessee State U., Murfreesboro (12); U. of Tennessee, Knoxville (13); U. of Georgia, Athens (19); U. of Florida, Gainesville (21).
RAMSEY LEWIS (Columbia): Tuskegee Institute, Tuskegee, Ala., Oct. 7; Fisk U., Nashville (10); California State College, Northridge (12).
LORI LIEBERMAN (Capitol): San Diego State College, San Diego, Calif., Oct. 12-13.
LIGHTHOUSE (Polydor): Kent State U., Kent, Ohio, Sept. 30; Northeastern Ill. U., Chicago, Oct. 2; Albion College, Albion, Mich. (3); Clarion State College, Clarion, Pa. (5); St. Francis College, Loretto, Pa. (6); Washington & Lee U., Lexington, Va. (7).
LOGGINS & MESSINA (Columbia): Bradley U., Peoria, Ill., Oct. 18; U. of Illinois, Champaign (19); Western Ill. U., Macomb (20).
MAHAVISHNU ORCHESTRA (Columbia): Queens College, Flushing, N.Y., Oct. 7; Wake Forest U., Winston-Salem, N.C. (11); U. of North Carolina, Chapel Hill (12).
MARK/ALMOND (Columbia): St. John Fisher College, Rochester, N.Y., Oct. 6; Widener College, Chester, Pa. (14).
DAVE MASON (Columbia): Hofstra U., Hempstead, N.Y., Oct. 3; State U. of New York, Albany (4); U. of Rochester, N.Y. (6); State U. of New York, Oswego (7); Case Western Reserve U., Cleveland (13); Catholic U., Washington, D.C. (14); Temple U., Philadelphia (20).
JOHN MAYALL (Polydor): U. of Toronto, Oct. 7; Fanshawe College, London, Ont. (9); Albany State College, Albany, N.Y. (19); Stony Brook College, Stony Brook, N.Y. (20).
ROGER McGUINN GROUP (Columbia): Notre Dame U., South Bend, Ind., Oct. 5; U. of Illinois, DeKalb (6); U. of Toledo, Ohio (7); Dartmouth College, Hanover, N.H. (13); Princeton U., Princeton, N.J. (20).
ELLEN McILWAINE (Polydor): U. of Alabama, University, Oct. 19.
MOTT THE HOOPLE (Columbia): John Carroll U., Cleveland, Oct. 13; Ohio State U., Columbus (19).
MARTIN MULL (Capricorn): De Page U., Glen Ellen, Ill., Oct. 20.

ANNE MURRAY (Capitol): Adrian College, Adrian, Mich., Oct. 13.
NAZARETH (A&M): U. of Maryland, Baltimore, Oct. 7.
PETER NERO (Columbia): Lochaven State College, Lochaven, Pa., Oct. 19.
NEW RIDERS OF THE PURPLE SAGE (Columbia): U. of Rochester, N.Y., Oct. 12; Middlesex Community College, Edison, N.J. (14); Duke U., Durham, N.C. (20); Virginia Commonwealth U., Richmond (21).
NEW YORK DOLLS (Mercury): U. of Rhode Island, Kingston, Oct. 14.
ORPHAN (London): Clark U., Worcester, Mass., Oct. 8; Jefferson Community College, Watertown, N.Y. (12).
PROCTOR & BERGMAN (Columbia): U. of Buffalo, N.Y., Oct. 6.
RARE EARTH (Rare Earth): Madison College, Harrisonburg, Va., Oct. 13.
HELEN REDDY (Capitol): U. of Texas, Austin, Oct. 17.
EARL SCRUGGS REVUE (Columbia): U. of Missouri, Columbia, Oct. 5; Loyola U., New Orleans (6); Northeast Louisiana State U., Monroe (11); Center College, Danville, Ky. (12); Mount Union College, Alliance, Ohio (13); Wilkes College, Wilkes-Barre, Pa. (14); Washington & Lee U., Lexington, Va. (18); Tennessee Tech., Cookeville (20); U. of Charleston, S.C. (21).
BOLA SETE (Columbia): San Francisco State College, San Francisco, Calif., Oct. 3; California State College, Stanislaus, Turlock (5); U. of the Pacific, Stockton, Calif. (12); Peralta Community College, Oakland, Calif. (18).
PAUL SIMON (Columbia): Georgia State U., Atlanta, Oct. 12; Miami U., Oxford, Ohio (13); Cornell U., Ithaca, N.Y. (19); Kent State U., Kent, Ohio (20).
SONS OF CHAMPLIN (Columbia): U. of Missouri, Kansas City, Oct. 3; Stephens College, Columbia, Mo. (4).
BRUCE SPRINGSTEEN (Columbia): U. of Villanova, Villanova, Pa., Oct. 6; U. of Bridgeport, Conn. (19); Franklin Pierce College, Rindge, N.H. (20).
BILL STAINES (Evolution): Salem State College, Salem, Mass., Oct. 9; Northeastern U., Boston (12); Kirkland College, Clinton, N.Y. (13); Union College, Schenectady, N.Y. (20).
STORIES (Kama Sutra): York College, York, Pa., Oct. 4; Mansfield State Teachers College, Mansfield, Pa. (6); Lehman College, Bronx, N.Y. (12); U. of North Carolina, Wilmington (18); U. of Tennessee, Clarksville (19); North Carolina State U., Rockmount (20).
STYX (Wooden Nickel): Western Illinois U., Macomb, Oct. 19; Oak Park High School, Oak Park, Ill. (20).
STRAWBS (A&M): Trenton State College, Trenton, N.J., Oct. 5; Carnegie Mellon U., Pittsburgh, Pa. (11); Princeton U., Princeton, N.J. (12).
SUGARLOAF (Brut): Whitman College, Walla Walla, Wash., Oct. 5; Bethany College, Bethany, Kan. (12).
SUTHERLAND BROS. & QUIVER (Island): U. of Dayton, Ohio, Oct. 3; U. of Indiana, Bloomington (7); Middle Tennessee State U., Murfreesboro (12); U. of Tennessee, Knoxville (13); U. of Georgia, Athens (19); U. of Florida, Gainesville (21).
CAL TJADER (Fantasy): San Diego State College, San Diego, Oct. 4.
JACK TRAYLOR & STEELWIND (Grunt): Austin Peay State U., Clarksville, Tenn., Oct. 2; Jacksonville State U., Jacksonville, Ala. (3); U. of Tennessee, Martin (4).
IKE & TINA TURNER (United Artists): State Teachers College, Valdosta, Ga., Oct. 10; U. of South Dakota, Vermillion (12).
LOUDON WAINWRIGHT III (Columbia): Dartmouth College, Hanover, N.H., Oct. 13.
JOE WALSH (ABC): Bowling Green U., Bowling Green, Ohio, Oct. 5; U. of Pittsburgh, Pa. (6); U. of South Carolina, Columbia (10); Delta State College, Cleveland, Miss. (15); U. of Mississippi, Starkville (16); Northeast Louisiana State U., Monroe (17).
MUDDY WATERS (Chess): Louisiana Tech. U., Ruston, Oct. 9.
DOC WATSON (United Artists): Windham College, Putney, Vt., Oct. 5; Trinity U., Hartford, Conn. (6); Harvard U., Cambridge, Mass. (7).
WEATHER REPORT (Columbia): U. of Nebraska, Lincoln, Oct. 12.
WORLD'S GREATEST JAZZ BAND (World Jazz): U. of New Mexico, Albuquerque, Oct. 2; Hobbs H.S., Hobbs, N.M. (4); Texas A&U., Kingsville (11).

Degree for B.B. King

NEW YORK—B.B. King, ABC Records artist, received an honorary doctorate of humanities degree Sunday (30) from Mississippi's Tougaloo College during the school's annual Founder's Day celebration.

The honor marks the first such degree ever conferred on a blues musician. Tougaloo president Dr. George A. Owens will present the degree to King, who will join past recipients of honorary degrees from Tougaloo including Fannie Lou Hamer, Charles Evers and others.

King's degree originated with a mini-semester course introduced and taught in the history department at Tougaloo by Lou Holloway, department chairman, who developed the study around the work of Nina Simone, Isaac Hayes, Ray Charles and King. That course focused on the artists' relationship to black experience, and was so successful that Miss Holloway then proposed King to the Committee on Honorary Degrees.

In addition, Miss Holloway, on leave from the campus, is developing a course on King and the blues idiom's relationship to black history to be taught at Williams College, Williamstown, Mass., where she is visiting lecturer in history.

BILLBOARD'S SPOTLIGHT ON OKLAHOMA

is "sooner" than you think

That's right, Billboard is moving into the Oklahoma territory and we're loaded for bear. What's more, you'll be able to read about the phenomenal growth of the Oklahoma music industry in Billboard's November 3 issue. So you don't have much time to get yourself into Billboard's special Oklahoma spotlight. Not with the ad deadline just around the corner, October 19 to be exact.

And Billboard's "Spotlight on Oklahoma" is going to be one special you won't want to miss. Included in the Oklahoma spotlight are in-depth stories on:

- the country and pop music scene
- religious music
- recording studios
- radio and television stations
- radio and television syndication
- live concerts
- music publishers
- artist management companies

Like we said, Billboard's "Spotlight on Oklahoma" is "sooner" than you think and already the excitement is peaking from Tulsa to the Oklahoma panhandle. The "Spotlight on Oklahoma" is your chance to show the entire music industry what Oklahoma has to be proud of.

Don't miss Billboard's "Spotlight on Oklahoma." It's coming in the November 3 issue. And the ad deadline is sooner than you think: October 19.

Ad Deadline: October 19
Issue Date: November 3

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Budget, Latin-Afro Lines by Caytronics

NEW YORK—Nor-Mex, a budget label specializing in Mexican music, and Katunga Records, a Latin-African label, have been formed by Caytronics Corp.

Joe Cayre, president of Caytronics, said that the release date for Nor-Mex product has been set for Nov. 1 and that distribution of product will cover only the midwestern and western states in the U.S. "We will only release select product on the East Coast at a later date," stated Cayre.

He said that the Nor-Mex label will release only albums and tapes, stating that "it isn't economically feasible to release singles on the Mexican music market." LP's will retail for \$2.98, with a \$1.99 discount price allowable, and 8-track tapes will retail for \$3.98, with a \$2.98 discount price allowable.

Latin Rise In Soviet

MOSCOW—Latin music is continuing its upward spiral in the Soviet Union, with the third big gala show in five years resulting in standing-room-only attendance.

The show, "Melodias de Verano" (Melodies of Summer), was held Aug. 25 at the Central Concert Hall here and featured the New Time vocal/instrumental quartet from Valparaiso; Cuban singer/film actress Fara Maria; and Columbia Records singer Leonor Gonsalves Mina who sang in her first Latin show in this country.

Other acts were Jimmy Tanti and Mabel Luna (Mexico); Monte Carlo; Peru's Mario Guensollena; and the Los Ebajadoros Paraguaios quartet.

M&M Sets Concert

MIAMI—In a first for a Miami-based label, M&M Records will present the M&M All-Stars in concert at the Gusman Philharmonic Hall here Dec. 16.

Among the label acts slated to perform, according to M&M president Manny Matos, are artists such as the group Coke, Jovenes del Hierro, Orchestra La Suprema, Ray Fernandez and his Court, Chamaco Garcia, Sergio Fiallo, Wild Wind, Lighter Than Air, Zodiac, Mario Fernandez Porta, and Juanito Ayala. Matos also stated that a gold record will be presented during the concert to Coke for their label sales.



SAMMY LEON, center, director of the group La Fantastica, signs a long-term, exclusive recording contract with Mericana Records. Joining Leon for the occasion are Joe Cayre, left, president of Caytronics Corp., and Ralph Lew, a&r and recording director of Mericana. La Fantastica's first LP on the label will be released in October.

While Cayre declined to name any of the artists on the label before release date, he said that the bulk of the catalog consists of "top name Mexican recording acts." He added that Columbia Records will custom press for the label and that Caytronics will sell direct through its branches.

Label administration will be handled out of the firm's New York offices under the control of Nor-Mex general manager, Daniel Gutierrez. Cayre said that Gutierrez will divide his time between the firm's offices here and newly built facilities for Nor-Mex in San Antonio, Tex. While the facilities include sales offices and warehouse space, all studio work will be done in Mexico. According to Cayre, production schedules call for the release of three albums a month through 1974.

In announcing the formation of Katunga Records Cayre stated that plans call for the unveiling of label product Jan. 1, 1974. Combining pure African music with Latin oriented product, Kataunga's initial release will be seven LP's, said Cayre. Rinel Sousa and Daniel Gutierrez will share administrative responsibilities for Katunga.

Violation On Content Is Charged

By FRAN JORGE

SANTO DOMINGO—Association of Musicians and Singers (AMUCABA) has charged before the Senate's standing committee on education here that 50 out of 58 records played on Dominican radio stations are of foreign origin, and therefore violate the Public Entertainment Commission regulation that 50 percent of the record content played on radio stations here be of Dominican composers and/or artists. A major cause of the disregard for content regulations here, according to an association source, is the presence of payola among disk jockeys and record dealers.

In an effort to remedy the content situation and the alleged payola problem, AMUCABA and the Dominican Association of Radio Broadcasting Stations (ADORA) met with the Senate committee Sept. 18. Topics covered included the authorization for legal authorities to penalize those involved with payola and the establishment of new legislation to strengthen Dominican content regulations.

NEW YORK

Alegre Records artist Charlie Palmieri, recently involved in a motorcycle accident, is resting at his home here and recovering from a broken collarbone. While the injury should not impair his future playing, Joe Cain, general manager of Tico/Alegre Records, said that Palmieri had to cancel a number of concert and promotional appearances as a result of the accident. Palmieri's latest album "Vuelve El Gigante" is still scheduled for a Nov. 1 release. ... Also at Tico/Alegre, Joe Cain stated that all releases, other than Christmas product, will be held back until Jan. 1. With the release moratorium going in effect Nov. 1, Cain said that the reason for the policy is the strong emphasis on Christmas product in the Latin field. It seems that normally strong product can get lost in the season's buying rush and radio airplay emphasis on holiday tunes.

Fania Records executive Eliot Sachs tells us that the film rushes from the label's All-Star concert at Yankee Stadium were "very good" and that Fania will go ahead with its plans to produce another "Our Latin Thing" type film. Sachs also stated that plans call for the release of a new All-Star LP in early January. Meanwhile, the current "Our Latin Thing" film has been picked up for distribution in Holland, with German distribution pending. ... Vincentico Valdes is touring California, making promotional appearances, as well as concert performances, to back his latest release on Tico Records. ... Bandleader Machito is enjoying one of the busiest times in his career. Much of his long overdue national exposure was generated by a number of major Latin concerts in which he and his orchestra took part. The additional exposure has also generated increased sales for his latest album on Mericana Records.

In another development at Mericana, the label is preparing a major promotional campaign behind the Christmas LP "La Tuna de Bayamon." The campaign will include both 60-second television and radio spots in Puerto Rico and New York, as well as in-store posters and point of sales aids for retailers. The album, which was recorded in Puerto Rico, features a choir of 25 voices. ... Ralph Lew, general manager and a&r director of Mericana, also tells us that the label will distribute individual artist posters and display cards to retailers in all the major markets. Distribution of the sales aids will begin shortly.

Latin Explosion Productions in Chicago, Ill. is looking for a bilingual on-the-air personality—writes Juan Montenegro. ... Chris Montez' single "Ay No Digas" is enjoying chart action in Austria and Germany. Montez, who records for CBS International, and a great number of other Latin artists is catching on in number of world-wide markets, including the Soviet Union (see separate story). ... Orchestra Power is spreading their musical message by doing free concerts in Puerto Rico. Plugging their latest release, "Aboringuen," the group has done upwards of 11 free dates. ... Christmas product coming from Fania Records includes a new LP by Willie Colon, Johnny Pacheco producing, and LP's by Cheo Feliciano, Impacto Greo, Senora Poncena, and Santos Colon. ... Larry Spencer and his trumpet will be adding a touch of Latin flavor when he starts working with CTI Records' Deodato. ... Maranta Records will release Somos' debut album shortly.

JIM MELANSON

Latin Scene

MIAMI

Pedro de Pool, program director of radio station WCMQ-AM here, is presently in New York overseeing the preparation of a complete set of station jingles being written and performed by Tico Records artist Tito Puente. Tico general manager Joe Cain is producing the package. ... Audio Latino Records is releasing 10 new LP's, including Luis Garcia's latest album. Also on Audio Latino, Paul Gerard's "Mi Pequeno y Grande Amor" has been a strong mover in a number of Latin markets. ... Enrique Caceres has opened at the Club Montmatre here. Caceres, who records for Caytronics Corp., will be followed into the club by Alhambra Records artist Julio Iglesias.

Gema Records has released Orlando Contreras' new LP "Dame la Mano." The album was recorded in New York on 16 tracks. ... Musart Records artist Ricardo Rey is in town to promote his recently released album. The promotional campaign is

paying special attention to the tune "Asesina." ... Eli Records, having recently signed the Argentinian group Punta y Banca, has released their debut product on the label, "La Aventura." Eli has also released "La Guitarra de Sabicas."

Antonio Aguilar will be touring Puerto Rico this month as part of a promotional campaign on his new LP release on Musart Records. ... Ray Barretto (Fania) will play his first date here for 1973 in October. Local jazz stations have been picking up selections from his latest LP. ... Velvet Records has released Conjunto Universal's latest LP. ... Rumors are flowing that Tito Puente will play the Montmatre here this month. ... Fania Records artist Willie Colon recently broke all attendance records at the Centro Espanol here. Colon performed at the club for two weeks and Eddy Martinez is presently trying to line up another date for him as soon as possible. ART (ARTURO) KAPPER

Billboard SPECIAL SURVEY for Week Ending 10/6/73

Billboard Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	6	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
2	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030	7	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	FREDDIE MARTINEZ "El Farolito De Amor," Freddie 1009
4	SOPHY "Locura Tengo Por Ti," Velvet 1464	9	LOS GALOS "Album De Oro," Parnaso 1110
5	VICENTE FERNANDEZ "La Misma," CYS 1359	10	HECTOR RIVERA "Para Mi Gente," Tico 1309
IN NEW YORK			
1	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	6	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311
2	SOPHY "Locura Tengo Por Ti," Velvet 1464	7	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	EDDIE PALMIERI "Sentido," Mango 103
4	CAMILO SESTO "Amor... Amor," Pronto 1006	9	NORMAN PONCE "Norman Ponce," CYS 1372
5	DANNY RIVERA "Danny Rivera," Velvet 1467	10	TIPCA NOVEL "Se Colo La Tipca," TR
IN MIAMI			
1	ANGILICA MARIA "Angilica Maria," Carino 5118	6	JULIO IGLESIAS "Asi Nacemos," Alhambra 12
2	ROBERTO LEDESMA "Amor," MU 1611	7	ENRIQUE CACERES "Aprender A Perdonar," Caytronics
3	GRAN COMBO "Enaccion," EGC 004	8	WILLIE COLON "Lo Mato," Fania SLP00444
4	SOPHY "Perdon," Velvet 1474	9	HILDA MURELLO "Palabras, Palabras," Mate
5	TIPICA 73 "Manono," Inca 1031	10	PACHECO "Tres De Cafe Dos De Azucar," Fania 436
IN TEXAS			
1	VICENTE FERNANDEZ "La Misma," Caytronics 1359	6	RAMON AYALA "Corazon Vagabundo," Texmex 7015
2	LATIN BRED "Return Of Latin Breed," GC 106	7	WALLY GONZALES "Mi Cuchi Cuchi," Bego 1097
3	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	8	ALFONSO RAMOS "El Pintor," Capri 1026
4	FREDDIE MARTINEZ "Farolito De Amor," Freddie 1009	9	LITTLE JOE-LA FAMILIA "Total," Buena Suerte 1041
5	LOS CACHORROS "El Volumen 3," C.R. 5031	10	CARLOS GUZMAN "Volumen 3," Falcon 4042
IN LOS ANGELES			
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	VICTOR ITURBE "Imagenes," Miami 6070
2	VICENTE FERNANDEZ "La Misma," CYS 1359	7	LOS CAMPEROS "La Bikina," Latin Inter.
3	IMELDA MILLER "Corazon Vagabundo," Arcano	8	CORNELIO REYNA "Cornelio," Musart 5030
4	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	9	ALBERTO VAZQUEZ "Corazon Vagabundo," GAS 4117
5	LOS SOLITARIOS "Nunga Digas," Peerless 1618	10	VICKI CARR "En Espanol," COL. KC #31470

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	KEEP ON TRUCKIN' —Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	34	21	13	BABY I'VE BEEN MISSING YOU —Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	67	67	6	GIRL BLUE —Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)
2	1	8	HIGHER GROUND —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	35	38	5	TAKE ME AS I AM —Lynn Collins (James Brown), People 623 (Polydor) (Dynatone, BMI)	68	66	9	IF I'M IN LUCK I MIGHT GET PICKED UP —Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
3	6	7	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	36	17	13	THERE IT IS —Tyrone Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brian, BMI)	69	—	1	IF YOU DON'T DO IT THE FIRST TIME, BACK UP & TRY AGAIN —Fred Wesley & the J.B.'s (James Brown), People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
4	7	7	GET IT TOGETHER —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	37	54	3	YOU'D BETTER BELIEVE IT —Manhattans (J. Fowlkes, R. Genger), Columbia 445927 (Stami, BMI)	70	83	2	NEW KIND OF WOMAN —Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)
5	2	13	LET'S GET IT ON —Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	38	28	11	DON'T LET IT END (Til You Let It Begin) —Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	71	86	2	YOU'RE GONNA MISS ME —Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)
6	4	9	GHETTO CHILD —Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	39	47	5	YOU OUGHTA BE HERE WITH ME —Anette Snell (P. Kelly), Dial 1012 (Phonogram) (Tree, BMI)	72	72	11	WHERE WERE YOU (When I Needed You) —Jimmy Briscoe & The Little Beavers (Paul L. Kyser), Pi-Kappa 400-2 (Wanderlik, BMI)
7	10	9	HURTS SO GOOD —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	40	41	7	DO YOU EVER —Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)	73	78	4	GHETTO COWBOY —Clyde Brown (P. Burt, A. Bell), Atlantic 45-2976 (Cotillion, Cookie Box, BMI)
8	11	8	HEY GIRL (I Like Your Style) —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	41	49	5	THIS TIME IT'S REAL —Tower of Power (Kupka, Castillo, Bartlett), Warner Brothers 7733 (Kupka, ASCAP)	74	74	9	IN THE MIDDLE OF THE NIGHT —Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
9	5	12	STONED OUT OF MY MIND —Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brian, BMI)	42	58	5	HAVIN'G A PARTY —Ovation (Sam Cook), MGM 14623 (Kags, BMI)	75	—	1	CHEAPER TO KEEP HER —Johnny Taylor (Mack Rice), Stax 0176 (Columbia) (East/Memphis/Delief, BMI)
10	8	11	I'VE GOT SO MUCH TO GIVE —Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	43	48	6	SMARTY PANTS —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	76	—	1	I'VE GOT TO GO ON WITHOUT YOU —William Bell (Larry McIntosh, Al Jackson), Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)
11	15	7	SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER" —James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	44	44	9	MAKE ME TWICE THE MAN —New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	77	85	6	LET ME LOVE RIGHT OR WRONG —Jerry Washington (Jerry Washington), Excello 2333 (Nashboro) (Excellorec/Pop Top, BMI)
12	12	9	FUNKY STUFF —Kool & the Gang (Kool & the Gang), De Lite 557 (Delightful/Gang, BMI)	45	68	2	JESSE —Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	78	—	1	HEY LITTLE GIRL —Faster Sylvers (Dorian Burton, Eugene Randolph), MGM 14630 (Frost, BMI)
13	14	9	ECSTASY —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	46	69	2	FELL FOR YOU —Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	79	93	3	LOVES ME LIKE A ROCK —Dixie Hummingbirds (Paul Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
14	29	6	NEVER LET YOU GO —Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	47	34	11	EVIL —Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	80	87	3	VISIONS OF PARADISE —Benny Johnson (Edna Toles), Today 1525 (Perception) (Popdraw, BMI)
15	19	9	I CAN'T STAND THE RAIN —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	48	40	10	LOOK ME UP —Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)	81	79	6	LOVE'S MAZE —Temprees (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
16	9	13	THEME FROM "CLEOPATRA JONES" —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	49	62	2	SOME GUYS HAVE ALL THE LUCK —Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	82	94	2	ALL THE WAY DOWN —Etta James (C.C. Williamson/T. Lawrence/G. McKler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)
17	13	14	MEET THAT LADY —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	50	65	2	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	83	—	1	DIRTY OL' MAN —Three Degrees (Kenny Gamble, Leon Huff), Philadelphia International 3534 (Columbia) (Mighty Three, BMI)
18	25	9	CHECK IT OUT —Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	51	70	2	YOU'VE GOT MY SOUL ON FIRE —Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	84	98	2	FOR YOUR LOVE —Gwen McCrae (Ed Townsend), Cal 1989 (Beechwood, BMI)
19	23	7	YES WE CAN CAN —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner-Tamerlane, BMI)	52	60	5	BLOW YOUR WHISTLE —K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sherlyn, BMI)	85	—	1	THE BEST YEARS OF MY LIFE —General Crook (General Crook), Wand 11260 (Scepter) (Germaine/Dar Children's, BMI)
20	22	7	NUTBUSH CITY LIMITS —Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	53	53	6	RHAPSODY IN BLUE —Doodah (George Gershwin), CTI 16 (New World, ASCAP)	86	—	1	IF I COULD REACH OUT —Otis Clay (George Jackson), Hi 2252 (London) (Fame, BMI)
21	30	5	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH —Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	54	45	10	LOOK OVER YOUR SHOULDER —Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginnick, BMI)	87	100	2	I'M A WINNER NOW —Executive Suite (Felder/Harris), Babylon 1109 (Asorted, Six Strings, BMI)
22	16	12	GYPSY MAN —War (Allen/Brown/Dickerson/Jordan/Miller/Daskar), United Artists 281 (Far Out, ASCAP)	55	64	5	IN THE RAIN —Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	88	84	6	DO YOU REALLY LOVE ME —Four Mints (Jeff Smith, Dana Middleton), Capsoul 27 (Danmo, BMI)
23	27	9	BROTHER LOUIE —Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	56	61	4	FUNKY KEY —Dynamics (Ronnie Shannon), Black Gold 9 (Pickwick) (Vignette, Million Seller, BMI)	89	90	4	SUCH A NIGHT —Dr. John (M. Rebennack), Atco 45-6937 (Walden/Oyster/Cauldron, BMI)
24	33	5	LET ME BE YOUR LOVEMAKER —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	57	57	6	HYMN #5 —Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Beneil/Captain, BMI)	90	99	2	I BELIEVE IN MIRACLES —Jackson Sisters (B. Taylor, M. Caproni), Prophecy 3005 (Columbia) (Lethal, BMI)
25	18	11	GOTTA FIND A WAY —Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gamb, BMI)	58	63	7	YOU CAN'T HIDE LOVE —Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)	91	91	3	TELLING THE WORLD GOODBYE —Zulema (Zulema Cusseaux), Sussex 504 (Interior, BMI)
26	24	12	TO KNOW YOU IS TO LOVE YOU —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	59	56	11	KOKE, Pt. 1 —Tribal (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)	92	—	1	SISTER JAMES —Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo), A&M 1461 (Broadside, BMI/Leigh, ASCAP)
27	52	3	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	60	36	10	ALL I NEED IS TIME —Gladys Knight & the Pips (B. Renaux), Soul 35107 (Motown) (Chess, BMI)	93	—	1	YOUR MAN & YOUR BEST FRIEND —Denise La Salle (Denise La Salle), Westbound 219 (Chess/Janus) (Ordina/Bridgeport, BMI)
28	31	5	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), GRC 1004 (Act 1, BMI)	61	50	7	BABY LAY YOUR HEAD DOWN —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	94	88	3	ALFIE —Delfonics (Burl Bacharach, Hal David), Philly Groove 177 (Bell) (Famous, ASCAP)
29	35	5	MY PRETENDING DAYS ARE OVER —Delis (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	62	71	2	DOIN' WHAT COMES NATURALLY —Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	95	97	3	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love) —Barbara Jean English (English, Kerr), Alithia 6053 (Horn O'Plenty, ASCAP)
30	39	5	TASTE OF YOUR LOVE —Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	63	77	4	WHAT IT IS —Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)	96	—	1	NIJA WALK (Street Walk) —Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Cita/Patrick Bradley, BMI)
31	20	14	HERE I AM (Come Take Me) —Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	64	75	5	I'LL CATCH YOU WHEN YOU FALL —Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)	97	—	1	HUM ALONG & DANCE —Rare Earth (Norman Whitfield, Barrett Strong), Rare Earth 5054 (Motown) (Jobete/Stone Agate, BMI)
32	46	3	SPACE RACE —Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	65	76	4	I DON'T NEED HALF A LOVE —Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart/Hillwin, BMI)	98	—	1	WHEN YOU SMILE —Leroy Hutson (Hutson, Commander, Reeves), Curtom 1989 (Buddah) (Silent Giant/AOPA, ASCAP)
33	26	15	IF YOU WANT ME TO STAY —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	66	80	4	BASKETBALL JONES Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)	99	—	1	I'M COMING HOME —Johnny Mathis (Thom Bell, L. Creed), Columbia 4-45908 (Mighty Three, BMI)
				67	—	1	PRESS ON —David T. Walker (David T. Walker), Ode 66037 (A&M) (Hollenbeck, BMI)	100	—	1	

Soul Sauce

Contributors Keep Soul's Soul Alive

By LEROY ROBINSON

LOS ANGELES—In this day and time, there remains very much confusion as to what soul music is all about. But even worse, rhythm and blues, which no one seems to know anything about, is being pushed aside (and in some instances out of the music scene altogether) in order to assuage the lack-of-knowledge folk who find soul easier to deal with.

What this all means is that someone has cleverly taken possession of this important black music form so as to exclude the progenitors while at the same time, bringing in various "confederates" whose major contributions have been increased confusion.

Just who the confederates are we're talking about is not as important as setting straight where soul music stems, and naming some of those worthy contributors who continue to keep the roots of soul alive.

Briefly, a little history might be helpful. Namely that, in the forties the record business was becoming increasingly something of importance because television was not yet in, and the radio had reached a point of saturation.

Therefore, music on records by black musicians and singers became a way of life for the stay-at-homers. And through the combined styles of such bluesmen as T-Bone Walker, Howlin' Wolf, Joe Turner, and Louis Jordan, to name only a few, there emerged by these melding of blues styles into what became rhythm and blues.

The musical shape of the r&b form came through the rhythm instruments such as the guitar, the organ, the bass, and the drums, a setting not too unlike what we have today. What did more importantly emerge was a beat that was incomparable, albeit not every black community went out of its way to listen to it. And neither did many of the whites of that period.

You see, unlike today with many new interests in blacks and what black people have to offer (to a degree), the only black music form that was big business was jazz. As one musician of that period put it, "r&b music was too vulgar, erotic, and degrading for respectable people." It is obvious that black people have come a long way since the earliest days of rhythm and blues.

Soul became big business because the European rock'n'rollers discovered Little Richard and Chuck Berry. It became big business because the spirit of the Moonglows, the Orioles, the Ravens, and some other r&b giants were watered down to become something else, musically, that mass America would gravitate to.

And as a result of the aforementioned, rhythm and blues was, more or less, put out to pasture for a word (soul), and a revised black music form that more people, which even included some so-called white soul singers, could enter and make some large money.

The above naturally meant control by a group of people that supposedly know black music. It also meant the very probable end to a musical era based on money and mass confusion. It's too bad, because with all the nostalgia going on, we should attempt to reach back and restore (if that's the correct word) to all Americans a rich musical heritage.

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Date	Pos.	Wks.	ARTIST - RECORDING	Label
1/16/50	15	1	BRADLEY OWEN BLUES STAY AWAY FROM ME	Coral 40107
9/22/40	2	15	BRADLEY WILL BEAT ME DADDY (GUITAR TO A BARK)	Columbia 35530
11/29/40	2	7	SCARLETT HANNA WITH A BOOGIE BEAT	Columbia 35743
12/18/40	3	3	BEAT DOWN THE ROAD A PIECE	Columbia 35707
1/13/41	9	1	HIGH ON A WINDY HILL Columbia 35911	
1/27/50	1	17	BREWER TERESA MUSIC MUSIC MUSIC	London 824
4/14/50	17	5	CHODIN GARY LONING FOR YOU	London 1086
8/7/51	13	1	YOU'LL NEVER GET AWAY (Idea Correll)	Coral 60829
12/16/52	1	13	FILL I WALTZ AGAIN WITH YOU Coral 60873	
10/1/53	4	19	SCROCKET BELL BOTTOM BLUES	Coral 61343
4/14/54	1	5	JLTD. LET ME GO (LOVER)	Coral 61352
12/28/54	8	11	PLEADING MY LOVE Coral 61363	
3/9/55	30	3	BRIGGS LILLIAN I WANT YOU TO BE MY BABY	Epic 9113
8/15/49	1	13	BROWN LES MY DREAMS ARE GETTING BETTER	Columbia 36779
2/29/45	1	23	SENTIMENTAL (DORNEY DONA DAVI) YOU WON'T BE SATURATED UNTIL	Columbia 36769
3/7/46	9	4	YOU BREAK MY HEART (DORNEY DONA DAVI) DO YOU WANTER, HONKIE CHIEF	Columbia 36884
12/31/40	18	18	I'VE GOT MY LOVE TO KEEP ME WARM	Columbia 38324
4/20/55	25	4	BROWN WALFAY DON'T BE ANGRY	Savoy 1155
8/18/54	17	6	BULAWAYO SWEET RHYTHM BOYS SUDOKAR	London 1491
7/13/51	22	3	BUTLER GRAMP THEM THERE EYES	Columbia 38434
8/15/51	16	16	DOWN TOWN BE ANYTHING (BUT BE MINE)	Columbia 38490
4/25/53	10	4	BUTTONS AEO THE HD HO SOHC	Columbia 39981
3/2/52	19	1	STRANGE THINGS ARE HAPPENING	
3/4/42	8	1	CALLERAY CAR BLUES IN THE NIGHT	Dean 8422
11/28/53	9	9	CALVERT EDDIE OH, HEIN PAPA	Epic 336
4/25/50	24	1	CANTON EDDIE THE OLD FIANCÉ WALK BLUES (Idea Kim)	RCA Victor 3751
3/1/45	8	7	CARLE FRANKIE SATURDAY NIGHT IS THE LONELIEST	Columbia 36777
3/1/45	11	1	A LITTLE ON THE LONELY SIDE Columbia 36825	
3/7/46	1	16	OH! WHAT IT SEEMED TO BE Columbia 36872	
9/10/46	1	14	SUMMERS ARE FLYING Columbia 37061	
1/25/48	4	9	BEG YOUR PARDON Columbia 38036	
4/22/48	28	1	CRUISING DOWN THE RIVER Columbia 38411	

RECORDING	ARTIST
BIRTH OF THE BOOGIE	B. Haley
BLACKSMITH BLUES	E. H. Moore
BLIND DATE	M. White & B. Hoop
BLUESMAN FELL ASLEEP	H. S. Cole
BLUE CHRISTMAS	R. Miller
BLUE CHRISTMAS	M. White & B. Hoop
BLUE FLAME	M. Herman
BLUE HORN	P. Thomas
BLUE RAIN	C. Miller
BLUE RAIN	R. Miller
BLUE STAR (THE BIRD)	F. Sanders
BLUE TANGO	L. Anderson
BLUE TANGO	L. Bassett
BLUE TANGO	G. Lombardi
BLUE TANGO	M. White & B. Hoop
BLUE VELVET	T. Belmont
BLUE WINDS	M. White & B. Hoop
BLUEBERRY HILL	G. Miller
BLUEBIRD OF HAPPINESS	A. Hooper
BLUEBIRD OF HAPPINESS	J. Peacock
BLUEBIRD OF HAPPINESS	J. Stafford & G. McRae
BLUEBIRD ON YOUR WINDOW	Doris Day
BLUES IN ADVANCE	D. Shore
BLUES IN THE NIGHT	C. Calhoun
BLUES IN THE NIGHT	R. Clayton
BLUES IN THE NIGHT	M. Herman
BLUES IN THE NIGHT	J. Lunardi
BLUES IN THE NIGHT	A. Stone
BLUES IN THE NIGHT	D. Stone
BLUES STAY AWAY FROM ME	D. Sawyer
BODY AND SOUL	B. Eckstein
BONAPARTE'S RETREAT	C. King
BONAPARTE'S RETREAT	K. Swan
SONG BONGO BONGO	T. Denny
SONG BONGO BONGO	Doc. CHEVILIZIA
SONG BONGO BONGO	R. Denny
ROCKIE WOODS	G. Miller
ROCKIE WOODS	DeCastro Stereo
ROCKIE WOODS	R. Clenden
ROCKIE WOODS	E. Amos
ROCKIE WOODS	K. Cugat
ROCKIE WOODS	E. Dorsey
ROCKIE WOODS	C. Valente
ROCKIE WOODS	E. Fisher
ROCKIE WOODS	H. White & J. Wale
BROKEN HEARTED (HERE AM I BROKEN HEARTED)	H. White & J. Wale
BROKEN HEARTED (HERE AM I BROKEN HEARTED)	E. Knight

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Billboard SPECIAL SURVEY for Week Ending 10/6/73

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	4	LET'S GET IT ON Marvin Gaye, Tamla 329 (Motown)	40	3	★	MAIN STREET PEOPLE Four Tops, ABC ABCX 50144
2	4	8	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	32	35	12	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
3	2	6	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	33	29	23	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
4	6	5	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	34	28	20	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)
5	5	16	EDDIE KENDRICKS Tamla T 327 L (Motown)	35	34	12	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
6	3	6	DELIVER THE WORD War, United Artists US LA128 F	36	33	17	TOWER OF POWER Warner Brothers BS 2681
7	7	15	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	37	36	50	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
8	8	13	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	★	49	2	GET IT TOGETHER Jackson 5, Motown M 783VI
★	12	12	POINTER SISTERS Blue Thumb 48 (Famous)	39	38	30	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)
10	11	21	CALL ME Al Green, Hi XSHL 32077 (London)	★	50	2	BLACK N' BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
11	9	13	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	★	50	2	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)
12	13	18	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	★	55	2	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
13	15	9	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	43	41	17	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
14	10	11	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	45	39	19	TYRONE DAVIS Dakar DK 76904 (Brunswick)
15	16	13	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	46	44	33	COMPOSITE TRUTH Mandrill, Polydor PD 5043
16	18	18	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	47	47	3	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
17	17	14	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	48	48	13	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
18	14	10	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	★	51	3	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109 F (United Artists)
★	32	5	CHI-LITES Brunswick BL 754197	★	50	1	ECSTASY Ohio Players, Westbound WB 2021
★	26	5	AN ANTHOLOGY Temptations, Gordy G 782 L (Motown)	51	46	6	UNDER THE INFLUENCE OF Love Unlimited, 20th-Century T 414
21	20	24	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	52	43	25	SPINNERS Atlantic SD 7256
22	24	4	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	53	52	29	BIRTH DAY New Birth, RCA LSP 4797
★	30	4	2 Deodato, CTI 6029	54	56	4	BETTY DAVIS Just Sunshine JSS-5 (Famous)
24	21	14	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	55	57	2	ARMED & EXTREMELY DANGEROUS First Choice, Philly Groove 1400 (Bell)
25	22	7	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	56	-	1	FULLY EXPOSED Willie Hutch, Motown M 748 VI
26	25	16	MA Rare Earth, Rare Earth R 546 L (Motown)	57	45	23	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
27	19	10	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	58	-	1	WORLD OF Ike & Tina Turner, United Artists UA LA 064 G2
28	27	23	NATURAL HIGH Bloodstone, London XPS 620	59	53	47	THE WORLD IS A GHETTO War, United Artists UAS 5652
29	23	12	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	60	54	14	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
30	31	4	WATTSTAX II/THE LIVING WORD Various Artists, Stax 2-3018 (Columbia)				

Classical Music

K-Tel & Arcade in Classical Sales Battle Via TV Pushes

By BRIAN MULLIGAN

LONDON—Classical music is to be given the hard-sell on television in the same way that just over 12 months ago brought an upsurge in pop music sales, as K-Tel and Arcade make a simultaneous high-pressure pitch at the mass consumer market with competing albums.

The prize is reckoned to be upwards of 500,000 albums and each company is backing its release with campaigns which together will cost a total of 500,000 at current rate card prices—even more than was claimed as the cost of promoting a pop album. K-Tel, for instance, reckons to be increasing its sales by 30 percent in allocating 200,000 to "ensure a top-seller."

Both companies have produced "lollipop" collections of favorite classics, with Arcade pinning its faith in the appeal of the London Symphony Orchestra—the company's first originated production and K-Tel sticking to the well-established famous-names formula.

K-Tel fired the first shots in the battle last week when the first advertisements in a six-week campaign appear on Thames-TV for a double album, Classics 100—so called because it offers 100 minutes of playing time—retailing at £2.99. The twin-set features 33 selections of favorite classical themes, among them the "March of the Toreadors," "Blue Danube Waltz," "William Tell Overture," "Flight of the Bumble Bee," "Dance of the Sugar Plum Fairy" and the "Hallelujah Chorus." The music is performed by such conductors as Eugene Ormandy, Bruno Walter, Sir John Barbirolli, Leonard Bernstein, George Szell and Andre Kostelanetz, and such orchestras as the Philadelphia, Columbia Symphony, Halle, New York Philharmonic, Cleveland and the LSO. Within one week, according to man-

aging director Ian Howard, K-Tel will have its commercials screened throughout the country.

Arcade swung into action on Sept. 24 in the London, Harlech, Midland and Anglis areas, and began on-screen in the rest of the country from Thursday (4). The exception will be the Westward tv region, in which the All Time Classics album was test-marketed with what Arcade director Michael Levene described as "very impressive results." Arcade's album includes "Ride of the Valkyries," "Slavonic Dances," "Sabre Dance," the Overtures from "Romeo and Juliet" and the "Marriage of Figaro," and the "Slavonic Dances."

Obviously, neither company is pleased that the other has had a similar idea at the same time, and the fear on both sides is that competition on a similar concept could result in disappointment with the ultimate sales volume. But they will

have less reason than might have been the case, to have cause for concern over the matter of repertoire. Out of a total of 42 titles, there are only two duplications—the "Flight of the Bumble Bee" and "Blue Danube Waltz."

Both companies claim to have had their albums in the pipeline for some time and K-Tel's Howard told Music Week that had it not been due to manufacturing problems and the need to reshoot the tv commercial, Classics 100 would have been released four weeks ago.

Levene commented, "I don't think it's a good idea for the two albums to be out at the same time. In fact, it's daft and doesn't make sense at all. We are not looking at the classical market as a one-off project and we have plans to expand further into this area." He added that Arcade was looking to selling 500,000 copies of All-Time Classics.

RCA Enters Multi-Record Contract With Stokowski

NEW YORK—RCA Records will record the noted conductor Leopold Stokowski with several of London's outstanding orchestras for at least 10 albums over the next 18 months.

Announcement was made by R. Peter Munves, director of Classical Music for RCA Records, who said: "For 60 years, Stokowski has been one of the most formidable forces in music. At 93, his powers of perception have never been keener. For these recordings, Stokowski will record for the first time in 4-channel sound."

Two recordings have been completed and the first, Dvorak's Ninth Symphony (from the "New World"), will be released in January in a deluxe two-record set which also will contain Stokowski's first electrical recording of the symphony. It was the very first set of 78 RPM "Musical Masterpieces" RCA released in 1926, signaling the start of the first golden age of symphonic recording.

Also recorded for future release is Tchaikovsky's "Pathetique" (6th) Symphony, also a sound spectacular being performed for the first time in 4-channel sound.

Munves noted that among the other projects well along are to be recordings of orchestral Wagner ex-

cerpts and Bach, both of which are Stokowski specialties.

Stokowski made the first orchestral recording for RCA in 1916 in Camden, N.J., when he was music director of the Philadelphia Orchestra. He and the orchestra recorded continuously for RCA from that time until the mid-thirties when Eugene Ormandy became the orchestra's mentor. Through the years, Stokowski has joined one orchestra or another for special recordings for RCA.

Strife Delays Denver Opening

DENVER—The Denver Symphony Association announced that negotiations that have been going on since Aug. 8, between the Association and Local No. 20-623, American Federation of Musicians have reached an impasse in obtaining a new contract for musicians' services for the 1973-74 season. As a result, the opening of the season will be delayed and until further notice, concerts that are affected are postponed.

The Association and the Union have bargaining teams which will continue to meet until the contract issues are resolved.

Menuhin a Jazz Fiddler In New Angel Recording

NEW YORK—Violinist Yehudi Menuhin has gone from the serious to the sublime in a new recording of jazz versions pop music of the Thirties. The record, "Jalousie," is a collaboration with French jazz violinist Stephane Grappelli and will be released by Angel Records early in October.

A recent BBC television program triggered the recording after Grappelli enlisted the assistance of Menuhin. Their performance of Gade's "Jalousie" was so popular with viewers that they obtained more arrangements and made a recording. Max Harris created for them 14 more arrangements of prewar favorites such as "Blue Room," "Lady Be Good," "These Foolish Things" and other tunes by Gershwin, Porter, Berlin and Kern. Four original com-

positions by Grappelli were included.

Grappelli's violin was an integral part of the Quintette of the Hot Club of France. Since those days, Grappelli has led his own groups and been active as a jazz composer. Menuhin's previous effort into new musical areas were the "West Meet East" recordings with Indian sitarist Ravi Shankar.

Also featured on the "Jalousie" LP is the Alan Clare Trio.

'Cabaret' Gold

NEW YORK—The original soundtrack recording of the motion picture "Cabaret" has been certified gold by the RIAA. The ABC/Dunhill LP features performances by Liza Minnelli and Joel Grey.

Montreux Award to 'Cellini'

NEW YORK—The Philips Colin Davis Berlioz Cycle, winner of three Grammys, a Prix Mondial du Disque de Montreux and numerous Grand Prix du Disques, scored again when the highly acclaimed world premiere recording of "Benvenuto Cellini" was awarded the Prix Mondial du Disque de Montreux. "Cellini" has already received the Grand Prix de L'Academie Charles Cros and a Grammy as the Best Opera Recording of 1972.

"Benvenuto Cellini" is the latest addition to the history-making Davis Berlioz Cycle and features Nicolai Gedda in the title role along with Christiane Eda-Pierre, Jules Bastin, Robert Massard, Roger Soyer, Raimund Herinx and Jane Berbjé. The Chorus of the Royal Opera House, Covent Garden, and the BBC Symphony Orchestra are conducted by Davis.

An earlier winner of the Montreux prize, "Les Troyens," will again receive much attention, since the Metropolitan Opera will mount its first production ever of this work on Oct. 22. The next recording in the Davis Berlioz Cycle will be "The Damnation of Faust," which will appear in November and will feature Nicolai Gedda, Josephine Veasey and Jules Bastin and the London Symphony Orchestra.

OCTOBER 6, 1973, BILLBOARD

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 10/6/73

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	5	3	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
2	1	7	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
3	3	9	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
4	2	10	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
5	4	10	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
6	14	4	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
7	8	4	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
8	7	10	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
9	9	5	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
10	6	9	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
11	18	3	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
12	16	11	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
13	11	13	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45-374 (Levine & Brown, BMI)
14	10	9	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
15	21	3	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
16	12	16	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
17	19	15	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
18	17	9	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
19	36	2	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
20	35	3	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/Leigh, ASCAP)
21	27	4	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
22	15	7	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (UA, ASCAP)
23	44	2	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
24	13	8	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
25	25	4	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
26	23	6	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
27	32	4	VALDO VIA Drupi, A&M 1460 (ATV, BMI)
28	30	5	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
29	39	2	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
30	22	12	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
31	45	2	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
32	-	1	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
33	26	5	SINCE I DON'T HAVE YOU Lenny Welch, Mainstream 5545 (Southern, ASCAP)
34	33	8	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
35	-	1	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
36	34	4	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
37	28	15	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)
38	49	2	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousdale, BMI)
39	-	1	JUST YOU & ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
40	40	3	SHIDDLE-EE-DEE Clint Holmes, Epic 5-11033 (Columbia) (Van-Lee/Emily, ASCAP)
41	48	2	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
42	50	2	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
43	37	10	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
44	41	6	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
45	47	2	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty, MCA 40094 (Twitty Bird, BMI)
46	-	1	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
47	-	1	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
48	-	1	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
49	-	1	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
50	-	1	LITTLE GIRL GONE Donna Fargo, Dot 17476 (Famous) (Prima Donna, BMI)

Radio-TV Programming

Omaha Area Outlet Splits AM & FM

COUNCIL BLUFFS, Iowa—After five years of simulcast Top 40, KRCB-AM-FM has split its format to become two separate stations, according to program director Mark Andrews. KRCB-FM has become a 24-hour progressive station, broadcasting with 200,000 watts. The lineup includes Frank Lehmann 1-6 a.m., Andrews 6-10 a.m., Dave Riley until 3 p.m., Jon Kegh 3-8 p.m., and John Frederick until 1 a.m., Kim Monari and Sue Slevy handle the weekend air personality chores.

Martin Country TV Sub Gets Fall Slot

NEW YORK—The summer replacement for the Dean Martin show on NBC-TV this past summer goes into product in October to take its place on the network as a regular show this winter.

"Dean Martin Presents Music Country" grabbed big audiences this past summer as a replacement to Martin's hour show. Greg Garrison was executive producer to the country music hour show, which will again be taped on location in and around Nashville.

KRCB-FM is also carrying the concert series, "King Biscuit Flower Hour," and additional concert shows are planned as well as weekly specials, feature albums, and documentary-type shows.

The AM lineup includes Tom Lee Anthony 6-11 a.m., Joe Light until 4 p.m., Dick Warner 4-signoff. Terry Mason will do weekends. The format of KRCB-AM will be MOR in approach, said Andrews. Station is a day-time operation.

"In the two weeks before the format changes, KRCB-FM went stereo. That alone generated so much curiosity that an extensive promotional campaign was not necessary," said general manager Richard L. Freeman.

"We can't answer the phones fast enough."

Inn Chain Gives LP

LOS ANGELES—Rodeway Inns, in teamwork with Diamond P Enterprises' "Continental Country" three-hour weekly syndicated country music show, sponsored Jerry Naylor Week in nine U.S. cities last week.

Each person dining in a Rodeway Inn in any of the nine cities received a custom edition of Jerry Naylor's album. Naylor is host of the three-hour country music program, which is underwritten by Rodeway in several markets on a barter basis.

The album, from the special projects division of MGM Records, featured Naylor with 10 country tunes and was titled "Love You Most of All." The LP was given away to diners in Memphis, Tallahassee, Los Angeles, Columbus, Sacramento, St. Louis, Little Rock, San Diego, and Louisville.

12-Hr. Syndicated Oldies Radio Show To Sell MCA Pack

Continued from page 1

set would be sold strictly via mail orders through the radio show, which will be given free to any radio station that wants to air it. It will be exclusive to one station per market. They have the rights to broadcast it four times within two years.

The firm of Pop Chronicles, which has a sales office in Los Angeles headed by Doug Andrews, national sales director, will promote the LP package during the show. But the radio stations also get a total of 84 one-minute spots within the total 12-hour documentary for their own use. Pop Chronicles will be reimbursed on a royalty basis out of the LP sets sold.

"The concept of selling oldies on radio is not new," Dempster said. "But we have here, and this may be unique, a super deluxe package of records which are closely related to the radio show—Bing Crosby, the Andrews Sisters, and the best of the big bands.

"This is certainly a different way to merchandise catalog... we're reaching a buyer who may not be tuned into his local record store because they may not have this particular product available... and the person may not be tuned into television offers for oldies.

"This type of merchandising doesn't hurt record store sales either, because, if anything, it might stimulate interest among the younger people for a Bing Crosby or the Andrews Sisters."

Andrews said the radio show is available immediately. It's in a monaural version on tape. The show took two years to produce. A second 12-hour documentary, called part II of "The Pop Chronicles Presents the '40's," will be available after the first of the year. To date, it's not tied in with any label. Pop Chronicles will provide all promo and programming aids for the show.

Country Gold Series

Dempster said that he was readying a country music oldies package for sale through another syndicated radio program, "Continental Country," a three-hour weekly radio show hosted by Jerry Naylor and produced by Diamond P Enterprises, Los Angeles.

Patrons' Survey Shows Trends

LOS ANGELES—Young white males 12-15 years of age are listening much more to FM radio than AM radio, according to a survey just compiled by Los Angeles record company promotion executives (Billboard, Sept. 29).

This is true throughout the day,

but more strongly at night than during the day. And it's true even more so of male members of minority groups where 78 percent might listen to FM radio 6-9 p.m. as opposed to 22 percent listening to AM radio. During this same time period, however, more white females are listen-

ing to AM than FM and the gap is even stronger among minority females where 10 percent might be listening to FM as opposed to 40 percent listening to AM from 6-9 p.m. Consult the chart about listening habits on this page for more details.

This survey was just tabulated by a computer. It took several weeks to accumulate the information, which was gathered by record promotion executives spending their weekends in record stores throughout the Los Angeles area interviewing record buyers. Among those highly instrumental in the survey were Chris Crist, Jan Basham, Don Whittemore, Chuck Meyer, Dale White, Bill Pfondresher and Sandy Horn. All are members of the Southern California Record Promotion Mens Unassociation, a loose-knit group that holds educational meetings and seminars to elevate their professional craft.

LISTENING HABITS

Percent of people in age groups listening to AM and FM-radio in various times of the day. M stands for Minority-group.

	Under 17		12-15		16-18		19-24		25-34		35-49		49-plus														
	Male	Fem.	Male	Fem.	Male	Fem.	Male	Fem.	Male	Fem.	Male	Fem.	Male	Fem.													
AM 6-room	33	57	100	15	22	27	35	13	28	39	37	20	31	38	25	27	41	66	42	96	19	68	50	33	50	38	50
FM 6-room	14	24	56	15	15	24	20	33	21	38	31	33	25	40	32	25	11	15	44	18	17	17	50	25	17	50	25
AM 12-6 p.m.	58	43	20	10	22	31	25	8	16	24	21	8	13	16	15	22	32	30	32	37	19	45	50	17	13	13	13
FM 12-6 p.m.				22	67	11	5	26	12	27	6	29	25	20	18	36	19	14	5	19	31	14			50	25	25
AM 6-9 p.m.	42	86	80	20	22	31	40	12	28	33	47	12	21	27	25	20	30	34	32	48	19	55	50	17	19	19	19
FM 6-9 p.m.	8	14		32	78	21	10	47	28	39	32	49	35	36	22	42	38	27	16	19	56	14	50	50	31	31	31
AM 9-mid.	80	14		12	11	24	25	14	32	27	42	13	23	24	13	13	22	13	21	22	6	41	33			13	13
FM 9-mid.			20	15	44	17	5	48	20	41	11	54	44	38	17	36	24	14	5	15	56			17	50	13	13

Note: M stands for minority groups combined.

CUSTOMER MOTIVATION

Percent of people in various age groups influenced to buy through these media.

	UNDER 12		12-15		16-18		19-24		25-34		35-49		49 Plus																				
	MALE	FEM.	MALE	FEM.	MALE	FEM.	MALE	FEM.	MALE	FEM.	MALE	FEM.	MALE	FEM.																			
RADIO	83	100	71	100	83	89	57	90	56	80	63	84	77	81	59	65	54	73	71	79	70	88	68	83	50	50	44	100					
NEWSPAPER	6								2								4			5													
MAGAZINE									2								3		2			4	6										
TELEVISION													5	12	4		1	1	2	5	4	5	5	5	6	9	50	13					
CONCERT													4	2			3	1	1	2	6	3	2				17	6					
SALE MERCH.	8												2	5			8	3	6	8	7	11	9	11	15		33	6					
WORD OF MOUTH	8	57											17	22	34	45	35	13	31	16	25	13	30	19	16	11	37	13	27	33	50	50	44
A FAVORITE ARTIST													5		1	4	5		6	3	5	7	7	5	9	5	7	8		6	6		
MOVIE																																6	
IN STORE PLAY																																	

Chart Explanations

The three charts on this page show what times listeners listen and whether AM or FM; the factors that motivate people to buy records (and you'll notice in the Customer Motivation chart that radio is by far the major influence on record sales), and the configurations purchased by age groups.

In the configurations chart, it's very interesting to note that singles are purchased, by whites and minority groups, in much older demographics than anyone suspected, with, of course, younger demographics also buying singles.

CONFIGURATION PURCHASES

PERCENT OF PERSONS BUYING TYPES OF RECORDINGS BELOW BASED ON AGE GROUPS. M = MINORITY

	UNDER 12		12-15		16-18		19-24		25-34		35-49		49+																			
	F	M	F	M	F	M	M	F	M	F	M	F	M	F																		
TOP 45—Current	3.9	3.5	1.0	4.2	2.1	12.8	3.8	9.7	2.0	8.0	2.0	11.0	2.1	10.4	3.5	3.5	1.7	4.5	1.4	3.5	2.1	2.4	3	3		3						
TOP 45—Oldie				2.5	7.4	7.4	3.7	2.5	1.2	2.5		11.1	2.5	2.5	2.5	30.9	3.7	13.6	2.5	2.5												
TOP LP—Current		.18		4.2	4.5	.17		7.6	1.0	6.9	1.6	25.7	6.7	11.4	2.2	14.5	2.2	5.0	6	2.4	7	1.4		17		1.0						
TOP LP—Oldie				1.3	3.8			9.4	6	4.4		26.9	3.8	15.6	1.9	14.4	1.3	5.0		8.1		1.9	1.3	6								
R&R 45—Current		.9	3.7		9	9	4.7	9	1.9		17.8					6.5	9	24.3													2.3	
R&R 45—Oldie																5.3	5.3		15.8													
R&B LP—Current			.9					1.8		9	3.7					4.6	23.9	5.5	12.9	5.5	18.3	1.8	3.7		11.9		1.8		9			
R&B LP—Oldie																8.7	8.7		4.3	39.1		4.3		17.4	4.3	8.7						
C&W 45—Current																10.0				25.0		20.0		10.0		35.0						
C&W 45—Oldie																																
C&W LP—Current																				9.1				27.3		45.5					9.1	
C&W LP—Oldie																								20.0								
Classical LPs								3.3		1.6		16.4		11.5		14.8	1.6	23.0		11.5	6.6	3.3		1.6		4.9						
Various Artists LPs												18.8	6.3		6.3	6.3	18.8	6.3		12.5			6.3	8.3	6.3	6.3						
Cassettes				4.0		4.0		8.0	4.0	4.0		20.0	8.0	4.0		4.0		16.0	4.0	20.0				20.0								
Cartridges				2.7		4.1		15.8	2.7	3.4	7	24.0	5.5	7.5	2.7	5.5	3.4	6.2	1.4	4.1	3.4	1.4		7	7	4.1						
Blank Tape							9.1	9.1								9.1	9.1			27.3	9.1	9.1										9.1
Soundtracks			3.0	3.0				3.0	6.1			15.2		21.2		12.1	3.0	18.2						3.0								

In addition to programming ideas that would be exchanged between schools, the Co-operative would conduct meetings and seminars dealing with various aspects of broadcasting; would act as a uniform body in all possible legal or governmental realms of college broadcasting; would provide information on available broadcasting training and training in related fields, as well as promote such programs; and would exchanged program material between member schools.

Steven Tincher of the steering committee that is finalizing the initial proposals for the upcoming meeting noted that 87 college and high school stations were being contacted.

Additional information on the meeting is available from Tincher at KSDT-AM & DSDT-FM, U. of California, San Diego, P.O. Box 109, La Jolla, Calif. 92037.

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Roberts Revamps WDHF-FM: Using Mature "Top 100" Pitch

By INGRID HANNIGAN

CHICAGO—WDHF-FM has revised its format to a contemporary sound that program director Dick Roberts described as "Top 100, minus teen music, aimed at 20 to 40 year-olds" with a playlist of 60 singles and, very soon, a number of LP cuts.

Roberts, who listens to new product at least 8 to 10 hours weekly, makes all decisions concerning additions to the playlist and the feature LP artist of the weekend. "Sometimes deejays will suggest a new record they've heard and liked, so I'll listen to it and maybe I'll approve it."

Stereo 95 here, recently purchased by Metromedia, re-worked its format to be similar to that of WKYC-AM in Cleveland where Roberts was previously program director. "Exhaustive market studies, interviews with people on the street and local officials, and the success of WKYC-AM led me to revise the format here," Roberts explained.

"Teen music can be basically described as hard rock or progressive rock, and records with more instrumental than vocal," Roberts said. "So we don't play records like 'Smoke on the Water,' 'Gypsy Man,' 'Brother Louie,' or releases by groups such as Edgar Winter or Grand Funk. I guess what's left could be described as soft rock, with some cross-over to easy listening."

One cut from the newest album and older LP's of the featured LP artist is played each hour, around the clock, with one repeat of each cut in a 48-hour period. Bobby Goldsboro was the Sept. 1 artist.

Another programming device geared to attract the 'adult' crowd, "and probably creating interest with the younger set too," is the scheduling of two oldies per hour. Only when the style of oldie (female vocalist, for example) is similar to the next regularly-scheduled record is the play pattern changed. Usually one record will always follow another

all day and night, with about five repeats per 24 hours.

Deejays must play individual records and keep a running tally. Eventually, Roberts will set up a cartridge tape library to simplify the work.

During the 7 p.m. to 2 a.m. segment, WDHF-FM will play occasional harder rock numbers to adjust to evening audience differences. "Mostly, women listen during the day, while more men and younger adults tune in later," Roberts commented.

To accommodate the uptempo needed during drive time, the deejays are encouraged to adlib about bizarre area happenings and use a peppy announcing style. Roberts explained that WDHF-FM is the only FM station here stressing personality and news, public service, program features, and on-air promotions. Herb Mendelsohn, vice president and general manager, said, "Our motto is 'more than music'."

Roberts thought WDHF-FM was one of the first, if not the first, stations in the midwest to play Albert Hammond's "Peacemaker." "We tied in a brief on-air interview with Hammond which was broadcast twice one day. We try to have at least one interview weekly. In this case, we played the cut off the LP before the single was released, and played a few other cuts, too. But basically, I wouldn't play an album if the group didn't also have a hot single, or at least a near past hit that was still holding on."

Roberts will play singles not on the charts, which he follows religiously, only if a significant number of calls request it: he gave the recent puzzle record as a prime example.

After the station's purchase by Metromedia earlier this year, only one of the former staff of five remained—Chuck Scott, 7 p.m. to midnight. The staff now totals 25 persons. The deejays, each with distinct on-air personality differences, include: Mike Elliott, 5:30 to 10 a.m.; Fred Sanders, 10 a.m. to 2:30 p.m.; John Bodnar, 2:30 to 7 p.m.; and Vern Blagmond, midnight to 5 a.m.

The news team, headed by Larry Butler, former business-financial editor of WBBM-AM, airs half-hour news specials three times during morning drive, and four minute an hour regularly.

An added plus to the station, Roberts emphasized, is its location on the dial between the city's two most popular FM rock stations, WDAI-FM and WBBM-FM.

Syndicated Country Show Selects Favorite Artists



JERRY NAYLOR, right, host of the weekly three-hour country music syndicated radio show "Continental Country," telephones the grand prize winner in the show's Dream Concert promotion. At left is Claude Hall, radio-TV editor of Billboard Magazine, who was a guest host on the show that will be airing the weekend of Oct. 6 on more than 77 country music stations coast-to-coast.

LOS ANGELES—"Continental Country," the three-hour weekly country music syndicated radio show produced by Diamond P Enterprises here, selected Charley Pride as best male artist and Loretta Lynn as best female artists, with "Why Me" by Kris Kristofferson selected as the best song of the year.

These winners were decided in a nationwide contest to pick the artists and tune that listeners to the syndicated show would like to hear in a "Dream Concert." Several thousand cards and letters came in from all over the U.S. and Canada. The show is presently heard on around 77 radio stations in the U.S. and Canada, as well as armed forces stations overseas.

Best group was the Statler Brothers. Most promising female artist was Tanya Tucker, with Johnny Rodriguez scoring as the most promising male artist.

Diamond P has produced the dream concert in a show hosted by Jerry Naylor, MGM Records artist. Sitting in as guest host on the show was Claude Hall, radio-TV editor of Billboard Magazine. The show was produced by executive producer Frank Furino and producer Phillip Browning. Listeners who sent in votes got to participate in a drawing and grand prize winner received a week's free vacation in a Rodeway Inn, among other gifts; Rodeway Inn is a sponsor of the show on a barter basis in many markets.

Naylor will fly to Nashville to present the awards personally to the

recording artists during the annual country music convention the week of Oct. 15. The awards presentation will be taped by WKDA-AM, which carries the show in Nashville, and later edited for a recap on the syndicated show itself.

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Phillips' AM-er Fetes Williams

FLORENCE, Ala.—WXOR-AM, a country music station owned by veteran record producer Sam Phillips, recently just broadcast a Hank Williams weekend, featuring several songs per hour by the late Hank Williams, MGM Records artist.

The weekend also featured excerpts from an interview Phillips conducted with the first wife of Williams, Audrey Williams. Audience response was so good, according to operations manager Bill Reeves, that another weekend is planned for the future and the station intends to persuade Mrs. Williams to be on hand in person.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Don Williams is at WFTL-AM in Fort Lauderdale, Fla., not that other station I mentioned in a previous column. Said **Chuck Collier** of WGAR-AM in Cleveland figured it out and called him, "but some of the guys I used to work with ain't that bright. I guess I shouldn't complain, though. Not after what you did to poor **Tom Adams** of WIOD-AM or **WFUN-AM** or whatever that station in Miami is." That's all right. Tom doesn't know either.

Tom Straw, now the morning drive man at WYSP-FM in Philadelphia, writes that the station did an hour tribute to the late **Jim Croce** which features interviews with ABC/Dunhill Records president **Jay Lasker** and record producer **Tommy West**, among others. Other stations have got copies of the tribute by paying for raw tape costs and postage. Call Tom at station, 215-665-9790. Straw, most recently, was with KSEA-FM in San Diego, the home of **Dan McKinnon**. . . . Lineup at KRKY-AM in Corpus Christi, now includes **Berry Burks** 6-9 a.m., who'd been last with KNOX-AM in Grand Forks, N.D., program director **Dan Daniels** 9-noon, music director **Eddie Truesdell** noon-3 p.m., **Lloyd Wright** 3-7 p.m., **Alex Garcia** 7-midnight, and all-night man **Jack Harrison**.

Mike (Brother Marcus) Butts reports in from KCBQ-AM in San Diego, where he's doing morning drive. He'd been at KIQQ-FM in Los Angeles. Says he gave the mayor a Great Q Zap teeshirt. And Mayor **Pete Wilson** doesn't ordinarily let radio stations do that sort of thing. . . . **Steve Warren** reports in from weekend work at WHN-AM, New York, to say: "It's a tremendous privilege to be working with such pros here as **Dan Daniel**, **Jack Spector**, **Bruce Bradley**, etc. This is a great staff and **Ruth Meyer** and **Chuck Renwick** are two of the very finest people any air personality could hope to work for." Say hello to Dan for me, Steve. I consider him one of the best air personalities there is. We once had a good laugh about eight or nine years ago about him doing country. Because he's another old Texas boy like **Rabbit** and **Lundy** and a couple of other guys in radio.

Tex. Progressive To Daytime Rock

CORPUS CHRISTI, Tex.—KZFM-FM, owned by Texas Media out of Houston, has altered daytime programming to rock, said program director **Jim Allen**. "It's best described as Hot 100 Chart programming. We still rock, but we play chart music tempered by oldies and album cuts to broaden our appeal. We're still into progressive rock at night, though."

Lineup at the station has Casey in the morning 6-9 a.m., **Bob Bramson** 9-noon, **Ryan Michaels** noon-5 p.m., **Allen** 5-8 p.m., and **Chase Morgan** with progressive music 8 p.m.-1 a.m. Chase also does a progressive album review show on Sundays. "American Top 40" the syndicated Watermark Inc. weekly show, is aired Saturdays.

"I might add that due to our format change and large playlist (75 records; we program for daypart) I need records from everybody," Allen said. "I want to keep the progressive coming, but I'm hurting on pop music."

Bob Shannon, family man, personality-oriented, 216-777-9555, is looking for an MOR or Top 40 position. Has major market experience. . . . **Kenneth C. Hill** writes: "Upon my return a few days ago from West Africa, I was asked to take over the music duties for both WGAT-AM and WGAT-FM, Gate City, Va. The AM side is country and our FM is being revamped into a rock format; it had been an MOR station. We are in dire need of singles and albums for both stations." Hill, incidentally, is continuing his education at a local university. Great.

John Carter, general administrator, Duke Ellington, Inc.; 333 Riverside Dr., New York, N.Y. 10025, writes to say that if any radio station is not being serviced with Duke Ellington records and would like to be, they can write him. So noted.

Lineup at WIXY-AM, Cleveland, now includes **Mike Reiner** 6-10 a.m., **Gary Drake** 10 a.m.-2 p.m., **Terry Stevens** 2-6 p.m., **Wilde Child** 6-10 p.m., and **Bill Black** all-night. . . . **Lee Douglas**, mid-day personality at WMYQ-FM in Miami, has been shifted to WOKY-AM, Milwaukee, same chain. . . . **Jim Lord**, ex-music director and 2-6 p.m. air personality on WSPD-AM, Toledo, is looking for a new job. He'd been with WSPD-AM for the past five years and was even **Bozo the Clown** on WSPD-TV for a while. Can do talk, music, news. Will be happy to provide tapes, recommendations, etc. 419-882-1344. Real name is **Jim Chaplin**.

Benjamin J. Friedland, president of WQQW-AM, Waterbury, Conn., takes exception to my comment about token feminism at the station. Says: "In addition to **Jeanne Marceau** whose air duties are admittedly part-time (she is a full-time sales person at the station), we employ **Debbi Stevenson**, a news person. Ms. Stevenson is anything but genderless; a picture would assure you that she is anything but 'token.' Our policy is to employ the best qualified person for the position. We find it refreshing to note that within our small staff there is 'true' equal opportunity." Okay, I apologize. Sometimes, in an effort to be humorous, I step on toes. . . . That reminds me of another apology I have to make. To **Harvey Metnick** of RKO General Radio. He is *not*, and **Paul Drew** makes that statement clear everytime he catches me, another **Bill Watson**. Metnick's forte is promotion and Drew says he's one of the best.

Nick Anthony is now assistant to **Pat O'Day**, general manager of KJR-AM in Seattle. Anthony, who'd been working at a Chicago radio station, will be program supervisor of KJR-AM. **Lee Michaels** will continue to program KISW-FM, the affiliate. This is the second time around for Anthony at the Top 40 station; he was there in 1969 as an air personality. . . . **David Mance**, formerly with WOLF-AM in Syracuse, N.Y., has joined WFEC-AM in Harrisburg, Pa., along with **Dennis John Cahill** who'd been previously with WIFM-FM in Philadelphia. Mance will do noon-3 p.m., Cahill 6-midnight. So, the lineup now reads **Andy Knight** midnight-6 a.m., **Ronnie G. Shaeffer** 6-9 a.m., **Carl King** 9-noon, Mance, program director, **Andy Young** 3-6 p.m., and

Cahill. . . . **Paul Abrams**, who still owes me a six pack of beer on a bet he lost about ratings, is out at WLS-AM, Chicago, where he was manager. New manager is **Martin Greenberg**, who'd been sales manager of WXYZ-AM in Detroit. Both stations are owned and operated by ABC Radio.

Richard August, general manager of KUOR-FM at the University of Redlands, Redlands, Calif., writes that his station is making considerable progress in the market, "particularly with the black listener, as no other station in the market programs soul. Also, by combining rock and soul we are able to maintain our black audience and add other colors as well. Local stations who at first were reluctant to admit our existence, have begun to look at us as competition. That's not to say that they are in any danger of losing all their listeners. At least not yet. All kidding aside, by employing professional ways with a taste of imagination and best utilizing raw talent, we have been able to successfully project KUOR-FM's image of Expressive Radio. Conclusion: Campus radio is not only here to stay, but to grow, contribute, and be acknowledged."

Steve Blizard, program director of WATO-AM, Oak Ridge, Tenn., writes: "I had a nice chat with **Dick Clark** about his six hours of "The 20 Years of Rock and Roll," package. Just in case a lot of program directors are not aware of it, this program has all of the ingredients that give a large or small-market station that extra touch of professionalism. **Dick Clark** has given the music business a lot of great performers, because of his bandstand shows, and I think that us radio people should give Dick a hand by airing this great program." WATO-AM is a Top 40 station in the Knoxville area and the lineup has **Blizard** 5:30-10 a.m., **Gary Stone** until 2 p.m., **Alan Crockett** 2-7 p.m., **Kevin Dempsey** 7 p.m.-1 a.m. and **Hugh Newson** on weekends.

Paul Drew again takes me to task regarding the Apr./June Pulse for Washington and my comment a couple of columns ago about WMAL-AM being No. 1 in the market. "WPGC-AM-FM are simulcast,

as the AM is daytime only. WMAL-FM is a separate format from WMAL-AM. I think that on the basis of the attached Pulse report, WPGC-AM-FM is the No. 1 station in Washington." In Pulse, WPGC-AM-FM has a total 825,100 come to WMAL-AM's come of 641,000. But this is the Pulse that Paul sent me; I think the Pulse I had from **Harv Moore**, program director of WPGC-AM-FM, was a different breakout.

I goofed in my last issue when I didn't point out that the blacks making all of those demands against KIDI-FM in San Francisco were members of the Community Coalition for Media Change, not blacks in general. . . . **Tom Miles**, program director of WHFI-FM in Birmingham, Mich., reports that the station has changed call letters to WHNE-FM and is featuring an automated oldies package. WQTE-AM is automated good music in format. **Julian Breen** of Broadcaster's Workshop in Mill

Valley is national program consultant. And the two stations are looking for a good major-market production man; news delivery is a must. . . . **David Brewster Finley**, 3-7 p.m. personality at KOLD-AM in Reno, writes asking about getting into the air personality competition. Next year, David.

Ronald J. Rolland has joined WGN-AM and WGN-TV, Chicago, as an announcer. He'll do 10:05-10:55 p.m. Saturday and Sunday night and the all-night Monday show. He'd been at WFMF-FM, Chicago. . . . **Dick Reus**, program/music director of WLEE-AM in Richmond, Va., for the past six years and editor and publisher of the Reus Record Report tipsheet, has resigned from the radio station. He's looking for a job as music director, program director, or programming consultant and can be reached at 804-270-0858. Good man. All he
(Continued on page 41)



ALENE MCKINNEY, left, music director of KMPC-AM in Los Angeles, talks with MCA Records artist **Linda Laurie**. Ms. Laurie visited the station to promote her single "Leave Me Alone." She is a songwriter turned singer.

Jukebox Programming

Singles Quality Push Stirs Jukebox Groups

W. Va.: Urge Program Marketing Analysis; Rip Too-Thin Singles

By EDWARD MORRIS

CHARLESTON—Market Analysis, a new area for jukebox programming operations, and troublesome 45's were the chief business topics at the West Virginia Music and Vending Association convention held here Sept. 20-22.

Complementing the plain business side of the affair was a show business side which highlighted Billboard's "Instrumentalist of the Year," Charlie McCoy, performing for the final concert and dance.

Dr. Robert James Boewadt, associate professor of marketing at the University of Florida, told the operators that they really don't know their customers well enough to price their plays accurately and suggested using such statistical aids as census tract data to form player profiles—toward which boxes could be more precisely programmed and priced.

"The worst thing in the world," the economist said, "is to sell something underpriced." He maintained that there are, in every area, "jukebox addicts" whose main concern is what's on the box, not whether plays are two or one for a quarter. He said that it is these people who must be studied and catered to if profits are to be maximized.

Boewadt also suggested that operators always be on the alert for new locations. He said that college dorms, for instance, are a virtual seller's market because there are students who want entertainment where they live and college administrators who need an effective way of providing it.

Hot Locations

Emphasizing that operators should use their imagination to push profits up, Boewadt noted that "location owners are basically not out to promote you." This being the case, he said, operators must not only listen to new ideas but actively seek them out.

As an example, Boewadt described the work that he and his students at U. of Fla. did for Bally Manufacturing Corp. They sought answers to such questions as "Who plays pinball machines?" "What does the general public think about pinball players?" "How do you influence legislators in your company's favor?"

It is through such systematic investigation, Boewadt said, that merchandising goes from the gut to the brain level. "You're probably doing more things right than wrong operating on the gut level," he said, "but I think you can do a lot better."

Carl Dille, salesman for Royal Distributing Company, Cincinnati, picked up on Boewadt's advice that operators seek new locations for their coin machines. He recounted his company's successes in setting up "arcade rooms" in family motels.

Dille noted that the average occupancy rate, year-round, for motels is about 80 percent and that motel owners are more than eager to make use of unrented rooms. He said that game rooms are also being installed in new apartment complexes, usually in the laundry areas in the basements.

Royal has a full-time researcher to survey all locations to determine where the best places for jukeboxes and games are for the game areas. Some motels have been so taken by the idea of amusement machines for their occupants that they have set up spaces in hallways.

(To be continued)

Wash. Group Organized

YAKIMA, Wash.—Al Marsh of Bellingham, Wash. is president of the newly-formed Washington State Coin Machine Operators Assn. scheduling its next meeting here Oct. 13 at Holiday Inn.

QUALITY BLITZ

CHICAGO—One of the busiest jukebox association meeting weekends ever found Billboard reporters Earl Paige in Wisconsin, Carol Brack in West Virginia and her husband Ray Brack in Virginia all delivering talks on the push for better quality 45's. Moreover, reporter Sara Lane in Florida was prepared to talk on the topic too, but the program ran too long. All the talks drew on the many efforts underway by Billboard and various industry associations (Billboard, Sept. 29).

Ill.: Ask MOA, Assns. Act on Small-Hole; Blast Long Singles

By EARL PAIGE

LAKE GENEVA, Wis.—Peoria, Ill. jukebox programming foreman Bill Bush called on Music Operators of America and state organizations of jukebox business people to "take a stand" on the proposed small-hole 45 in a talk here at the Ill. jukebox operators meeting. Delegates also spoke out on lengthy singles, which Bush said could "cut play by a third," because of the short peak play hours in locations.

Other highlights included a report on the widespread efforts to improve the quality of singles (see separate story), Illinois Coin Machine Operators Assn. director Fred Gain's report on a leasing bill, MOA president Harlan Wingrave's talk on MOA's upcoming Nov. 9-11 convention and 25th anniversary celebration and recreational activities at the Playboy Club.

Rolling Meadows, Ill. operator Wayne Hesch was elected president and the group voted to study hold-

(Continued on page 41)

'74 Boxes at Fla. Confab

By SARA LANE

ORLANDO, Fla.—The Florida Amusement & Merchandising Association (FAMA) convention's 200 delegates saw new jukeboxes and accessories from Rowe, Seeburg and other exhibitors in the group's first and successful attempt to have a trade show. Management and marketing experts also participated.

Rowe showed its Woodbridge, Rhapsody and Caprice models for the first time since its recent Las Vegas distributor showing. Seeburg showed its Matador 100 and Carnival 100, an accessory item, the Save-1, and Volume Envoy, another accessory. Wurlitzer showed the 3700 Americana, 7500 Cabaret and the 1050 nostalgia model. Rock-Ola's current models are 450, 452 and 449 and a new model will be shown at the Music Operators of America show Nov. 9.

Dr. William Kahn, program director of the hotel-motel restaurant management department at Valencia Junior College, Orlando, spoke on motivation. H. O. Martin of the Governor's advisory committee for Polk County spoke on the "Growth of the South," predicting that by 2000 Florida will have a population of 20 to 30 million.

(Continued on page 41)

Copyright 'Peril'

By RAY BRACK

VIRGINIA BEACH, Va.—Music Operators of America (MOA) counsel Nicholas Allen, in his annual copyright status report to members of the Music Operators of Virginia, reported that members of the Senate Judiciary subcommittee involved with copyright legislation revision are "about evenly divided" on the issue of the \$1 annual recording arts fee.

Speaking Sept. 22 at the Virginia operators 15th annual convention here, Allen (who has been representing MOA 15 years, incidentally), called the recording arts fee the "most dangerous" provision being considered by Congress in its monumental task of rewriting the half-century-old copyright legislation. He told the Commonwealth businessmen that the jukebox industry has a good chance of defeating the recording arts fee proposal in the full Senate Judiciary Committee.

"If not in the full committee, we'll have to defeat it on the Senate floor," the Washington, D.C. attorney added.

Allen called on the Virginia oper-

ators to maintain good relations with their Congressional delegation, keeping them informed accurately of the industry's interests. He suggested that operators writing their Congressmen refer carefully to the MOA position paper to avoid inconsistency. He told the group about one operator who wrote his Congressman that he was in favor of the \$1 performing arts fee, a mistake understandable in view of the complexity and longevity of the copyright revision process.

Allen reported that the status of the bill—still containing the industry's \$8 annual royalty fee compromise proposal—is that work on revisions of the draft legislation has begun in the Senate subcommittee.

"We hope to have a new draft in six weeks," Allen said. He noted that work on the music section of the legislation may begin late in September.

"We're getting down the way on this," Allen went on, "and the full committee will be deliberating early in 1974."



JUKEBOX BUSINESS PEOPLE ELECTED Martinsburg, W. Va. operator Ronald DeHaven, DeHaven Vending Machine Co., president, W. Va. Music & Vending Assn. at the meeting last



week (left). Dr. Robert James Boewadt, associate professor of marketing, Univ. of Fla. and Fred Granger, executive vice president, Music Operators of America were featured speakers.



Charlie McCoy with the Jim Nall band entertained. Marie Coffman and Granger (right) received honorary memberships.



JUKEBOX operators in Illinois met at Playboy's Lake Geneva, Wis. hotel, where (from left) association officers Chick Henske, Fred Gain and outgoing president Charles Marik con-



ducted the meeting. Bill Bush spoke on quality control of 45's. Gain told of a bill on leasing tax. Harlan Wingrave, president, Music Operators of America (at right), receives appropriate



"Bunny Trophy" from Les Montooth, former MOA president and advocate of effective programming methods in his many trips to state associations.



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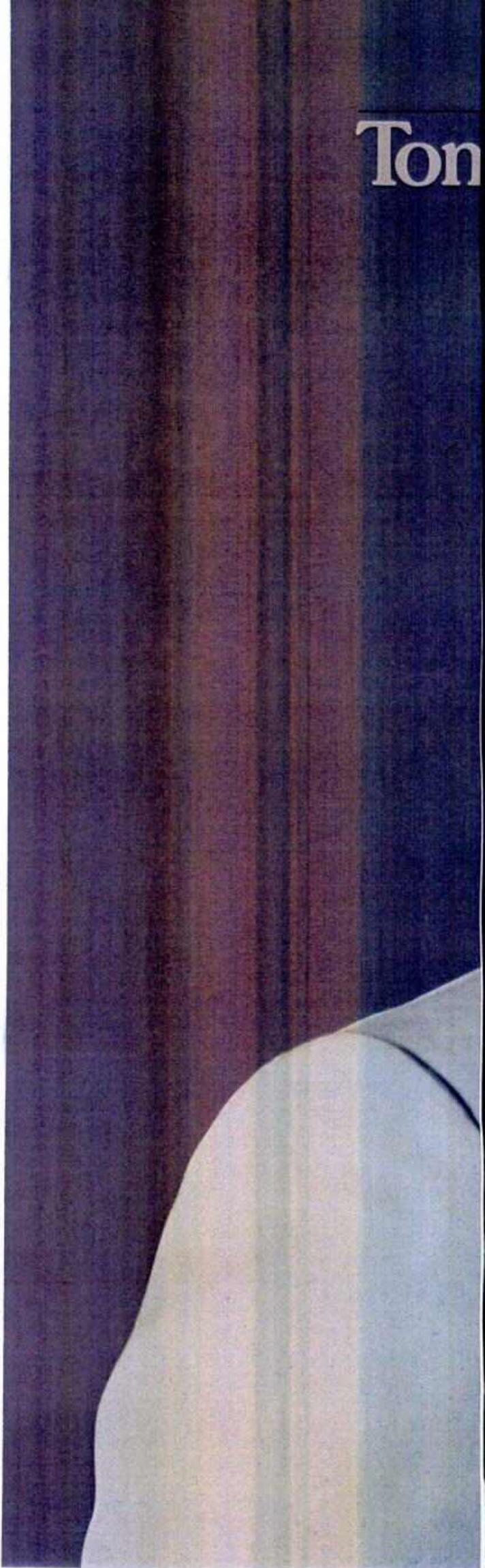
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GRAPHICS

It's an industry within an industry. Within the music business, graphics shape and reflect the musical philosophy of all the companies. Because of the importance of graphics in the marketing of recorded product, it is one aspect of the music industry that deserves to be explored in **depth**.

Coming in Billboard's October 27 issue you'll get a first hand report on the major role graphics play in the music industry.

You'll get an up-close look at the "easel riders" of the recording industry; the artists who create album covers and promotional materials. And Billboard's "The Look of Music" issue will also focus on the photographers and photographic houses that develop LP covers and ads for the various record labels.

Included in Billboard's "The Look of Music" are interviews with leading photographers working in the record field and the labels' art directors who are responsible for hiring freelance artists.

Billboard's "The Look of Music" provides the record industry an opportunity to see how an important aspect of the music business functions. Not only will the "Look of Music" be an education, but it will also

"THE LOOK OF MUSIC" IS COMING IN THE OCTOBER 27 ISSUE OF BILLBOARD

be a worthwhile advertising vehicle for anyone in the industry who **draws** on the talents of graphics artists.

"The Look of Music" will also feature stories on; PRINTING, PACKAGING, SHRINK WRAPPING, IN-STORE DISPLAY FIXTURES, MERCHANDISING AIDS.

Billboard's "The Look of Music" is coming in the October 27 issue. Now is the time to plan your dynamite ad for "The Look of Music" because we **draw** the line on final art on October 5.

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Issue Date: October 27

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L.A., Calif. 90069
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NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

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

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



What the hell are these people talking about?



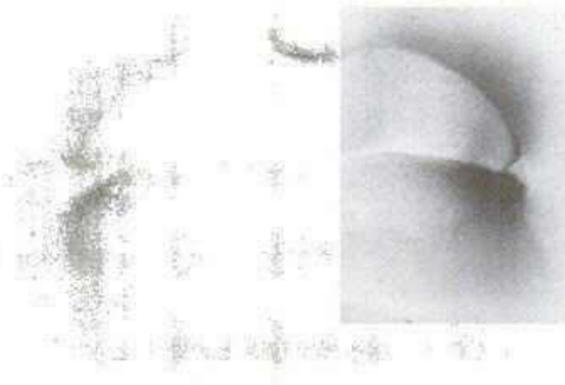
"If I see an ad for a record, I learn of a new release..."
—Radio Station Operations Manager



"I read the ad and listened to the record."
—Radio Station Air Personality



"... the ad provoked my interest..."
—Radio Station Music Director



"I saw the ad in Billboard."
—Radio Station General Manager

They're talking about record industry trade paper advertising, that's what!

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

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

The findings were impressive.

Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement.*

Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarian to provide a copy of the release after reading the trade paper advertisement.*

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the

record and discarding it prior to seeing the trade paper advertisement.

However, the ad prompted them to give the release a second chance.*

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

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

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Jukebox Programming

What's Playing?

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

CHICAGO: "HOT 100" PURCHASES

Robert Yesulis
A.A. Swingtime Music Co.
4821 W. Diversey Ave. 60639
(312) 237-7642

"Raised on Rock." Elvis Presley, RCA 0088
"We May Never Pass This Way (Again)." Seals & Crofts, Warner Brothers 7740
"All I Know." Art Garfunkel, Columbia 45296
"Angie"
"Let Me In." Osmonds, Kolob 14617
"I'm Coming Home." Johnny Mathis, Columbia 45908

MADISON, WIS.: "HOT 100" PURCHASES



Pat Schwartz
Modern Specialty Co.
405 N. Broom St. 53703
(608) 256-0216

"Paper Roses." Marie Osmond, MGM 14609
"Midnight Train to Georgia"
"(I Don't Want to Love You But) You Got Me Anyway." Sutherland Brothers & Quiver, Island 1217
"Angie"
"Rocky Mountain Way." Joe Walsh, Dunhill 4361
"Knockin' on Heaven's Door." Bob Dylan, Columbia 45913

COLUMBUS, GA.: SOUL PURCHASES

Windy Harrell
Music Service Co.
2082 Comer Ave. 31901
(404) 322-5929

"I Just Wanna Be Loved." Lee Charles, Hot Wax 7303
"You're A Special Part of Me." Diana Ross/Marvin Gaye, Motown 1280
"Nutbush City Limits"
"If I'm Lucky I Might Get Picked Up." Betty Davis, Just Sunshine 503
"Check It Out"
"Yes We Can Can"
"For the Good Times." Stevie Wonder

PIERRE, S.D.: COUNTRY & POP PURCHASES



Irene Camin
Automatic Vendors Inc.
217 W. Missouri Ave. 57501
(605) 224-2111

"Slippin' Away"
"The First Day of the Rest of My Life." Lawanda Lindsey, Capitol 3652
"Am I That Easy to Forget"
"Arms Full of Empty"
"Ridin' My Thumb to Mexico" C&W Covers
"Heaven on Earth." Sonny James, Capitol 3653
"Bury Me at Wounded Knee." Earle Sutton, Showcase SC 1006
"Baby's Blue." Ferlin Husky, ABC 11381
"Shiddle-Ee-Dee." Clint Holmes, Epic 11033
"Satin Sheets"
"Dirty Old Man"
"Mm Mm Good"
Pop
"Life Ain't Easy." Dr. Hook & the Medicine Show, Columbia 45925
"Knockin' on Heaven's Door." Bob Dylan, Columbia 45913
"Higher Ground"
"As Time Goes By." Nilsson, RCA 0039
"Tonight." Raspberries, Capitol 3610
"Kiss It & Make It Better." Mac Davis, Columbia 45911
POP Cover
"Half-Breed"
Oldies
"A Trip to Heaven"
"Cheating Game"

CRETE, NEB.: POP & COUNTRY PURCHASES

Edith Ray
Ray's Music
Box 329 68333
(402) 826-2020

"Rocky Mountain Way." Joe Walsh, Dunhill 4361
"All I Know." Art Garfunkel, Columbia 45296
"Angie"
"Let Me In." Osmonds, Kolob 14617
"Till the Water Stops Runnin'." Billy "Crash" Craddock, ABC 11379
"Oh Oh I'm Fallin' in Love Again." Eddy Arnold, MGM 14600
"You Know Who." Bobby Bear, RCA 0063
"I'll Never Break These Chains." Tommy Overstreet, Dot 17474

EAST CHICAGO, IND.: "HOT 100" PURCHASES

Frances Wieland
Midwest Automatic Music Co.
4202 Tod Ave. 46312
(219) 397-4289

"Space Race." Billy Preston, A&M 1463
"Midnight Train to Georgia"
"Sweet Charlie Babe." Jackie Moore, Atlantic 2956
"Angie"
"How Can I Tell Her." Lobo, Big Tree 16004
"Hey Girl (I Like Your Style)." Temptations, Gordy 7131
"Keep On Truckin' "

LEESVILLE, LA.: SOUL PURCHASES

Albert Kelly
Ross Investments Inc.
Box 1447 71446
(318) 238-9467

"Touch Me in the Morning"
"Midnight Train to Georgia"
"Ghetto Child"
"I Believe in You (You Believe in Me)"
"Theme from 'Cleopatra Jones' "

Ask MOA Stand on Small-Hole

Continued from page 34

ing its next annual meeting at a resort in Missouri.

Bush of Les Montooth Phonograph Service, said, "The small hole 45 may create another problem for us." The small hole is being pushed by rackjobbers and home phonograph engineers as a way to stimu-

'74 Jukeboxes at Meet

Continued from page 34

Robert Rhinehart, FAMA director, said the trade show worked out because so many Florida jukebox businessmen cannot get to the national show.

Wilber Wenger, Automatic Merchandising, was reelected president. More details next week.

late singles sales and eliminate problems with spindles. Bush and others doubt if the small hole can be punched out effectively for jukebox use.

Describing a bill on leasing tax, Gain said the "rule of substance prevails over form," meaning that the "lease" is really "rental" if locations do not control the box and have a key.

Wingrave said "never have we received so many pre-paid exhibit contracts" for the convention. He said technology was pushing the operator into a new era "where we will be getting away from the relays, switches, wiring and harnesses with electronic packages no bigger than your hat." MOA has scheduled a seminar on electronic equipment Nov. 9.

Vox Jox

Continued from page 33

says in his letter to me is that he resigned for "various reasons."

Larry Clark has joined KQV-AM, Pittsburgh, in the 2-6 p.m. slot. He'd been at WHK-AM, Cleveland. . . . Jerry Brown, a former air personality most-recently general manager of WCRX-FM in Springfield, Mass., has joined the sales staff of WXLO-FM, New York. . . . Lane Quigley, who'd been doing an oldies show on KUSC-FM in Los Angeles while attending law school at Loyola, is looking for another local radio station to do his show on. Has his own file of oldies. 213-984-3033. . . . KLEC-AM, Oklahoma City, has gone automated and thus afternoon drive personality Scott Fareer and morning drive personality Tony Young are looking for contemporary air work. 405-364-6804. . . . R.K. Oliver has joined WXLO-FM, New York, as weekend air personality. He'd been doing weekends at WWDJ-AM, New York, under the name of Bob Fink.

Robert L. Raser has been named associate producer of "The Mike Douglas Show," Group W. Productions, Philadelphia. He'd been research director of the syndicated TV show. . . . Jeff Blocher, program director of KINN-AM, Alamogordo, N.M., notes that he has geared programming toward a better "blend of pop and country together. I wonder about how many others are gearing their operations this way? I program three to four country uptempo tunes per hour and the remainder a blend of pop, soul, and a little hard rock." Lineup includes Blocher signon-9 a.m. and 2-4 p.m., Churt Parrett 9-noon, Bob Vaughn noon-2 p.m. and Ed Brenna 4-signoff. Weekenders include Randy Slack, Maurice Howland, Joe Sheridan. . . . John Wallis, 7-midnight personality, at KBUY-AM in Fort Worth, has a role in the movie "Legend of Boggy Creek."

Pat McMahon, program director a few years ago of KRIZ-AM in Phoenix, will start a new Sunday night talk show on KOY-AM there. He, of course, is one of the biggest television personalities in the market and has been on TV with his own show in Phoenix years and years.

J.J. Johnson is out of WEAM-AM, Washington, and looking for new work. 703-273-9997. . . . Bill Fox, 304-333-6016, is looking for a job. He'd been at WAJR-AM in Morgantown, W.Va., for over five years, the last year or so as program director. Then went to a Wheeling, W.Va., station who told him in six weeks that they could no longer afford him. Has wife and four kids. Does a personality show. . . . WMGS-AM, country station in Bowling Green, Ohio, has a new program director—John Carter from WTRY-AM, Troy, N.J. Lineup has music director Lee Nye signon until 10 a.m., Carter until 1:30 p.m., Ed Mitchell till signoff, with Bob Daney, Bryce Curtis, and Richard Jaques on weekends. Station invites country artists to call or drop by and be put on the air.

Jukebox Meetings

Oct. 7—Mo. Coin Machine Council special meeting with wives program, Holiday Inn, Lake Ozark
Oct. 18-21—NAMA vending show, McCormick Place, Chicago
Nov. 9—MOA 25th anniversary convention, Conrad Hilton, Chicago
Feb. 22—Music Operators of Minn., five-state football tournament (site to be announced)
May 17—Music Operations of N.Y., Stevensville Country Club, Swan Lake

Billboard SPECIAL SURVEY for Week Ending 10/6/73

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	7	2 Deodato, CTI Q 6029
2	1	11	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
3	2	30	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
4	4	18	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
5	6	32	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
6	8	7	CLOSE TO IT Brian Auger, RCA APLI 0140
7	5	22	SWEETNIGHTER Weather Report, Columbia KC 32210
8	7	11	'73 Ahmad Jamal, 20th-Century Fox TC-417
9	11	38	PRELUDE/DEODATO Emir Deodato, CTI 6021
10	10	18	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
11	12	9	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
12	9	7	M.F. HORN III Maynard Ferguson, Columbia KC 32403
13	30	3	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
14	13	9	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
15	36	3	BODY TALK George Benson, CTI 6033
16	15	30	SUNFLOWER Milt Jackson, CTI 6024
17	14	24	HERBIE HANCOCK SEXTANT Columbia, KC 32211
18	16	18	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
19	17	16	BLUES FARM Ron Carter, CTI 6072
20	24	5	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
21	18	9	FINGERS Airta, CIT 6028
22	31	18	EXCURSIONS Eddie Harris, Atlantic SD 2-311
23	19	38	SKY DIVE Freddie Hubbard, CTI 6018
24	-	1	TURTLE BAY Herbie Mann, Atlantic SD 1642
25	20	13	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
26	21	30	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
27	22	27	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
28	-	1	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
29	23	5	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
30	32	38	MORNING STAR Hubert Laws, CTI 6022
31	34	3	REALIZATION Eddie Henderson, Capricorn CP 0118 (Warner Bros.)
32	37	26	HANGIN' OUT Funk, Inc., Prestige PRS 10059 (Fantasy)
33	25	22	IN CONCERT Miles Davis, Columbia KG 32092
34	26	18	CARNEGIE HALL Hubert Laws, CTI 6025
35	28	11	CISCO KID Reuben Wilson, Groove Merchant 523
36	29	20	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
37	35	5	COFFEY (Soundtrack) Roy Ayers, Polydor PD 5048
38	-	1	MY FAVORITE THING John Coltrane, Atlantic SD 1361
39	40	30	1st LIGHT Freddie Hubbard, CTI 6013
40	38	5	INTENSITY Charles Earland, Prestige PRS 10041 (Fantasy)

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TV Tape Jukebox Plan

(Story in Tape section)

MARKETPLACE

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Check heading under which ad is to appear

Tape & Cartridge category classified ad not accepted.

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25, 52-times \$18.00. Box rule around all ads.
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- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

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ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433.

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Telephone # _____

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PROFESSIONAL COMEDY MATERIAL
The Service of the Stars for 30 Yrs.:
"THE COMEDIAN"—Original Monthly Service—\$45 yr.: 2 issues, \$10—3 for \$12.00
35 "FUNMASTER" Gag Files, \$45
"Anniversary Issue," \$30
"How to Master the Ceremonies," \$5
No C.O.D.'s
"We Teach Standup Comedy"
Remit to: BILLY GLASON
200 W. 54th St.
New York, N.Y. 10019 tfn

FUNNY FILLERS—ANNOUNCEMENTS, Routines, 450 laughs! Big new folio—\$4. Money back guarantee. Sparky Desdunes, Box 144-B, New York City 10022. oc27

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"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

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REI FIVE WEEK COURSE FOR FCC INST phone license. Six week course for Radio TV announcer. Call or write today. REI, 32 S. Palm Ave., Sarasota, Fla. 33577. tfn

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POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

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ATTENTION RECORD COLLECTORS: 40's, 50's, 60's oldies, RnB, RnR, Pop, C & W, Rockabilly, Soul, Big Band, Blues, Classical. Send for free catalog King Of The Oldies, Sevy Alexander, 408 Pond St., Franklin, Mass. 02038. oc13

CHRISTMAS IN OCTOBER? IT'S NOT too early to be thinking about Christmas programming. Send \$5.00 for a listing of 94 Christmas records that were CHART HITS from 1942 through 1971. Write: THE MUSIC DIRECTOR, Box 177, Chestnut Hill, Massachusetts 02167. ocw

DISTRIBUTORS WANTED

PATCHES \$2.40 A DOZEN. 1000 OTHERS NOW Items. House of Hippis, 38 N. Mac Quisten Parkway, Mt. Vernon, New York 10559. tfn

LEADING MANUFACTURER OF SOUND-ALIKE 8-track tapes (variety packs) looking for established distributors to merchandise our high quality tapes. Write: George Skarpalezos, CUS-TOM RECORDING COMPANY, I N C., P. O. Box 6668, North Augusta, South Carolina (803) 279-4334. oc6

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WANTED: DEFECTIVE 8-TRACK TAPES also L.P. Albums and 8-Track Tape surplus, deletions, cutouts, etc. (any quantity). Write: Surplus, Box 15059, Tulsa, Oklahoma 74115, Call (918) 835-8179. oc13

WANTED BY WHOLESALER: Cutouts, surplus and deletions of albums and tapes. Any quantity. Send details to: Box 638, c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. oc20

NEW DISTRIBUTOR—JUST OPENED Want to buy merchandise: 8 track car stereos, home stereos, cartridges, pre-recorded and blanks, 8-Track Distributors, 17 Burton, S.W., Grand Rapids, Mich. 49507. Phone: (616) 245-8059. oc6

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MAN WITH EXPERIENCE IN RUNNING own retail record operation seeks position in classical record business: metropolitan NYC area. Excellent general, musical background. Box 639, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. oc13

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LIQUIDATION SALE: BECHT SYSTEM—5 slaves — excellent condition. \$6000.00. Also Becht machines factory converted to record hubs. Master, 5 slaves. \$7000.00. Clamco 5224 L Sealer, excellent condition. Copyright Recordings, P. O. 8271, Albuquerque, New Mexico 87108. (505) 256-1992. oc6

100 DIFFERENT 45s \$6.66; 200 DIFFERENT plus free 8 track \$12.75! Rock or MOR Nine samples \$1.25! JASCO, Phantom Box 463, Flushing, N.Y. 11379. Send listing of special oldies you're searching for. ocw

THE GOLDEN DISC SPECIALIZES in rare records (50s). Enormous inventory. Mailed anywhere. Catalog \$2.00. 163 W. 10th St., N.Y.C. 10014 (212) 255-7899. tfn

MAJOR LABEL 8-TRACK CUT-OUTS Other legal 8-tracks, old radio shows. Exact time loaded blanks. Music, Inc., P.O. Box 1324, Conway, Ark. 72032. (501) 327-7188. oc20

PROFESSIONAL SERVICES

ATTENTION STATIONS IN TROUBLE

Stan Kaplan and Jay Thomas, president and programmer of Sis Radio, Inc., 1WAYS-AM/WROQ-FM, Charlotte, N.C., WAPE-AM, Jacksonville, Florida are looking for new challenges. Effective today they will offer their services and programming management consultants to radio stations, preferably Top 40, but any format will do. The only criteria is that the station have lots of money and troubles. Contact either Stan Kaplan or Jay Thomas at 1WAYS

(704/392-6191).

oc13

NEW! GERMAN RADIO PROGRAMS ready for broadcasting. Music and latest information (produced for syndication) in West Germany by famous announcer. Continental Services, Ruth Edwards, 609 St. Francis Dr., Petaluma, Calif. 94952. oc6

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Cables: Expodaro ocw

MAJOR LABEL TAPES WHOLESALE Lowest prices anywhere. Compare our price. Top Hits, first line. No cutouts or Bootleg. Write today for complete information. 3-D Electronics, 205 West Washington St., Charleston, W.Va. 25302. oc20

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

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Send money and advertising copy to:
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Young, experienced, dedicated newsman needed to head a man and a half news department. Sounds like work? It is. 10,000 watt KGGF needs a news director. Contact Bill Miller, Operations Manager. 316-251-3800. 10/6

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Gaither-Huff Musical Aired On 30-Market Web; LP Due

NASHVILLE—A musical written by Bill Gaither and Ronn Huff was premiered nationally on radio during the week just ended in 30 major markets.

Titled "Alleluia," the musical was an hour-long presentation featuring the songs of Gaither as arranged and conducted by Huff. A recording of the broadcast is being released on the Impact label, and a book pub-

lished to accompany the musical was handled by John T. Benson Publishing, headquartered here.

Kathie White coordinated the radio premier for Impact. In conjunction with the premier, a special dealer campaign in each city has been set-up. It involves album giveaways, radio and newspaper ads, and other promotional tools.

Major markets, stations and deal-

ers who have been participating are: Houston, KFMK, McDuff Brothers; St. Louis, KXEN, East St. Louis Book Store; Chicago, WKCA, Kolas Music; Seattle, KGDN, Gospel Publishing House; Detroit, WMUZ, WBF, Grandin; Pittsburgh, WPIT, Family Bookstore; Cleveland, WQAL, Family Bookstore; Los Angeles, KHOF, KGER, KFSG, Zondervan Family Bookstore, Lighthouse Bookstore.

Dove Awards Anticipated

NASHVILLE—The coveted Gospel Music Association Dove Awards are to be given (Monday) at the Grand Ole Opry House here, following a two-hour concert last night honoring former Dove winners.

Awards will be given in 14 categories, and there will be an induction of new members into the Gospel Music Hall of Fame.

Following this two-hour affair, to be broadcast live, the entourage will be bused to the Sheraton Motor Inn for a reception highlighting the winners.

Last night's show, which also originated from the Opry House, was headlined by current members of the Gospel Music Hall of Fame. Talent was coordinated by Herman Karper of the Don Light Agency, Mrs. Lou Hildreth of Nashville Gospel Talent, and Don Butler of Sumar Talent. Each is a member of the GMA board of directors.

For both last night's show and tonight's Dove Awards, a special 12-foot extension was added to the

front of the stage. The decorative theme is "peace," and it was carried out with doves and flowers.

Twelve names will be added to the Hall of Fame tonight, according to W.F. (Jim) Myers, president of the Hall of Fame. The names of 10 deceased persons will be added, another of a deceased "hero" of gospel music, and the name of one living person.

Those names to be entered in a "block" are: J.R. Baxter Jr., E.M. Bartlett, John Daniek, Adger Pace, Homer Rodeheaver, A.J. Showalter, V.O. Stamps, Frank Stamps, W.B. Walbert and R.E. Winsett. This list of names has already been approved by a special group of 100 electors. A final ballot later was mailed to determine the winners from five nominees in the living and five in the deceased category. The living nominees are LeRoy Abernathy, James Blackwood, Connor Hall, Eva Mae LeFevre and Brock Speer. The deceased nominees are George Bennard, C.M. Bradford,

Fanny Crosby, Denver Crumpler and Bobby Strickland.

The 1973 winners will join five other names already enshrined. Three names were added last year: Mrs. Lena Speer, James Vaughan and Albert E. Brumley. Prior to that the winners had been G.T. Speer and Jim Waites.

The Bill Gaither Trio of Alexan-
(Continued on page 50)

Shaped Notes

Everett Reece has recorded a new piano solo album at the Jewell Recording Studio in Cincinnati, produced by Ed Bosken of Queen City Album Corp. The features orchestration by Don Sumnar, is for release in mid-October. ... London Parris and the Apostles have recorded three new albums for Queen City, which makes 11 LP's in 19 months for the group. ... The Mid-South Fair in Memphis, the largest in the south, is featuring a gospel spectacular this year featuring The Blackwood Brothers, J.D. Sumner & the Stamps, The Speers, and London Parris & The Apostles. ... Tony (Tarzan) Brown, piano player for the Oak Ridge Boys, is recovering from a severe ulcer attack which necessitated the transfusion of four pints of blood. He's been ordered to have complete rest following several days in intensive care at a Nashville hospital. ... The Happy Goodman Family has added a new face, that of Johnny Cook. The young tenor from Bradford, Tenn., had sung with the Songmasters and the Meadows Brothers. He's an addition rather than a replacement.

The Imperials have joined Buddy Lee Attractions for future bookings. They currently are appearing with Jimmy Dean on his syndicated TV series, and already are booked for at least 12 weeks in Las Vegas for next year. They did a previous tour with Elvis Presley. ... The Goss Brothers and former Georgia Gov. Lester Maddox appeared on a Mike Douglas television show. Don Meredith co-hosted the program. ... A new group with an old name is going in the gospel business. Called the Rangers, they originally were known as the Angel Band. ... Bob McCollum, formerly with the Prophets, has joined Sonny Simmons and Ron Blackwood at Century II Promotions. ... Ed Hill, another former Prophet, is with Sumar Talent. Chico Nix has gone back to civil engineering. ... Wanda Jackson will have her first album out on the Myrrh label shortly, following a country single. The LP is all gospel. It's produced by Billy Ray Hearn.

Billboard Best Selling Gospel LP's

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THIS Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	-	1	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
2	-	1	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
3	-	1	JAMES CLEVELAND I'll Do His Will, Savoy 14284
4	-	1	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrrh SP 6514 (Word)
5	-	1	THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)
6	-	1	JAMES CLEVELAND Trust In God, Savoy 14302
7	-	1	HARRISON JOHNSON'S L.A. CHOIR Always There, Creed 3037 (Nashboro)
8	-	1	DR. MORGAN BABB I Have A Father Who Can, Nashboro 7112 (Jewel)
9	-	1	HARRISON JOHNSON'S L.A. COMMUNITY CHOIR IS HERE Creed 3026 (Nashboro)
10	-	1	THE BEST OF MAHALIA JACKSON Kenwood 500 (Nashboro)
11	-	1	RANCE ALLEN GROUP Truth Is Where It's At, Gospel Truth GTS 2709
12	-	1	ISAAC DOUGLAS & THE BIRMINGHAM CHOIR Why Can't I, Creed 3045 (Nashboro)
13	-	1	VIOLINAIRES Spirit And Soul, Jewel LPS 0073
14	-	1	ERNEST FRANKLIN Close To Thee, Jewel LPS 0063
15	-	1	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
16	-	1	ISAAC DOUGLAS AND THE DELIVERANCE CHOIR I'm Never Left Alone, Glori JC 1016
17	-	1	THE GOSPEL SOUL OF SAM COOKE, Vol. 1 Specialty SPS 2116
18	-	1	THE RANCE ALLEN GROUP Gospel Truth GTS 2701
19	-	1	REVEREND CLEOPHUS ROBINSON World's Greatest Gospel Singer, Nashboro 7127
20	-	1	THE BEST OF THE CONSOLERS, Vol. 2 Nashboro 7100
21	-	1	ISAAC DOUGLAS & HIS SINGERS You've Got A Friend, Creed 3047 (Nashboro)
22	-	1	THE BROOKLYN ALLSTARS The New Sound Of, Jewel LPS 0051
23	-	1	THE GOSPEL SOUL OF SAM COOKE, Vol. 2 Specialty SPS 2128
24	-	1	REVEREND MACEO WOODS God Save Your People, Gospel Truth GTS 2706
25	-	1	THE SWANEE QUINTET Try Jesus, Creed 3034 (Nashboro)
26	-	1	THE CONSOLERS Let Us All Sing A Song, Nashboro 7117
27	-	1	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
28	-	1	THE TWO SIDES OF SAM COOKE Specialty SPS 2119
29	-	1	SAM COOKE & THE SOUL STIRRERS That's Heaven To Me, Specialty SPS 2146
30	-	1	VOICES OF CHRIST Fill My Cup, Savoy 14274
31	-	1	GOSPEL WORKSHOP MASS CHOIR I'm Glad, Savoy 14281
32	-	1	THE BEST OF REVEREND CLEOPHUS ROBINSON, Vol. 1 Nashboro 7113
33	-	1	REVEREND WILLIE MORGANFIELD The All Powerful Name, Jewel LPS 0065
34	-	1	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204
35	-	1	THE ANGELIC CHOIR Hold The Light, Savoy 7001

GOSPEL GAMBOL

By JOHN SIPPEL

JOHN DANIELS, Glori Records, Jersey City, N.J., reports that JOE BOSTIC now is heard 40 hours per week on WBNS-AM, New York, from midnight to 6:30 a.m. Bostic is also heard 10 hours per week on WCAM-AM, Camden, N.J. Send records to PO Box 19, New York City, 10019. ... THE JAMES HERNDON SINGERS have a new LP, "Working on the Building."

HERMAN LUBINSKY, founder-president of Savoy Records, is recovering from serious surgery. Send a get-well card to this longtime proponent of gospel music at his office, 56 Ferry St., Newark, N.J. ... PAULINE WELLS celebrated her 15th anniversary at WSID-AM, Baltimore, Sept. 9. ... REV. ROBERT L. OWENS, president of the Gospel Chord's Program, 1236 Bedford Ave., Brooklyn, N.Y. 11216, reports the 13th annual anniversary dinner to raise funds for the project will be held Oct. 5 at 7:30 P.M. at Junior's Burgundy Banquet Room, Flatbush Ave. Ext. at DeKalb. The music program has acquired the building next to the present base, which building will house a music school, a remote broadcast station and recording studios. There is a \$10 stipend for the dinner.

THE JAMES HERNDON SINGERS have temporarily moved their base to California. ... EARLSTON FORD has been signed to Glori label. He and the Ford Singers have released an LP, "I Can Tell It Was The Lord." ... REV. C. H. DORSEY, heard over KOWH-AM, Omaha, would like to be contacted for possible booking of gospel artists

who will be working in that area. His address is PO Box 2144, Omaha, Nebr. 68120.

HENRY A. THOMAS reports REV. MILTON BRUNSON and JESSY DIXON recently feted another anniversary in Chicago recently with a giant show at the Arie Crown Theater. The lineup included: THE BROOKLYN ALLSTARS, THE SWAN SILVERTONES and the THOMPSON COMMUNITY SINGERS. ... ODESSA, once with the famed CLEVELAND SINGERS, has a new partner, CASSITTA GEORGE. ... REV. ISAAC DOUGLAS of Atlanta will soon be working with a choir from that city. ... THE VOICES OF CHRIST from Berkeley, Calif., are working their first tour in the East. ... REV. JAMES CLEVELAND helped AUNT PAULINE celebrate her anniversary in Baltimore in mid-September headlining a program there. ... BROTHER RONNIE WILLIAMS is staging the World Series of Gospel Choirs Oct. 21 in Newark, N.J. BROTHER CLAYBORN of WLOU-AM, Louisville, died recently. He and his wife, Wilma, were active in promoting gospel concerts in the area. ... THE INSTITUTIONAL CHOIR from New York City whose latest LP is "One More Day," performed for a packed house recently at St. Martin's Roman Catholic Church, Baltimore.

(Please send information for the gospel column, which will appear in the first issue of each month in Billboard, to John Sippel, Billboard, 9000 Sunset, Los Angeles 90069).

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Country Music

Improve DJ Taping Conditions

NASHVILLE—A set of 60 isolation booths have been ordered for the WSM "Grand Ole Opry" Birthday Celebration scheduled here Oct. 17-20.

E.W. "Bud" Wendell, manager of the "Opry," said the booths would provide disk jockeys higher quality interviews during the taping sessions scheduled for convention week.

WSM co-sponsors the sessions with the Country Music Association.

In the past, tapes of questionable quality sometimes were taken home due to the noise and distractions in the Municipal Auditorium where the interviews, promos and station ID's take place. Wendell hopes to have overcome this by ordering the booths, with acoustic materials. He

feels greater promotional value will come with the better quality.

By staggering the taping sessions into a morning and afternoon session, it's also hoped that more artists will be available for interviews, more disk jockeys can find time on their schedules to work in the interviews, and no artist will have to be involved for more than a couple of hours at a time.

The special booths are being made by the Jim Moore Display Co. for the occasion.

It also was announced that RCA plans to videotape its entire breakfast show on Saturday morning. Labels which have indicated to Wendell which artists will appear at the various shows have made it clear that their leading acts will be on hand. Johnny Cash, for example, will close the Columbia-Epic show; Charley Pride will do likewise with RCA; Roy Clark will finish the Dot Show, and Del Reeves the United Artists presentation. MCA will feature mostly boy-girl duets, headed by Conway Twitty and Loretta Lynn.

Music City Nine Packs Major Stadiums

NASHVILLE—One of the most successful country music promotions of all times, reaching some 100,000 people in person and "millions" by radio, has been concluded by the Nashville Pickers baseball team.

Headed by Gene Ferguson, Columbia's astute promotion man, the baseball team played a series of games at Busch Stadium in St. Louis and the Astrodome in Houston, and then performed shows for the assembled crowds. Nearly 55,000 saw the single game in St. Louis, while 46,000 witnessed two games at the Astrodome.

Working with local country radio stations, the game and show was spotted "every ten minutes," with interviews with the participants. Twenty-one days of solid promotion preceded each appearance, and was credited by both ball clubs with helping to swell attendance.

"We got a shot at a lot of baseball fans who previously had not been exposed to country music," Ferguson said. "We thus feel we created new buyers and reached fans who normally were outside of our industry."

The St. Louis crowd was capacity. At the Astrodome, where the Astros played the Philadelphia Phillies, the two teams had previously drawn more than 12,000 to a single game. The figure was more than doubled.

In the games, a group of recording artists and musicians joined in a ball game against local groups. In St. Louis, for example, Stan Musial got a group of former major leaguers together to play the country music team, which included RCA's Jerry Reed, Monument's Charlie McCoy, Monument's Lloyd Green, and many others. Regulars on the team are Tommy Cash, Bob Luman, Jerry Foster, Roy Drusky, Charley Pride, Ed Bruce and Don Smith, along with the others mentioned. They played the game solely for expenses. Next year the team will be joined by Johnny Duncan and Hank Williams Jr.

KIKK in Pasadena, Texas, a

Houston suburb, did the promotion in that city and formed a team known as the Kickers, who played the Pickers. An astronaut played first base for the local club.

The Pickers finished the promotional series with two victories and a tie.

Ferguson said that next year the team plans to play five such games, capturing more baseball fans for country music, and giving country music devotees an opportunity to see their artists play. He said that, hopefully, next year the team would be able to reach 250,000 spectators at the ball park and perhaps 15 million by radio.

The team which played in St. Louis included Reed, McCoy, Duncan, Greene, Freddy Weller, Willy Ackerman, Foster, Bruce, and female artist Jeris Ross. The team used one ringer, Jim Cosman, formerly a St. Louis Cardinal, who now pitches with the Pickers.

Ferguson is seeking to promote country music generally, while placing as many Columbia-Epic artists on the roster as possible.

Nashville Scene

By BILL WILLIAMS

Coy Cook and the Premiers, making their first appearance on the "Grand Ole Opry" as part of the Billy Walker show, got an encore and a tremendous ovation. . . . Ma Wilburn, mother of the Wilburn Brothers and friends of practically everyone in country music, is in the hospital undergoing tests for dizzy spells. . . . Clarence Selman is about to produce an album for Marilyn Sellars on Mega. . . . Jim & Jesse have worked a bluegrass festival every weekend this year since Easter Sunday, and will continue on into November, with the last ones in Florida.

Del Wood's "Ragtime Glory Special" album is due out on MGM right at convention time. . . . Beer commercials were once taboo on the "Opry," but times change. Now the Schlitz jingles, done by the Willis Brothers, are an integral part of the show on Friday night. . . . Dave Dudley has an entirely new band, headed by Fred Smith. The group doesn't have a name as yet. . . . Paula Kennedy of Nashville heads the new George Morgan fan club (5025 Hillsboro Road). . . . The Oak Ridge Boys, expanding in all directions, will do three nationally televised shows within a four week period.

Two shows of 1,600 seats were completely sold out two weeks in advance when Jeanne Pruett and Ferlin Husky appeared at Succasunna, N.J. . . . MCA's Wayne Kemp is off on a promotion tour of the west coast this week, plugging his new single. . . . Despite the competition of a fair and a college football game scheduled at the same time, O.B.

LONDON—Two of Ireland's leading entertainers have departed for the United States to record albums in Nashville.

Ray Lynam and Larry Cunningham, who both have regularly featured country songs in their stage routines and in their past recordings, are making the journey to capture the "Nashville Sound." They will be

Col & CMF Rush Vintage Country

NASHVILLE—Primarily to satisfy the needs of serious country music collectors, the Country Music Foundation and CBS Records have initiated a "quality release program" to make historical country material available.

Two albums already have been released as part of this series: "Lefty Frizzell Sings the Songs of Jimmie Rodgers," and "The Bob Wills Anthology."

William Ivey, director of CMF, said the arrangement was not financial, but rather the result of the foundation's commitment to make the material available in quality reissues. The jacket contains discographical material which provides history.

The double album is monaural, and the jacket contains the matrix and issue numbers of every recording, as well as the date and location of each session and a list of personnel present. CBS provided the technical expertise, the jacket designs,

(Continued on page 50)

2 Irish Acts Record Using Nashville Base

recording current material, and will use the city's leading sidemen in their albums.

Each artist will record three sessions, using such musicians as Lloyd Greene, Pete Drake, D.J. Fontana, Bob Moore, Bobby Thompson, Jerry Shook, Pig Robbins, Buddy Harmon, Dale Sellers, Bill Humble, Weldon Myrick and Ty Corbett. Tommy Hill will do the producing.

The two LP's have materialized as the result of negotiations between Des Dolan of Country Records (U.K.), Mick Clerkin of Release Records (Ireland) and Tommy Hill of Gusto Records (Nashville).

Besides making their Nashville recording debuts, Cunningham and Lynam will have a press conference Oct. 9, and, the following morning will be guests of honor at an English-style breakfast reception.

Both artists have made numerous appearances in the United States in recent years and, on this occasion, will remain in Nashville for the "Grand Ole Opry" birthday celebration and convention.

The recordings will represent a further stage of activity within the country music scene by Country Records who, earlier this year, were launched into the British market with the release of 27 albums.

(Continued on page 48)

Lee Hosts CMA Banquet Oct. 19

Bill Hudson, chairman of the CMA banquet committee, revealed plans for the annual spectacular, set for Friday, Oct. 19, at the Municipal Auditorium.

Brenda Lee will host the show, which includes Ben Smathers and his Stoney Mountain Cloggers, Brush Arbor, Del Reeves, Tanya Tucker, Charlie Rich, Loretta Lynn, Donna Fargo, and Johnny Russell. Tex Ritter will present a special spoken word tribute to the Hall of Fame.

For the ninth consecutive year, Frank Jones, now vice president of Capitol, will produce the show. It will be written by Bob Tubert, with orchestra directed by Hank Levine.

(Continued on page 50)

**When it comes to Country...
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billboard Hot Country Singles		
★14	SAWMILL	Mel Tillis MGM K 14585
★25	PAPER ROSES	Marie Osmond MGM K 14609
33	OH, OH, I'M FALLING IN LOVE AGAIN	Eddy Arnold K 14600
61	WARM LOVE	Don Gibson/Sue Thompson Hickory HR 303 (MGM)
64	LEAVING'S HEAVY ON MY MIND	Sherry Bryce MGM K 14548
65	COUNTRY GIRL	Glen Barber Hickory HK 302 (MGM)
★70	THAT'S WHAT I'LL DO	Don Gibson Hickory HK 306 (MGM)
73	I SEE HIS LOVE ALL OVER YOU	Jim Glaser MGM K 14590
★86	LILA	Doyle Holly Barnaby B 5027 (MGM)
90	CRYIN' EYES	Patti Tierney MGM K 14561
91	LOVE AND HONOR	Kenny Serratt MGM K 14636
92	BAD BAD BAD COWBOY	Tompall Glaser MGM K 14622
94	IF THAT BACK DOOR COULD TALK	Ronnie Sessions MGM K 14619
96	YOUR SHOESHINE GIRL	Leone Williams Hickory HK 304 (MGM)

That's 14!

AND COMING:

LAST LOVE SONG Hank Williams, Jr. MGM K 14656
 TOO MANY MEMORIES Billy Walker MGM K 14669
 ANOTHER FOOTBALL YEAR Jeannie C. Riley MGM K 14666
 HONKY TONK WOMAN Jerry Naylor MGM K 14637
 LOVE WILL STAND Lois Johnson MGM K 14638

Thanks for making this possible!



Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	YOU'RE THE BEST THING THAT'S HAPPENED TO ME —Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	★	46	4	I'LL NEVER BREAK THESE CHAINS —Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricco Moresco, SESAC)	★	82	3	TOO MUCH HOLD BACK —Eddie Ravens (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)
2	3	11	KID STUFF —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	36	38	5	YOU KNOW WHO —Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	69	64	6	BLUE HEARTACHE —Osborne Brothers (Paul Craft), MCA 40113 (Lizzie Lou, BMI)
3	4	12	YOU'VE NEVER BEEN THIS FAR —Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	37	42	4	CARRY ME BACK —Stetler Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	★	—	1	THAT'S WHAT I'LL DO —Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)
4	5	8	RIDIN' MY THUMB TO MEXICO —Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	38	27	13	I WISH YOU HAD STAYED —Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	71	78	4	THE LAST BLUES SONG —Dick Curless (Barry Mann, Cynthia Weil), Capitol 3698 (Screen Gems-Columbia/Summerhill, BMI)
5	7	10	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER —Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	39	41	8	SUGARMAN —Peggy Little (G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Algee, BMI)	72	77	3	COLORADO COUNTRY MORNING —Tennessee Ernie Ford (B. Duncan, J. Cunningham), Capitol 3704 (Glenwood, ASCAP/Mandina, BMI)
6	8	14	CAN I SLEEP IN YOUR ARMS —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	★	52	4	SING ABOUT LOVE —Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	73	80	6	I SEE HIS LOVE ALL OVER YOU —Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
7	1	12	BLOOD RED & GOIN' DOWN —Tanya Tucker (C. Putnam), Columbia 4-45892 (Tree, BMI)	41	43	7	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE? —Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	74	81	3	SECOND CUP OF COFFEE —George Hamilton IV (Gordon Lightfoot), RCA 0084 (Moose, CAPAC)
★	11	8	THE MIDNIGHT OIL —Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	42	24	18	SLIPPIN' AWAY —Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)	75	75	9	CARRY ME BACK —Marlys Roe (Dan Hoffman, Chuck Woolery), GRC 1002 (Dunbar/Algee, BMI)
★	12	8	SUNDAY SUNRISE —Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	43	39	9	HANK AND LEFTY RAISED MY COUNTRY SOUL —Stoney Edwards (Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)	★	—	1	FOR OL' TIMES SAKE —Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)
★	14	7	DON'T GIVE UP ON ME —Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	44	23	13	DARLING YOU ALWAYS COME BACK —Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	★	—	1	IF YOU CAN'T FEEL IT (It Ain't There) —Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)
★	17	6	WE'RE GONNA HOLD ON —George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	★	59	3	THE MOST BEAUTIFUL GIRL —Charlie Rich (Norro Wilson, Billy Sherrill, Roy Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	78	84	2	CITY OF NEW ORLEANS —Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)
12	9	12	JUST WHAT I HAD IN MIND —Faron Young (Ben Peters), Mercury 73403 (Phonogram) (Ben Peters, BMI)	46	51	6	KISS IT & MAKE IT BETTER —Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	79	79	7	SEND A LITTLE LOVE MY WAY —Anne Murray (Henry Mancini, Hal David), Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
13	6	11	YOU REALLY HAVEN'T CHANGED —Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)	47	48	7	WHAT GOT TO YOU —Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	★	—	1	WRAP YOUR LOVE AROUND ME —Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)
★	20	7	SAWMILL —Mel Tillis (Mel Tillis, Horace Whalley), MGM 14585 (Cedarwood, BMI)	★	69	2	LITTLE GIRL GONE —Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	81	92	3	I'LL BE YOUR BRIDGE —Wima Burgess (Royce Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)
15	16	8	I NEED SOMEBODY BAD —Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	49	37	17	I CAN'T BELIEVE IT'S OVER —Skeeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	82	89	3	I CAN'T GET OVER YOU TO SAVE MY LIFE —Lefty Frizzell (S.D. Shaler, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)
16	19	11	I RECALL A GYPSY WOMAN —Tommy Cash (Allan Reynolds, Bob McDill), Epic 5-11026 (Columbia), (Jack, BMI)	50	58	7	LET ME BE THERE —Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	★	—	1	YOU'RE WEARIN' ME DOWN —Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)
★	21	8	A PERFECT STRANGER —Freddie Weller (Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	★	63	5	I CAN'T SIT STILL —Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	83	85	3	YOU ASK ME TO —Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)
★	22	8	TOO FAR GONE —Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	★	65	3	THE WHOLE WORLD'S MAKING LOVE —Bobby G. Rice (Rice, Rice, Fields), Melromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	★	—	1	ROLLIN' IN MY SWEET BABY'S ARMS —Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)
19	10	16	IF TEARDROPS WERE PENNIES —Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	53	53	6	GREEN SNAKES ON THE CEILING —Johnny Bush (Jimmy Peters, Elton Williams), RCA 0041 (Acclaim, BMI)	85	90	2	LILA —Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)
20	18	15	EVERYBODY'S HAD THE BLUES —Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	54	56	5	AIN'T IT GOOD —Norro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	★	—	1	I NEED HELP —Carl Smith (G. Davis), Columbia 4-45923 (Big Swing/Joy Gene, BMI)
★	30	6	TIL THE WATERS STOPS RUNNIN' —Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	55	55	6	KINDLY KEEP IT COUNTRY —Hank Thompson (Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazos Valley, BMI)	87	87	2	ALLEGHENY —Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)
★	29	6	BROAD-MINDED MAN —Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	56	57	6	KENTUCKY SUNSHINE —Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)	88	95	2	SECRET LOVE —Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)
23	26	7	IT'LL BE HER —David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	57	47	23	AMANDA —Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	89	—	1	CRYING EYES —Patti Tierny (Van Hoy, Bowen), MGM 145 61 (Milene, ASCAP)
24	13	14	THE CORNER OF MY LIFE —Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	58	61	5	THE DEVIL IS A WOMAN —Brian Shaw (Bobby Borchert, Howard Goff), RCA 0058 (Dunbar, BMI)	90	91	3	LOVE AND HONOR —Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)
★	35	5	PAPER ROSES —Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	★	86	2	SOMETIMES A MEMORY AIN'T ENOUGH —Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	91	99	2	BAD, BAD, BAD COWBOY —Tommy Stinson (Tommy Stinson), MGM 14622 (Glaser Brothers, BMI)
26	15	13	OPEN UP YOUR HEART —Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Alrhond, BMI)	60	70	3	SPARKLIN' BROWN EYES —Dickie Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	92	—	1	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Wayne Carson (D. Fritts), Monument 8581 (Columbia) (Combine, BMI)
★	45	4	COUNTRY SUNSHINE —Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	61	66	4	WARM LOVE —Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff-Rose, BMI)	93	96	2	IF THE BACK DOOR COULD TALK —Ronnie Sessions (Hank Cochran), MGM 14619 (Tree, BMI)
28	31	9	DARLIN' (Don't Come Back) —Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	62	73	5	LAY A LITTLE LOVIN' ON ME —Del Reeves (Charlie Craig, Del Reeves), United Artists 308 (Gee Whiz/Tommy Hill, BMI)	95	—	1	SOUL DEEP —Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)
29	33	5	PLASTIC TRAINS, PAPER PLANES —Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	63	72	4	PRECIOUS MEMORIES FOLLOW ME —Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	96	93	3	YOUR SHOESHINE GIRL —Leona Williams (Eddy Raven, Barbara Sharpe), Hickory 304 (MGM) (Milene, ASCAP)
30	25	10	SATISFIED MIND —Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Ft. Knox, BMI)	64	67	9	LEAVING'S HEAVY ON MY MIND —Sherry Bryce (J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)	97	—	1	TOO MANY MEMORIES —Bobby Lewis (Bobby Lewis), Ace of Hearts 0472 (Brougham, BMI/Window/Tomake, ASCAP)
★	49	4	I'M YOUR WOMAN —Joanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	65	68	5	COUNTRY GIRL (I Love You Still) —Glen Barber (Eddy Raven), Hickory 302 (MGM) (Milene, ASCAP)	98	—	1	YOUR SWEET LOVE —Jimmy Dean (Jerry Crutchfield), Columbia 4-45922 (Dixie Jane, BMI)
32	32	8	ARMS FULL OF EMPTY —Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	★	83	2	STAY ALL NIGHT —Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	99	—	1	THE FIDDLE MAN —Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)
33	36	8	OH OH I'M FALLING IN LOVE AGAIN —Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	67	71	7	BEAUTIFUL SUNDAY —Jack Reno (Daniel Boone, R. McQueen), United Artists 299 (Page Full of Hits, ASCAP)	100	—	1	CALIFORNIA BLUES —Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)
34	40	5	TALKING WITH MY LADY —Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)								

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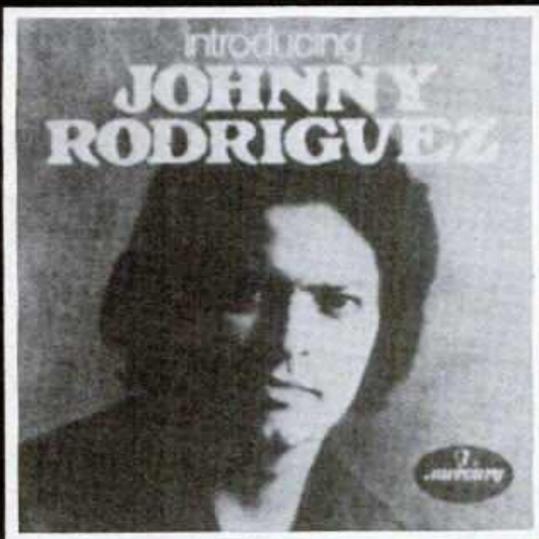
JOHNNY RODRIGUEZ

with a dynamite 2 sided hit single

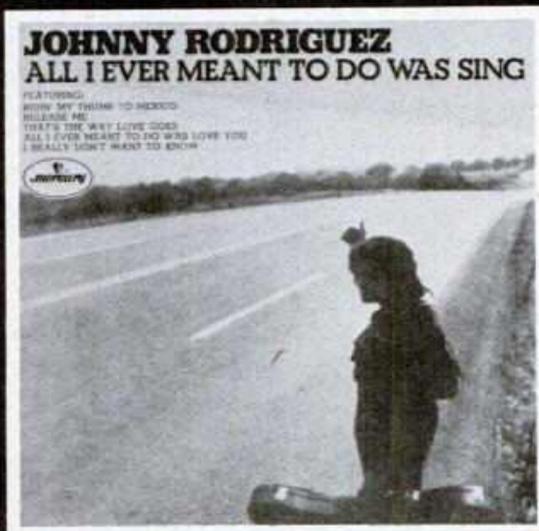
"Ridin' My Thumb To Mexico"
'Release Me'

b/w Mercury #73416

and with two of
country music's hottest
selling albums in the charts.



Mercury SR-61378. Also available on Stereo 8 tapes, MC-8-61378 and Musicassette MCR-4-61378.



Mercury SRM-1-686. Also available on Stereo 8 tapes, MC-8-1-686 and Musicassette MCR-4-686.

Exclusively on MERCURY RECORDS Distributed by Phonogram, Inc.

Exclusive writer
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the first sign of success is for an independent label to be covered by a major you know success has arrived... **BOBBY LEWIS** and Ace of Hearts have the original **"TOO MANY MEMORIES"**

ACE OF HEARTS 0472

Window Music-BMI
Brougham Hall Music-BMI
Tomake Music-ASCAP



LINDA NASH has a smash on Ace of Hearts titled **"COUNTRY BOOGIE WOOGIE"**

ACE OF HEARTS 0473

10,000 sold first week

WATCH FOR EARL RICHARDS' NEW LP

Country Music Songwriter Pens Tome on Singers

AUSTIN, Tex.—Mae Boren Axton, one of the most prominent of songwriters in the country music field for nearly 24 years, has written a book titled "Country Singers—As I Know 'Em."

The hard cover book of over 350 pages contains 34 stories and pictures reflecting the personalities of country music singers.

The introduction was written by Biff Collie.

Mrs. Axton has written 92 recorded songs, including the early Elvis Presley hit, "Heartbreak Hotel." Her son, Hoyt Axton, records for A&M, and has written numerous hit songs.

The book is published by Sweet Publishing Co., headquartered here.

Promoter Alleges NC Coliseum Bars Competitive Gigs

CHARLOTTE, N.C.—Concert Express, the Los Angeles-based promotion office which announced it would drop rock to go all-out country (Billboard, Sept. 22), is charging that its attempt to book into the Coliseum here is being blocked by Coliseum manager Paul Buck.

Michael Davenport of CE has written letters to Buck, Charlotte Mayor John Belk and members of the city council, questioning Buck's right to determine all country shows played at the Coliseum. Davenport in his letter alleges that Buck has blocked out prospective 1974 bookings by Porter Wagoner and Merle Haggard, whom CE will book exclusively in 1974, because Buck promotes all country shows in the facility. In his letter, Davenport states: "I feel your position is illegal." Davenport claims the Coliseum is the only facility which will not rent to CE.

Buck, when contacted, said he would be glad to play Wagoner or Haggard, but that the Coliseum must be part of the promotion. He explained that the Coliseum has promoted country shows since 1960. "Like the circus and Disneyland and other shows, we promote these attractions in the area," Buck said.

Palomino Links With B&B Disks

FALLS CHURCH, Va.—Billy Joe Burnett, owner of BJB Records of Burbank, Cal., has joined forces with Palomino Records, headquartered in this Washington, D.C. suburb.

According to Danny Davis, owner of Palomino, Burnett has just released a single on his label cut at the 24-track Teddy Bartner Studio in Washington.

"We are opening a joint venture here," Davis said. He is no relation to the Danny Davis of Nashville Brass fame.

Irish in Nashville

• Continued from page 44

Des Dolan, managing director of Country Records, recently returned from Nashville and announced that his organization would be representing even more Nashville recording companies within the British Isles. Among the labels signed for distribution are Gusto, Gemini, Stoneway, Parthenon and Merry Country. Initial releases are scheduled toward the end of the year.

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 10/6/73

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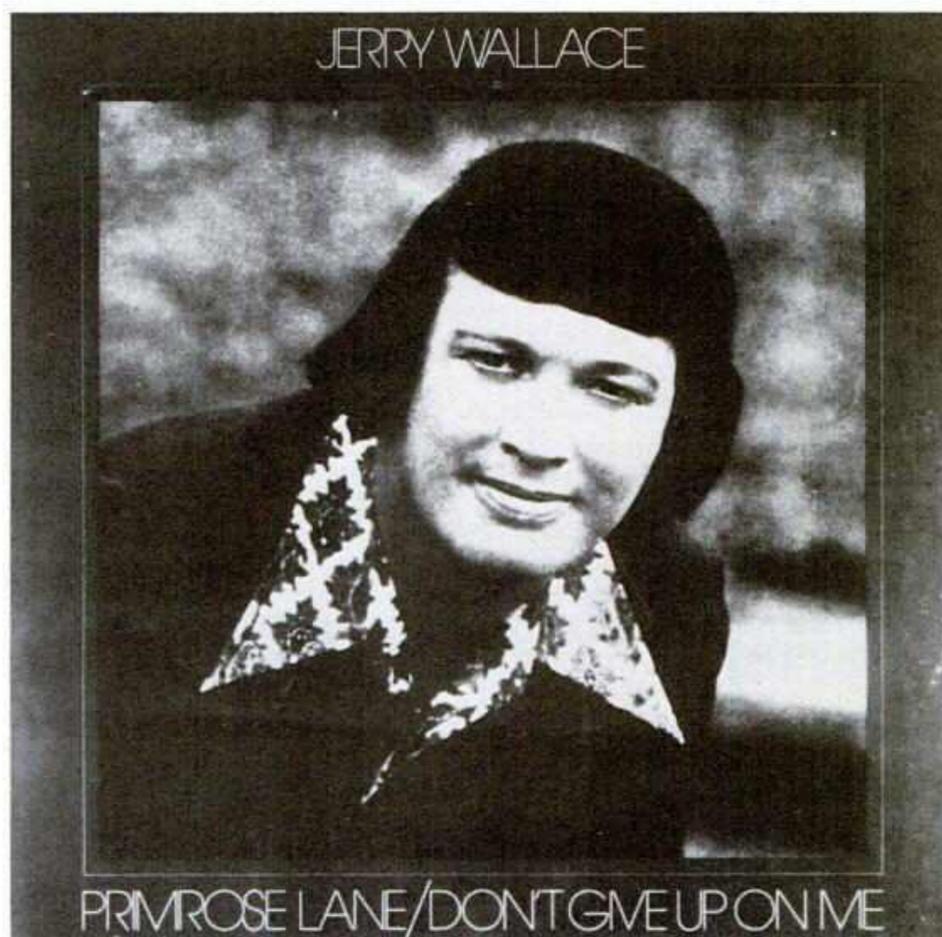
* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Label & Number (Distributing Label)</small>
1	2	5	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE Conway Twitty, MCA 359
2	3	24	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	1	9	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
4	4	9	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
★	8	5	LOVE IS THE FOUNDATION Loretta Lynn, MCA 355
6	6	26	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
7	5	15	SATIN SHEETS Jeanne Pruett, MCA 338
8	7	9	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
9	9	7	ELVIS Elvis Presley, RCA APL 1-0283
★	16	7	THE BRENDA LEE STORY Brenda Lee, MCA 2-4012
11	14	9	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
12	11	18	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
13	10	17	DON WILLIAMS, VOL. 1 JMI 4004
14	13	10	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
15	12	10	NOTHING EVER HURT ME (Half As Bad As Losing You) George Jones, Epic KZ 32412 (Columbia)
16	15	10	BILL Bill Anderson, MCA MCA 320
17	20	6	IF SHE JUST HELPS ME GET OVER YOU Sonny James, Columbia KC 32291
18	18	14	CLOWER POWER Jerry Clower, MCA 317
19	17	15	LORD, MR. FORD Jerry Reed, RCA APLI-0238
20	23	8	CAL SMITH MCA 344
21	19	12	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
22	21	29	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
23	25	11	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
24	26	9	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
25	28	22	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
26	30	4	JUST WHAT I HAD IN MIND Faron Young, Mercury SRM 1-674 (Phonogram)
27	31	29	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
28	32	28	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
★	38	2	ALL I EVER MEANT TO DO WAS SING Johnny Rodriguez, Mercury 1-686
30	33	5	DRIFT AWAY Marvel Felts, Cinnamon CIN 5000 (N.S.O.)
31	34	25	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
32	35	12	HONKY TONK HEROS Waylon Jennings, RCA APD1-0240
33	39	2	HANK WILSON'S BACK, Volume 1 Leon Russell, Shelter SW 8923 (Capitol)
34	40	2	JOHNNY CASH & HIS WOMAN Johnny Cash & June Carter, Columbia KC 32443
★	—	1	PRIMROSE LANE/DON'T GIVE UP Jerry Wallace, MCA 366
★	46	3	SLIPPIN' AWAY Jean Shepard, United Artists UA LA 144F
37	29	7	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Susan Raye, Capitol ST 11207
★	—	1	FULL MOON Kris Kristofferson & Rita Coolidge, A&M SP 4403
39	27	16	SWEET COUNTRY Charlie Pride, RCA APLI-0217
★	—	1	PAPER ROSES Marie Osmond, MGM SE 4910
41	42	4	THIS IS Tony Booth, Capitol ST 11210
42	22	8	MARTY ROBBINS MCA 342
43	—	1	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia C 32240
44	45	2	SAWMILL Mel Tillis, MGM SE 4907
45	41	4	DORSEY BURNETTE Capitol ST 11219
46	24	13	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
47	48	26	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
48	43	4	DOYLE HOLLY Barnaby 15010 (MGM)
49	37	6	THE TOWN WHERE YOU LIVE Mel Street, Metromedia Country BML 1-0281 (RCA)
50	44	3	CARRIBEAN Danny Davis & the Nashville Brass, RCA APL 1-0232

JERRY WALLACE

PRIMROSE LANE / DON'T GIVE UP ON ME

Album MCA-366



Single MCA-40111

DON'T GIVE UP ON ME

JERRY WALLACE

Country Music

Nashville Scene

• Continued from page 44

Georgia Twitty's golf tournament, especially for disk jockeys. . . . CMA also is having a special one-day golf tournament for the news media preceding the famed Pro-Celebrity. . . . Johnny Russell, who has hit it big, is working on the road with Charley Pride. . . . Mel Tillis set to appear on the Johnny Carson show, hosted by Joey Bishop, Oct. 8.

The II Generation, Bluegrass contemporaries with a great deal of comedy in their act, are set for a series of college conferences. So is

Dove Awards

• Continued from page 43

dria, Indiana, will be the featured guests for the Dove Awards program tonight. Gaither has composed more than 100 recorded gospel songs, and is a three-time winner of the GMA's Dove Award as Gospel Music Songwriter of the Year. He also won the 1972 International Award from SESAC as the American composer with the greatest exposure and appeal internationally. Best known among his many songs is "He Touched Me," which has been recorded by Pat Boone, Jimmy Durante, Elvis Presley, Kate Smith, Lawrence Welk, Norman Zimmer and George Beverly Shea. Dozens of gospel groups have recorded the song.

Gaither and his group also are finalists in five of the categories of excellence in the Dove Awards. He has two nominations in the Gospel Song of the Year category.

Jimmy Buffet, both acts booked by Don Light Talent.

RCA's Josie Brown just back from Houston after taping a new country music talk show syndicated for TV throughout Texas. Glen (Big Daddy) Daniel hosts the show, with Josie and Jimmy Peters of MCA appearing as regulars. Producer is Bill Crawford, formerly of Nashville, now living in San Antonio. . . . Brian Shaw, also on RCA, is back from a big promotional tour on the east coast. . . . Songwriter-publisher Harlan Sanders has been featured in two newspaper articles in recent weeks. He heads his own companies and those of the House of Cash. . . . Jean Shepard has joined the AQ Talent Agency. She recently left Capitol to join UA. . . . Happy Wilson is back in the business. He has become a partner of Gary Buck in the publishing and record business. They have Broadland Music, Inc., along with four other publishing companies and Apreggio Records, distributed by RCA. Gary runs the Canadian office, and Happy handles things in Nashville. . . . Joe Taylor and the Indiana Red Birds have celebrated their 25th anniversary of existence as country music entertainers. They've been a big name in the midwest for virtually all of those years. . . . Charley Pride won the recent WPIK-WXRA Favorite Artist Contest in Alexandria, Va. Among those on hand to honor him was Connie B. Gay, a founding father of the Country Music Association and a man who has meant much to country music as long as he's been active in it.

Gospel Studio in Major Upgrading

GREENVILLE, S.C.—Mark Five studio here has completed its second 16 track facility, believed to be a "first" for a gospel operation.

The new addition, adjacent to the present building, covers 2,400 square feet with a 25' x 38' studio, designed for sound isolation. One half of the studio is completely "dead" with the floor and walls covered with carpet, while the other half is "live" with walls and ceiling of cyprus and inlaid tile floor. The interior is enhanced by color lighting.

The control area has been equipped with the latest 16 track Quadrasonic Console (expandable to 24 track), with 18 inputs (expandable to 24), each input equipped with a graphic equalizer. Quadrasonic monitor speakers are JBL, driven by 1,500 watts of power.

Two innovative live echo rooms have been constructed at the rear of the present studios, and these will be available in addition to EMT and Fairchild units.

The present studio has been used by virtually every major gospel group and all major record labels, and is noted for its staff rhythm section, which supplies back up for most of the talent recording there.

A special two month celebration is planned, beginning Oct. 1. This is the second expansion in two years for the company, which was established here in 1964.

1st Seminar's Success To Organize 2nd Next Year

NASHVILLE—The First Annual Gospel Radio Seminar was such an unqualified success that plans already are in process for next year's event.

The strictly-educational seminar was a two-day session devoted to panel discussions on the areas concerning the gospel disk jockeys. Registration took place from around the nation.

Brock Speer, president of the Gospel Music Association and a panelist, noted that Gospel Music is leaning more in the direction of entertainment and inspiration, and that groups today must provide both.

Billy Ray Hearn, Word, Inc., said Gospel today shows a trend toward rock, contemporary, country and black-Gospel. He also pointed out a trend for professionalism and quality, and said today's acts are contemporary-oriented.

"The lyrics are more relevant and honest," he said, "and perhaps might better be called Christian music since it reflects the real meaning of Christianity." He said there is a turning away of music that is geared toward the over-40 set. Hearn also stated that Gospel music is having a profound influence on the popular music of today.

Wayne Hilton, of Superior Sound Inc., said Gospel music is going places it's never been before. "There are more fair dates, more school promotions, and certainly more exposure on the campuses. It's going

wherever we take it, and Christian testimony needs to go everywhere."

Bob McKenzie, Heart Warming Records, took issue with categorization. "There is really no such thing as Gospel music, as such," he said. "There is no point of definition." But he said that what is called Gospel music is paralleling that of other forms of music in that it keeps changing and developing."

Bill Gaither made the keynote address. Other panelists were Sam Scott, WPET, Greensboro, N.C.; Tilly Lowery, WLTC, Gastonia, N.C.; Toby Rivers, WTJH, East Point, Ga.; Dan Hubbard WHKK, Erlanger, Ky.; Tom Armshaw, WPET, Greensboro, N.C.; Dick Reed, WWGM, Nashville; Joe Vincent, RAB; Charlie Monk, ASCAP; Norman Smiddy, Norman Smiddy Sales; Jim Blac, WWGM; Jerry Kirksey, Singing News; Mike Burke, KDTX, Dallas; Jim Price, KWFC, Springfield, Mo.; Richard Lawrence, WVOG, New Orleans.

The seminar was climaxed with a banquet and show, handled by Don Butler, president of Sumar Talent.

Vintage Country

• Continued from page 44

and the marketing system. Arrangements were made through Frank Jones, CMF board chairman.

Ivey said the CMF would assist all labels in increasing the availability of early product.

BILLBOARD'S "THE LOOK OF MUSIC" LOOKS AT: THE PRINTERS, THE PACKAGERS THE SHRINK WRAPPERS, IN-STORE DISPLAY FIXTURES AND MERCHANDISING AIDS IN THE OCTOBER 27 ISSUE.

Make your advertising reservation now!

Billboard's "The Look of Music" advertising deadline is October 12! Don't delay!

"The Look of Music" is looking good. And the whole record-tape industry is looking back.

May 1974



**Even if it rains, we guarantee
they'll be the brightest four days
of the year!**

For four days in May next year, London, Europe's music centre, plays host to the 5th International Music Industry Conference. Sponsored by The Billboard Group, IMIC-5 will be the most important music conference of next year.

IMIC-5 is important because in the constantly changing music world, it lets you stand back and take a look at what's happening around you.

It deals with vital industry problems. Examines important international issues. Spotlights new developments and trends. And puts everything in perspective.

It's important because the people speaking will be worth listening to. The best executive and creative names in the business. People you respect, whose word carries weight.

Not that you'll be just sitting there listening. At IMIC-5 we've planned forums and seminars. So that you'll be able to chew the fat. Voice your opinions. Become involved with what's being discussed. Make new friends, meet old ones.

To help us make sure that IMIC-5 is 100% worth your while, we've enlisted the assistance of an International Advisory Committee. They'll make sure that there's no dross or flimsiness in the programme content. They'll keep it 100% relevant and pertinent to your interests and to today.

In short, IMIC-5 is your chance to learn something new. And because it's in London, you've a great opportunity to renew your acquaintance with the place you probably like visiting most. Enjoy its pubs, its shops, its birds, its sights and sounds.

What better incentives do you need?

So make the time to come to IMIC-5 in May. We promise you'll go away a richer, wiser man.

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or Henry Drennan
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-in London

May 7th-10th 1974 Grosvenor House

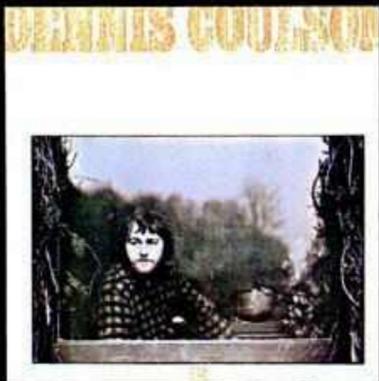
**Come to Europe's music centre
- and keep your finger on the pulse**

Official carriers for the conference: American Airlines — Pan American World Airways — Air India — South African Airways — Olympic Airways

THE SEPTEMBER



DAVID GATES – Produced & Arranged by David Gates
EKS – 75066

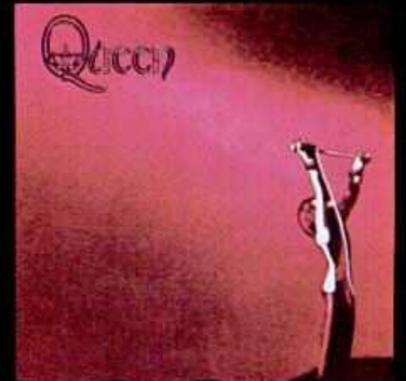


DENNIS COULSON – Produced by Coulson, Gallagher, Lyle and Harwood for HMM Productions
EKS – 75067

ELEKTRA
ASYLUM
RECORDS
BREAKS
OUT
WITH NINE
SEPTEMBER
RELEASES.



ROD TAYLOR – Produced by Charles Plotkin
SD – 5062

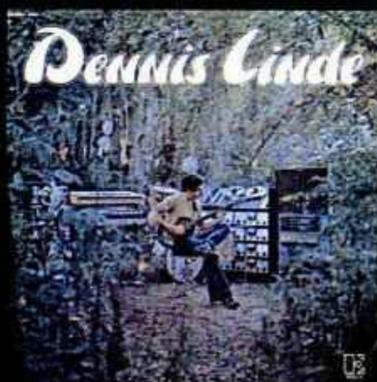


QUEEN – Produced by John Anthony, Roy Baker and Queen
EKS – 75064

NINE RELEASED



LINDA RONSTADT — Produced by John David Souther
SD — 6064



DENNIS LINDE — Produced by Dennis Linde
EKS — 75062



MELBA MONTGOMERY — Produced by Pete Drake
EKS — 75069



CHRIS JAGGER — Produced by John Uribe/Chris Jagger
SD — 5069



JACKSON BROWNE — Produced by Jackson Browne
SD-5067

SOUNDS FROM THE HEART
TO INVADE THE MIND
AND FREE THE SOUL.



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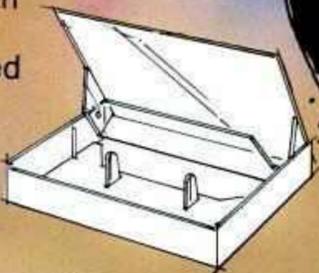
Everything the recording industry can produce

...we can protect
in the
miniature
version.

Cassettes are a tiny medium. Played by a huge market. A market that's into everything from Shostakovich to Sly. The whole wide world of recorded entertainment.

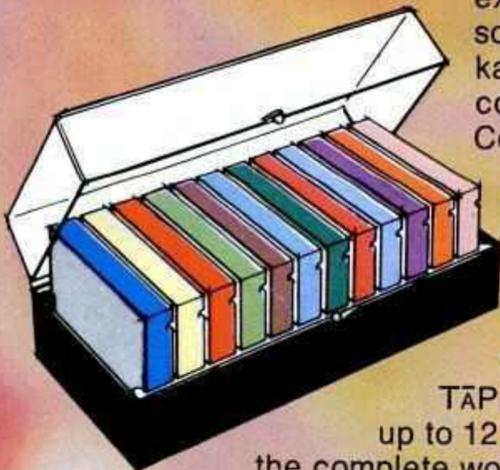
To protect the medium and the message, Creative Packaging supplies cassette cases to major recording companies. Nationwide.

TAPKASE™, our stock cassette case, is made of medium impact polystyrene. With crystal clear cover and black base. It's designed to protect, store and rack all cassettes. You can get immediate delivery from stock on small or large orders.



If you want an exclusive look, just add color and imprint. We can provide both. For a little more money, of course. Or how about a color to match the excitement of your sound? We have a kaleidoscope of special colors to pick from. Colors that sell the

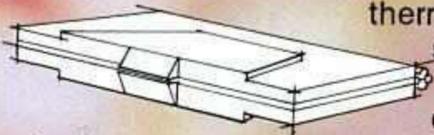
eye. While you sell the ear. And we can hotstamp almost anything your graphic artists can imagine. On the case cover or backbone.



We can even provide you with our TAPBOX™. It's the "library" that holds up to 12 cassettes. Perfect for merchandising the complete works of your top performing artists.

Then there's our new, economical TAPRAP™ "wrap around" thermoformed plastic package. That snaps shut snugly. After the cassette is in place.

Its lightweight construction and one-piece design saves time. And money.



In filling handling and shipping. So.

You record it. We can help you protect and merchandise it. In the miniature version.

For more information, call or write your Creative man.



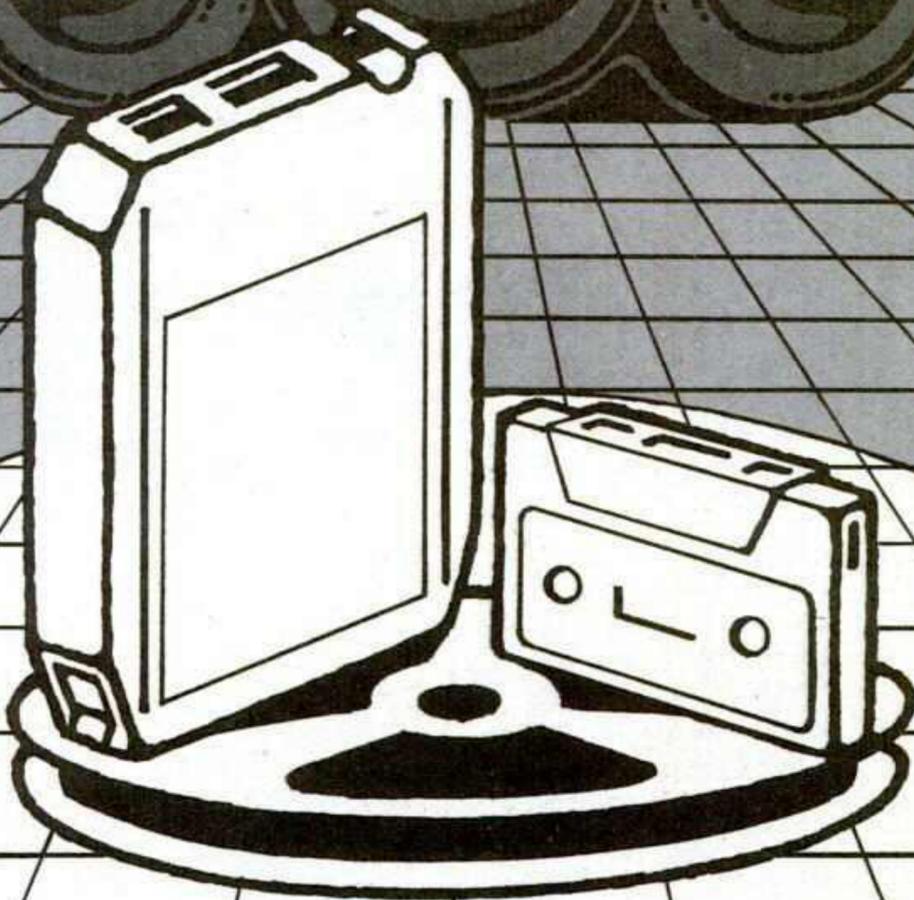
CREATIVE PACKAGING COMPANY

A DIVISION OF ELI LILLY AND COMPANY
P. O. BOX 444, INDIANAPOLIS, INDIANA 46206

Sales offices in New York, Chicago, Los Angeles.

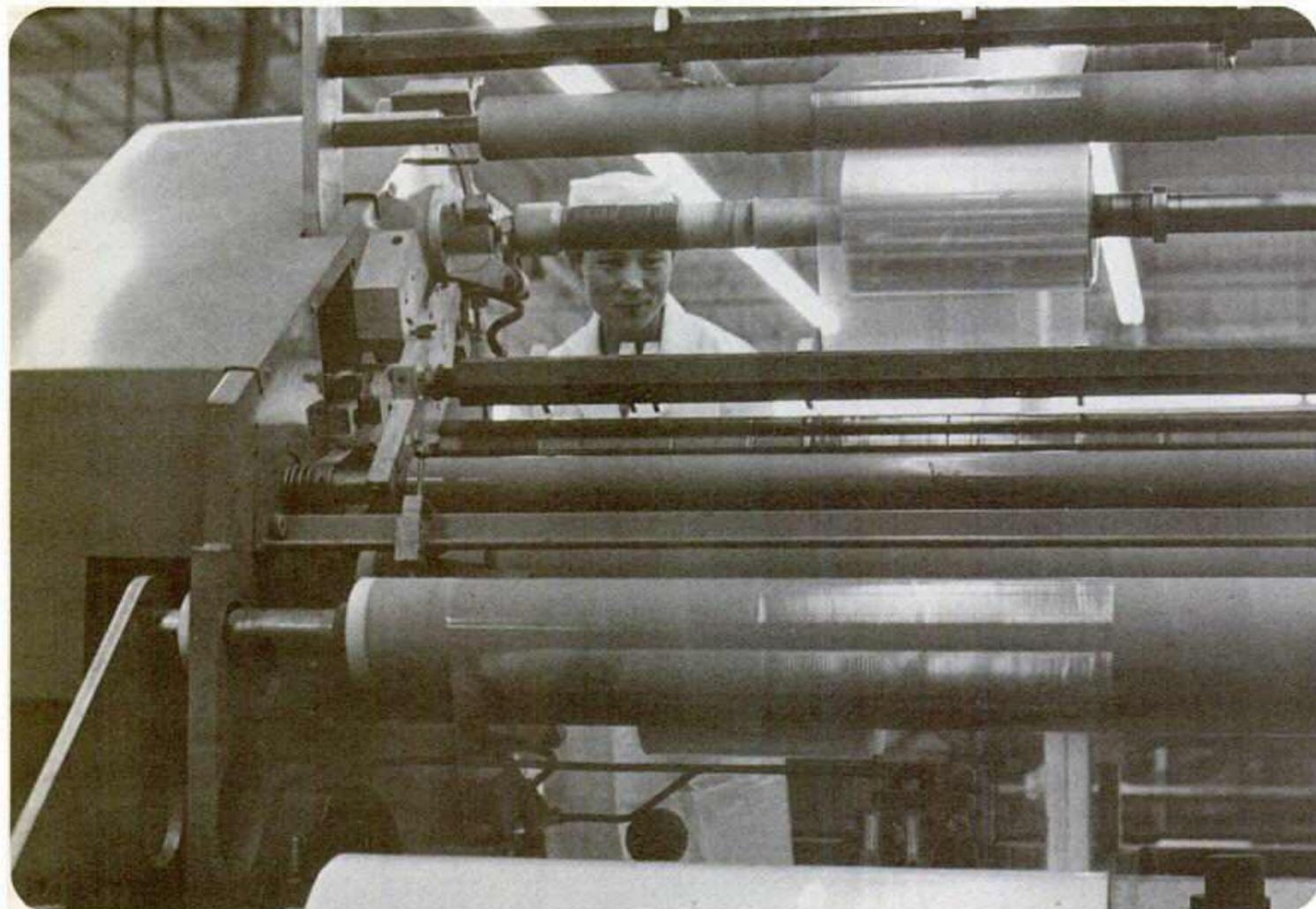
BLANK TAPE
OUT OF THE SHADOW
OF ACCESSORIES
AND INTO THE
SPOTLIGHT ON ITS OWN

A Billboard Spotlight



EVERYBODY LOVES BLANK AUDIO TAPE

By Earl Paige



INCREASED APPLICATIONS OUTSIDE THE MUSIC FIELD AID THE CONTINUED SALES RISE.

SALES OF BLANK TAPE CONTINUE TO SURGE UPWARD. A major manufacturer's estimate is that audible range will shoot up 25 percent this year from \$100 million in factory level sales to \$125 million.

Videotape increased slightly. Spurring sales are a number of factors including the increased involvement of the mass merchandiser, burgeoning use of blank tape by prerecording duplicators and increasing applications outside the music business.

Just one example of the latter would be BASF's formation of a new division to pursue the premium market. Still other factors include dramatic advances in packaging and merchandising, new forms of distribution with manufacturer reps becoming involved in a major way and improvements in hardware, particularly 8-track recorders, spurring sales of blank cartridges.

There is also the exploding international market. Over all, tape is being improved phenomenally and the consumer is showing more confidence in it and making more imaginative use of it, says experts.

Factory level sales according to one report will go up 17 percent from \$195 mil-

lion to \$230 million this year, with videotape going from \$25 million to \$35 million and computer-instrumentation staying at \$70 million. Audible range is comprised of cassette, 8-track, open reel and tape used by duplicators.

The most recent figures from the International Tape Assn., according to executive director Larry Finley, parallel those of the manufacturer's and show that imports are rising as well.

ITA figures put 1972 factory level sales at \$183,120,000 (including imports) as compared with \$171,000,000 in 1971 and \$164,000,000 in 1970. Imports went up from 12 percent in '70 to 14 percent in '71 to 17 percent in '72, says Finley.

Though industry use seems to have plateaued, new and exciting applications for blank tape continue at a dizzying pace. Only recently Panasonic demonstrated what looks like a fine cassette deck but which actually displays sequences of still color pictures over a standard television set using an ordinary blank cassette. A C-60 size can hold as many as 1,000 pictures.

The mass merchandisers involvement with blank tape is everywhere apparent and blank tape marketers are concentrat-

ing efforts through large stores as never before. Among trends are the tendency to limit the number of brands offered, more knowledge about the consumer, efforts to build brand loyalty in the user of blank tape and offering it in many new areas in concert with promoting usage through themes (Christmas gifts, learn a language) and special merchandising displays.

Marketers are concentrating too on pushing through to smaller stores through combined rep forces who then sell to distributors, though variations exist. Memorex, for instance, goes only through rack jobbers, yet another area where more sales growth is anticipated. It is common for reps such as Howard Roach of Kansas to claim that their organization was built with blank tape. Roach is near the giant religious organizations and reports sales of blank cassettes running into the tens of thousands annually.

The lists of blank tape marketers pushing into mass merchandising channels extends even to otherwise hardware image firms such as Superscope, which now offers blank tape among a variety of products. The giant Sony-affiliated firm is not alone as Hitachi also offers blank tape and

Motorola has just added it to an accessory line.

Actually, considering that all the major accessory marketers such as Le-Bo, Recoton, Pfanstiehl, Fidelitone and dozens more offer blank tape, it is not surprising that the market is burgeoning.

Just a random examination of the recent summer electronics show exhibitor lists finds these firms offering blank tape: Amertape/Audiosonic, DAK Industries, Dynasound, Magnetic Communications, Melody Recording, Sicom, G. Sizemore, Tape Services, Universal Audio, and of course, the major companies.

How many brands are offered? Well, of course, many firms do not manufacture, even some prominent ones, but the list does not seem to grow shorter. Some prominent companies have had executive changes, and in the case of TDK with George Saddler leaving, a new brand was born, his Toyoto line under his firm Electronic Home. Saddler is ITA treasurer.

Other firms have had organizational changes and changes in the direction they are taking in blank tape. Norelco, for example, is known to be restructuring its blank tape posture under Fred Negin as director of marketing, consumer electronics division. Other firms have been relatively quiet in terms of announcing dramatic new moves—Agfa Gevaert and Mallory, for example. And of course, brands such as Ampex, Audio Magnetics, BASF, Audio Devices, Longines Symphonette (Preferred Sounds), Maxell, Certron, Wabash, Memorex, Columbia Magnetics, Irish, 3M and TDK only encompass the domestic market, primarily. The international market is booming as well, with many of these named firms expanding overseas.

Indeed, 3M has recently gone to metric measurements on its open reel line partly because of the burgeoning overseas business and Ampex's Shad Helmstetter says packaging must now reflect international emphasis with Ampex placing length in numerals as well as words.

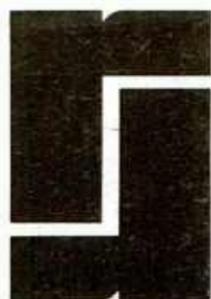
Probably as dramatic as any aspect of blank tape growth is the emphasis in advertising on educating the consumer and dramatizing myriad technical improvements, even to such things as screws being tighter because plastic shavings from threads drop into the corners of holes, as Maxell ads point out with its "round screws in square holes" headline.

Of course, merchandising of blank tape has taken on all the punch of detergents or any other item promoted aggressively in the major retail outlets. This reflects the efforts of Ampex to establish brand loyalty and its thinking that the sophisticated consumer is tired of hearing that this brand is better than the next. It also points to the philosophy of 3M, which is that usage should be promoted more than discounts, deals and offers of head cleaners and demagnetizers and other incentives.

As in most product areas, now that blank tape is seen as an item in its own right rather than an accessory, well conceived marketing programs will point to the success of a company, or so believe a growing number of blank tape marketing experts.

THE PROFIT MAKER!

Diamond Needles,
Record and Tape Accessories
Tape Carrying Cases
Storage Cabinets, Cassettes
and Tape Cartridges, Audio Products
Guitar Accessories.



Insuring:
Continuity of Product,
Continuity of Packaging,
Immediate shipment from 3 Warehouses
Increased profits through
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The only accessory source your company ever needs.

RECOTON AUDIO-ELECTRONICS CENTER

RECOTON AUDIO-ELECTRONICS CENTER

RECOTON AUDIO-ELECTRONICS CENTER

82TC CAROUSEL CABINET
8 TRACK TAPE CARTRIDGES
Swivel base allowing easy accessibility
Store 12 tapes in each of 4 shelves

8 TRACK LOADED BLANK CARTRIDGES

DELUXE CASSETTE RECORDING TAPES

3 990 SELF SERVICE DISPLAY UNITS

RC1 RECORD "PRO" AUTOMATIC RECORD CLEANER
136 TC

UNIVERSAL CARTRIDGE AND CASSETTE STORAGE CABINET
walnut finished base
smoke colored dust cover

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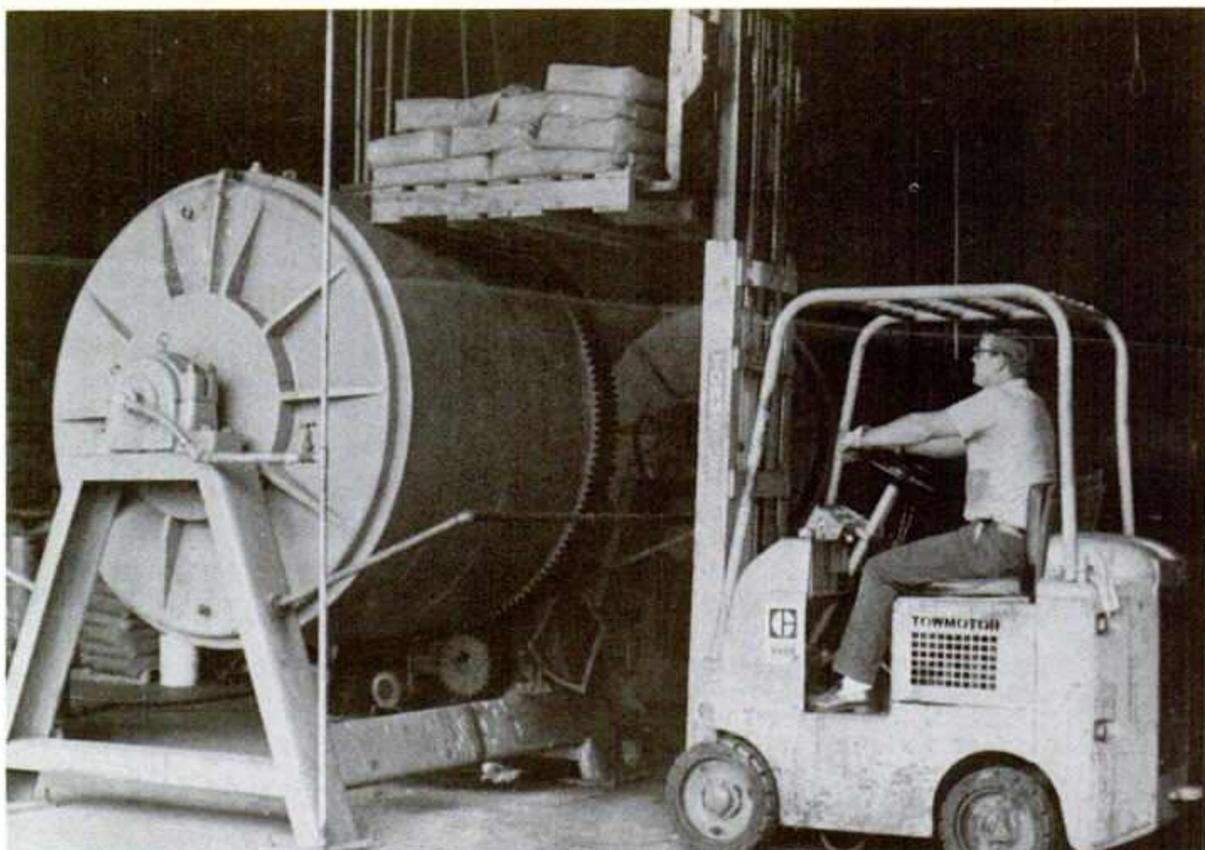
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Compound, that precious commodity, is lifted into a vat at Audio Magnetics.



SHORTAGES OF MATERIALS:

THIS YEAR'S PAIN IN THE NECK

By Bob Kirsch



Technician checks the tension on a roll of tape—one of the key production steps.

THE BLANK TAPE INDUSTRY has been moving forward at a fantastic rapid pace for more than a decade, with little standing in the way of its yearly introduction of new configurations, higher quality product and a pricing structure that has been a consistent downward spiral in direct contradiction to almost any other industry one can think of.

Now, however, for the first time in the history of widespread appeal of blank tape, something may be threatening, at least temporarily, the low pricing, rapid introductions and proliferation of product. That "something" is a series of shortages ranging from solvents to plastics, as well as the devaluation of the dollar, inflation and high interest rates.

While most spokesmen for the industry do feel any shortages are temporary, they also admit that shortages do exist and say a number of changes may occur within the industry.

Major companies will almost surely weather the storm, but minor or peripheral manufacturers who have not made long-term contracts with plastics and chemical manufacturers may find themselves folding up shop. As a result of the dollar devaluation, competition in the international market will become keener, and firms with a strong overseas base are already taking advantage of this situation.

The international aspect of the devaluation of the dollar may indeed provide a positive note for the tape industry when the dollar situation is straightened out, for large companies will probably have built their international market up while maintaining strong structures here.

As a result of the chemical shortages,



Separating lines of blank tape for open reel products.

many major manufacturers are working on new compounds, solvents and various recovery systems. Such work is always going on, but it has certainly accelerated during the current shortage. While manufacturers may be able to use the solvents they currently use at a similar pace several years from now, new means of coating and manufacturing tape may emerge as a result of the shortages.

Another "plus" factor that may result from the current shortage problem is a tightening up of price structures. The tape industry is almost unique in that as product has improved year after year, prices have continually gone down. This trend may soon find itself reversed, however, and while no major manufacturer is talking of giant price hikes over the next several years, rising costs will almost certainly force some increases to the retailer and therefore the consumer. The probable price tightening may also prevent some of the firms who have been low balling prices over the years to cease these practices.



Checking red and green switches: if shortages occur there won't be any tape to be monitoring.

Many manufacturers have already cut out or reduced certain lines in certain areas of their production. In some cases, the lower grades of industrial tape have been dropped, and in almost all cases it appears that promotional lines aimed at the consumer market will be at least curbed if not dropped over the next several years.

The fact that many, if not all manufacturers have been placed on some sort of allocation as far as materials are con-

cerned, may have been overplayed to some degree. There is indeed an allocation of materials, but it will not force large firms out of business. The major firms have readied themselves for this in various ways. Some are devoting a great deal of time to the international marketplace where the profits will be higher for the time being at least.

Other companies are specializing in certain areas, such as computer tape or instrumentation tape to help pass through the current shortage situation. There is also the fact that each major manufacturer may feel the pinch in a different manner. Some companies are very well set in the plastic areas through ties with parent or partner firms while others have the same situation in chemicals.

What do some of the major manufacturers have to say about the various shortages now at hand? How do they plan to handle these shortages?

To begin, it should be noted that most large firms are in agreement on certain points. Besides the background discussed above, firms agree that prices are going to rise even more than they already have. Manufacturers have to date avoided passing on their own increased costs to their accounts. Part of this avoidance of lifting prices has been voluntary, while part, of course, is a result of governmental economic controls.

But some industry figures predict that costs (to the manufacturer) of such supplies as plastics, petrochemicals and packaging material will rise as much as 20, 40 and 15 percent respectively in the next year. These prices would have moved up earlier in most cases, had it not been for existing contractual agreements.

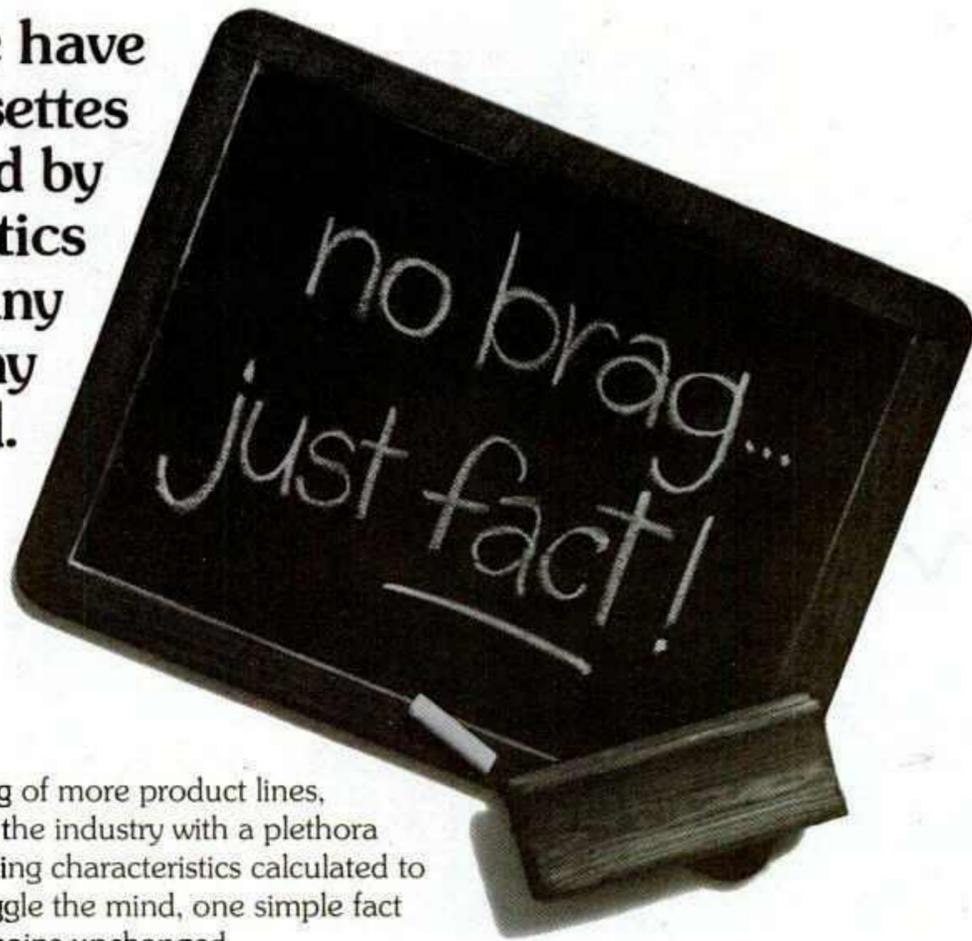
The last mentioned category, packaging material, brings the paper shortage to the front. This is not the most serious worry the manufacturer feels at the moment, but it is something all are thinking about.

Manufacturers are also in agreement about the cause of certain of the shortages. The energy crisis is certainly playing a major part, particularly in regard to petrochemicals. Compounds and products including toluenes, methylethylketone, styrenes and polyester film are simply running out. Nobody is holding them back.

Large firms also agree that it is possible to produce more of these products, however, than are now being produced. But the industries involved in producing and refining these materials have traditionally been low profit industries. Prices are now starting to rise, but the time from conception of a plant until it is operating at full capacity can be anywhere from three to five years.

(Continued on page 61)

More people have purchased cassettes manufactured by Audio Magnetics than those of any other company in the world.



While other companies brag of more product lines, and some insist on confusing the industry with a plethora of trade names claiming dazzling characteristics calculated to boggle the mind, one simple fact remains unchanged.

Audio Magnetics has manufactured and sold more cassettes than any other company in the world.

That's a fact.

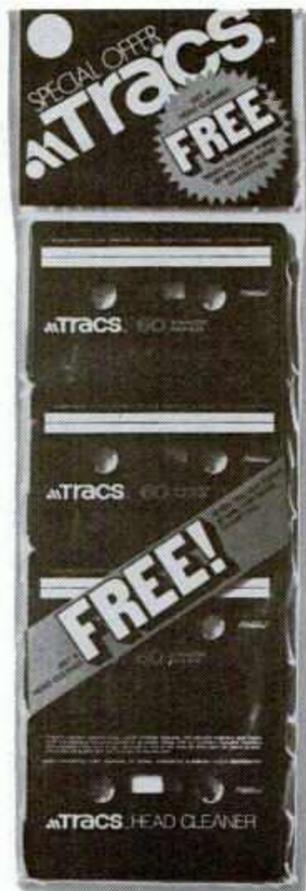
So if you're tired of being bombarded with the same old lines from those other tape producers, here's a fact that you can easily understand.

Audio Magnetics is not only a tape manufacturer. We are *the* tape merchandisers!

To prove it, here are a few of our fall Tracs promotions. A cassette bonus-pack (three C-60s plus a free head cleaner). And an 8-track cartridge twin-pack. Or how about our rotating counter display merchandiser which holds both cassettes and 8-track cartridges.

We have much more to offer, but we're not here to brag. Just to give you the facts.

If you're not doing business with Audio Magnetics shouldn't you be wondering why?



From Audio Magnetics, a prime producer of blank tape, serving the consumer, educational and duplicator markets. Audio Magnetics, 14600 So. Broadway P.O. Box 140, Gardena, Calif. 90248 / (213) 532-2950.

MASS MERCHANDISERS REPRESENT THE 'IN' PLACE AND TAPE'S MOST POTENT AREA FOR GROWTH

By Earl Paige and Ingrid Hannigan

BLANK TAPE MANUFACTURERS AND MARKETERS are concentrating as never before on mass merchandise outlets. One reason is that blank tape is now being seen as an item with its own identity, rather than an accessory. Marketing people, also more than ever, are now able to pinpoint the number of turns mass merchandisers can expect from blank tape, and massive research is going on to determine the best packaging, display, advertising and merchandising plans for a consumer who is also increasingly being identified in much sharper focus.

Indeed, some marketing experts believe it should be possible to develop brand awareness among consumers and that more stress in this direction is needed, rather than in claiming that one type of tape is better than another. If nothing else points this way it is the increasing quality of tape, according to Shad Helmstetter, Ampex Corp. sales manager, and several others interviewed for this report.

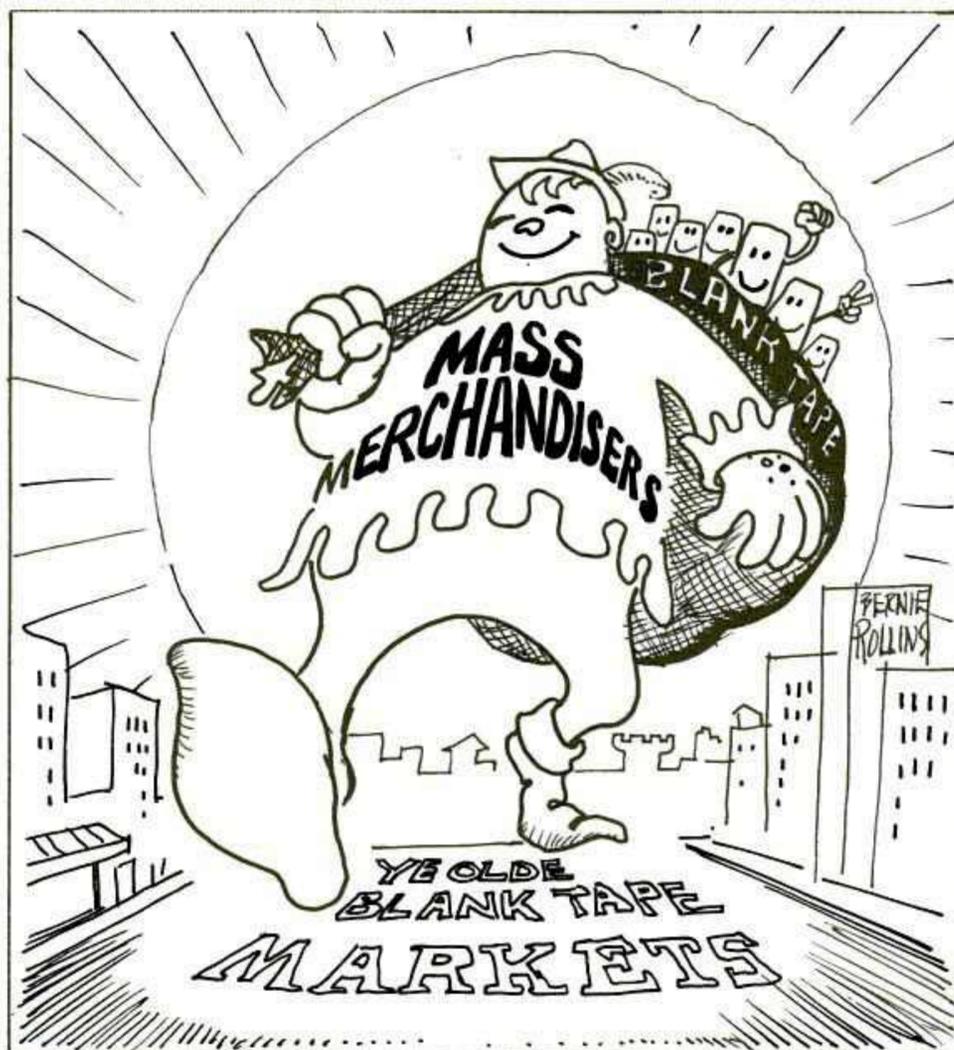
Packaging has taken on more emphasis too as a result of the many grades and types of blank tape. One of the firms leading in terms of simplifying packaging is 3M where John Taylor, retail market manager, points out that 3M has just added metric measurement to its open reel line, with an eye toward eventual adoption of the metric system as well as the growth in international demand for blank tape.

Many firms, Ampex and Audio Magnetics among them, have adopted methods of simplifying buying and inventorying for the mass merchandiser, who also can be a victim of the proliferation of tape grades and lengths. Jim Lantz, national sales manager, Audio Magnetics, says that the firm's computerized ordering system offers access to the "case history" of an account's blank tape buying procedures and inventory characteristics and can cut down ordering time by as much as two thirds.

Another dynamic of blank tape is the trend to combination rep and distributor marketing formats. Blank tape has increasingly become a major item with reps and reps have likewise become of major importance to blank tape marketers. BASF, for example, has recently stepped up its use of reps, says Gerard Berberian, marketing manager, though it will still continue to use distributors, especially because they are able to cover smaller markets. Variations exist, however.

Memorex's blank tape division, says Robert Jaunich, general manager and vice president, uses no reps, preferring instead to work through rack jobbers, because of their expertise in working with mass merchandisers and because racks understand heavy traffic merchandising, the area where blank tape moves best.

Yet another significant trend is the vast effort to educate both sales force personnel and the consumer. BASF uses a color slide presentation and has brought out a 125-page book covering everything from the history of blank tape to its varied uses and care. BASF also initiated a direct mail



program addressing both the dealer and the consumer.

Maxell Corp. of America and TDK Electronics are among those blank tape firms developing clinics, according to Bene La Brie, new national sales manager, Maxell, and Jules Rubin, TDK marketing vice president, and Ken Khoda, TDK national brand manager.

Basically, blank tape marketers are now more than ever able to convince mass merchandisers that the market is expanding very fast, spreading to many different kinds of outlets and reaching a more sophisticated consumer.

"Blank tape is no longer simply an accessory item," says Jaunich. "It has more profitability per square foot than prerecorded product and there is no return problem."

Two critical areas marketers are concentrating on are packaging and display, because of the unusually high impact factor in blank tape sales. "Color and style of packaging has great impact on buying tendencies," says Bill Dawson, vice president, marketing, Audio Devices, yet another executive stressing brand name consciousness.

Notable among packaging trends is the move to more uniformity, a factor stressed by Helmstetter, who says, "People don't want a mish mosh of packaging." Hal Wilde, vice president of sales, Certron, also says uniformity is important. Ed Lesson, blank tape national sales man-

ager, Preferred Sounds, says his firm's Longines Symphonette line stresses "Clean lines and simple graphics and instructions on the package."

Taylor, who sees a trend to more stress on the philosophy of tape usage, notes now 3M has pioneered in simplifying packaging with a "good," "better" and "best" labeling. "You'll always be running into different oxides. Blank tape is not as simple as beef, where about all you could do more is to say it's soybean or corn fed." The remark was in reference to a delegate at a recent International Tape Assn. consumerism meeting, who asked why blank tape couldn't be graded like beef. "We have simplified packaging language so that the consumer doesn't have to read three or four paragraphs to find out what he's buying," says Taylor.

Another vital element of packaging is the many innovations in blank tape and the necessity to tell this story to the consumer, says Ted Cohen, manager of consumer sales, Columbia Magnetics, which has introduced the 100-min. blank 8-track and the collapsible hub mechanism. BASF has also stressed its "no-jam" mechanism and TDK has gone to great efforts to illustrate characteristics of its line, as just a few examples of explaining innovations.

Displays are being engineered for every possible type of account but particularly for mass merchandisers where space is critical. However, smaller accounts are not forgotten, Cohen points out, mentioning

Columbia Magnetics' mini-display especially designed for counter use in small stores. Many marketers stress vertical design for maximizing use in larger stores. Others emphasize a variety of displays, as with Ampex's small counter racks, peg-board racks, dump bins and a new tape center for displaying the whole line.

An important display element for the mass merchandiser is the combination shipper-display unit, points out Lesson. "It's simple for the buyer and simple for the seller, no extra displays are needed." However, Longines does have a variation of this in its large shipping box holding functional tote boxes for cassettes and 8-tracks. Many marketers are placing blank tape in polybags.

Cohen emphasizes a plan whereby the consumer is urged to buy three C-60-s or three 80-min. blank cartridges and receives as a bonus in the same polybag, one of many prerecorded tapes. The \$6.98 list package (cost of this Soundcraft branded economy line is 99 cents for three cassettes) has the four units of tape in a face-forward position, topped with a header; ideal believes Cohen, for the mass merchandise account.

Consideration for floor space limits in mass merchandiser outlets is stressed by Dawson, who notes that Audio Devices furnishes its Stac Pack in a revolving display that ranges from two square feet of space to ten.

Yet another critical factor is pilferage, Wilde says. Certron has three displays that are virtually "pilfer-proof." Two counter units can be back-loaded and one for the gamma line has a top lock. "The object is to guard against the possibility of hand-fuls being taken out," he says. Most marketers resisted the idea of using prerecorded tape cases for blank tape. "The consumer wants to touch products before purchasing," Dawson says.

Advertising, of course, is being engineered to tie in all elements of packaging and display, as well as to educate the consumer.

Research, according to Dawson, is beginning to pinpoint some of the more effective appeals. An exhaustive study by Audio Devices found that people most respect features such as jam-proof mechanisms, 8,000-10,000 Hz frequency range, 90-min. cassettes and 100-min. cartridges. He said terms such as "high output, low noise" have little or no meaning to the average consumer.

Rubin says there is a fallacy in advertising only the high frequency aspect. "What is more important than high frequency is the balance of sound at the low and middle frequencies. We emphasize ability to record the overall spectrum, thus our 'circle of sound' theme."

Many companies are into co-op advertising plans, point out Helmstetter and others. An example was Ampex's recent 100 percent co-op on the 370 series. Helmstetter says he prefers to see stores use local newspapers and tie in with in-store banners and also tie together hardware and software.

While 8-track is growing at a phenomenal rate, considering its small base, and

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Material Shortage Problem

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The same situation is seen in the paper industry. Many mills have closed as a result of the government's anti-pollution laws of 1969. Marginally profitable operations could no longer operate at a profit. As with other products, economic control has made it more profitable in many cases to ship product overseas. Like the compound business, mills have also been low profit operations for years and while prices are starting to go up now, it can take three to five years to get a mill going at full capacity. And banks are generally unwilling to lend money for new mills because they have been low profit operations.

Tape manufacturers are also in agreement that business is going to have to be carefully forecast than ever, with the economic and sales forces of the larger companies having a lot more responsibility on their shoulders.

In the most recent survey conducted among some of the larger manufacturers, representatives of Ampex, Audio Magnetics, 3M Co., Audio Devices, BASF and Memorex talked about the various shortage problems.

"There is most definitely a solvent shortage," says Jack Porter, vice president and general manager of Ampex's magnetic tape division. "This is a result of the energy crisis," he adds, "and they are mostly with benzene related products. We are working on some reformulation, but we look at most of these as fairly near term problems although we can't say for sure how long the shortages will last. We are looking at water solvents as one possible solution, as I imagine most other major firms are."

Porter also brought up another point about the shortage difficulty. "The chemical industry has never been high profit," he says, "and now a lot of the chemical manufacturers are using their own product in-house, finding that this can be a much more profitable situation. We have made a number of long-term commitments and contracts, however, and we are fairly sure we will get through the current shortage problem without a great deal of difficulty."

Porter also adds that there is a definite plastic shortage, but says the company has been "promised all the plastics we need. The prices for plastics have gone up and we haven't passed them along as of yet. There is an allocation of sorts in the plastics area."

"The dollar devaluation," Porter continues, "has helped us make a stronger push than ever into the international market. We are an international company, and our product is now becoming more competitive overseas. So we can concentrate on this area as well as the domestic field and hope to be as strong in both fields when the shortage is over."

"The shortages are not really hurting us in the long term," Porter says, "but they certainly cause some minor day to day operating problems." As far as the paper shortage is concerned, Porter says it has affected the company only in lead times for orders so far.

Bruce McGilaway, national sales manager for the firm, has stated in the past that there is a three to four-month lead time on some chemicals orders and points out that recent months have seen prices on some compounds jump between 22 and 35 percent. "Anything to do with energy is in short supply," McGilaway says, "but we are looking at new families of solvents." McGilaway emphasizes that while the shortage is not a panic situ-

ation, it is certainly not something that any firm can ignore.

At Audio Magnetics Corp., Irving Katz, president of the board of the corporation and president of Audio Magnetics International, has said there are severe shortages in solvents and compounds used in the manufacture of magnetic tape and that these shortages stem from

petrochemical shortages which are also affecting the record industry.

Company president George Johnson says that "Audio feels the shortages most in the chemical area. In plastics we don't have the trouble because as a part of Mattel, one of the world's largest plastic users, we are in good supply."

Johnson also points out that this

is the first time in his experience in the tape business that he has seen output regulated by the availability of raw material, and that while prices would normally go up in a situation such as this, Phase 4 prohibits such measures.

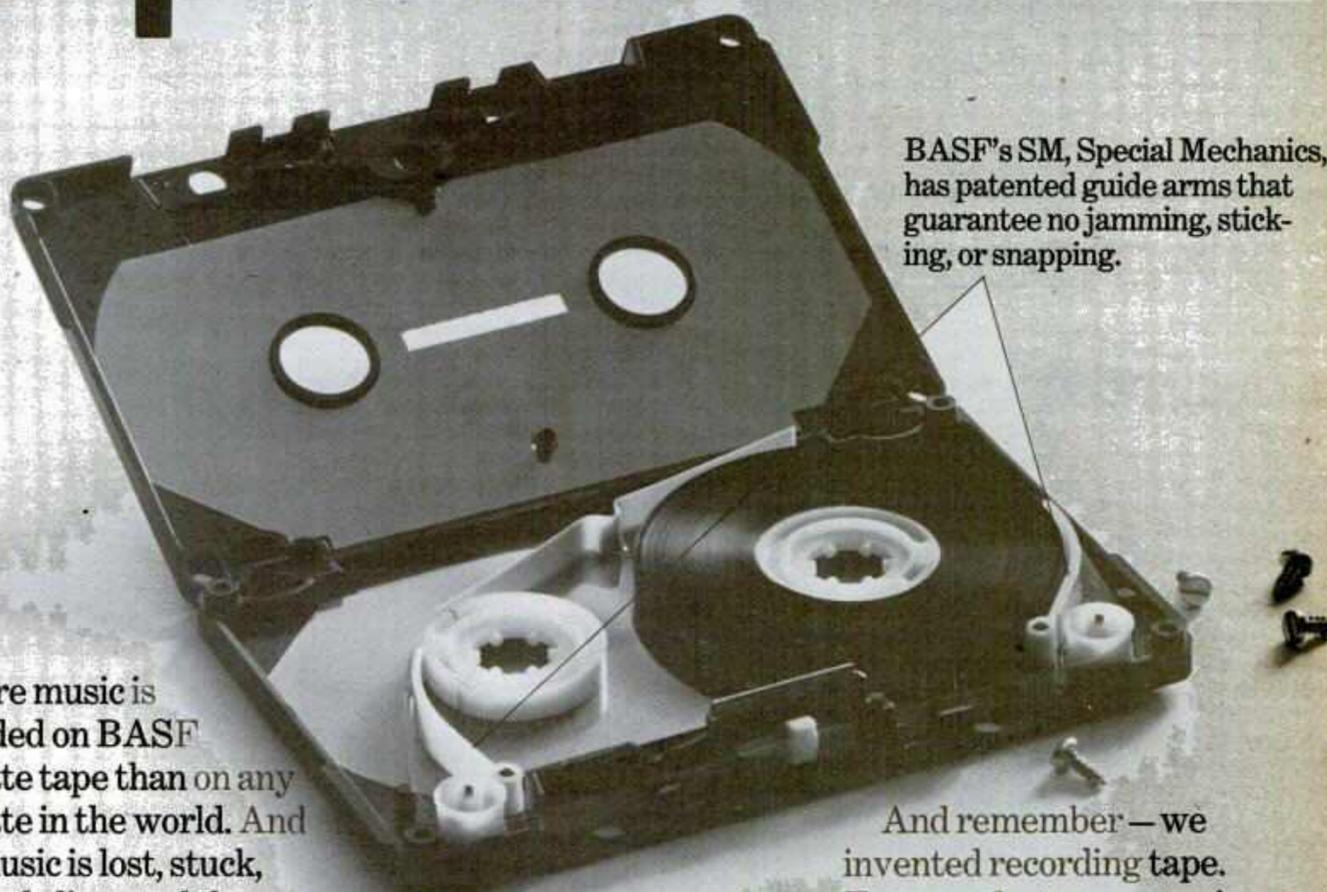
Johnson also believes that the dollar devaluation may provide a bonus for the larger companies when all is said and done, because U.S. manufactured product is now more competitive outside of the

country's boundaries. He feels that larger domestic manufacturers will be looking with more interest at the export business.

As for the "peripheral" manufacturers, Johnson feels they may be hurt from all angles since they are low on the supplier's priority list as far as obtaining chemicals is concerned, he can't raise prices under Phase 4 and a promotional line may be all he manufactures and he has

(Continued on page 62)

BASF: The guaranteed jamproof cassette.



BASF's SM, Special Mechanics, has patented guide arms that guarantee no jamming, sticking, or snapping.

More music is recorded on BASF cassette tape than on any cassette in the world. And less music is lost, stuck, jammed, distorted than in any other cassette in the world.

Because BASF has the only important mechanical innovation that has been built into cassettes. BASF's patented Special Mechanics eliminates distortion and wow; and guarantees no

jamming, sticking or snapping. That's true of every cassette we make from the low-noise extended range; to the low-noise high-output; to the ultimate cassette, our Chromdioxid™. And they are available in all popular lengths.

And remember — we invented recording tape. For over forty years we've been improving our invention. It's the finest in the world.

For more information write BASF Systems, Crosby Drive, Bedford, Mass. 01730 or call 617-271-4000.





ITA SEEKS TO SAFEGUARD THE CONSUMER WITH INDUSTRY STANDARDS

CONSUMERISM HAS BECOME A HOUSEHOLD WORD in America over the past several years, and there have been few industries that have not been touched by what has become virtually a "consumerism movement."

The publication of Ralph Nader's "Unsafe at Any Speed" was probably the first step in bringing the idea of a consumerism movement before the public, and since then, a Bureau of Consumer Affairs has been created by the Federal Government, most state governments have consumer affairs offices and many major cities have established consumer aid bureaus.

Industries have been more strongly regulated in regard to advertising claims, warranties and actual quality of product than ever before, with the government handling the regulations in some cases and industries policing themselves in other cases. The tape industry, through individual companies and tied together through the International Tape Assn. (ITA) has been in the latter category for the most part.

How has the ITA and its 165 member companies worked towards meeting with and setting standards that will satisfy both the tape industry itself and the consumer?

Larry Finley, founder and executive director of the organization, offers a number of views concerning the tape industry and consumerism, and talks of a number of plans the ITA and its member companies have for self-regulation.

"When the ITA was formed in 1969," Finley says, "we knew we would have to do some self-regulating. Virginia Knauer, who heads the President's Bureau of Consumer Affairs, told us more than three years ago at a luncheon meeting that industry must self-regulate and that if industries didn't police themselves, somebody else would. Now we're starting to see government regulations in some of the industries that have not watched the consumerism movement."

Most of the firms belonging to the ITA do practice self-regulation on their own and have in-house offices to deal with consumer complaints and create preventative measures to insure quality. The ITA, however, also offers members an opportunity to act as a body. How is this done?

"One of the things we have done most recently," Finley says, "is the holding of an industry consumer meeting in Chicago. Our board of directors thought it would be a good idea if we could find out what the consumer really wants before he has to complain that he isn't satisfied. We had Virginia Knauer at the meeting, as well as Howard Kaufman who is the assistant attorney general of Illinois. In addition, we had 33 consumer advocate groups and end users such as Sears and Polk Bros. We asked these people what they would like to have.

"The answers," Finley continues, "were quite interesting. One problem was that many consumers said they didn't know how to grade tape. A consumer might pick up a booklet and see six different types of cassettes. What should he use for what? We are bringing this to our membership's attention and hoping that we can have tape labeled eventually as to voice, music, qualities within each category and so on.

"As a result of this meeting in Chicago," Finley adds, "we established the ITA consumer/advisory council. We are setting further meetings for it in Los Angeles and New York, and once committees are established by the end of the year in three cities, we will try to aim for other major metropolitan areas. We're hoping for 25 cities by the end of 1974."

The ITA has also formed a warranty committee, under the chairmanship of Ed Campbell, president of Lear Jet Stereo, Inc. "This is actually called the warranty policy and procedures committee," Finley says. "We are requesting that all members, both hardware and software manufacturers, send in copies of our warranties and procedures so that an industry survey can be conducted to see what new is being done and what further steps can be set in this area. Ed is also going to try and be working on a more simplified warranty. We want something that both the consumer and the industry will be able to live with. We would also like to set up warranty stations in various cities around the country, handled by our members and able to take care of both software and hardware."

One project which Finley has long been working on and which he sees coming up in the near future is an ITA seal of approval. Before that, however, the organization plans to test tape and hardware through an independent testing lab.

"We expect to establish where the testing lab will be by the end of this month," Finley says. "This is where members can have equipment tested and see if it meets the standards that they are setting for themselves. The first software items we hope to place the seal on are C-60 cassettes and the 80-minute 8-track."

How will the average consumer know what the ITA seal means, since the organization is a trade group? "We hope to" *(Continued on page 64)*

SUPERSCOPE TAPE DUPLICATING

LOOK NO FURTHER!

Superscope's tape duplicating plant offers you one of the world's finest, most modern facilities for duplicating cassette, 8-track, four-channel 8-track and reel-to-reel configurations. Call National Sales Manager Darrell Zielke collect or write for details.

SUPERSCOPE.
Tape Duplicating Division
455 Fox Street
San Fernando, Calif., 91340
Telephone (213) 365-1191

Material Shortage Problem

• *Continued from page 61*

no overseas facilities to take advantage of these opportunities. Johnson also says the firm has cut out its "seconds" line of industrial tape. Talking about solutions to the problem, Johnson sees the international market as one, a solvent recovery system which offers some relief as another.

Talking about the continuing lowering of tape costs over the years, Johnson feels that "it's quite obvious the pendulum has gone about as far as it can go in this direction. I also feel that current inventories will be cleaned out, and that the demand is going to further exceed supply than it already has. The problem kind of moves around. It seems the smaller companies will end up with most of the problems."

In other areas related to the shortages, Johnson thinks there "will be little or no dump merchandise in the months ahead and the industry may eventually go part way back up the price scale. Prices will not be as high as they once were," he adds, "but certain economy tape lines are going to be dropped and tape is going to become a higher profit item. We have not yet passed along any of our price increases, but we have told our customers they will be coming and they are not surprised. What the whole shortage business may come down to is that the shakeout in the tape industry is finally here."

Johnson also believes that a solution to coping with the shortages is a computerized ordering system, such as the one Audio recently installed. "This is a help in preventing overloading of inventories," he says, "and it will allow us to know exactly what quantities we have to produce. This amounts to less waste in plastics, chemicals and ev-

everything else. It's a maximum utilization of limited resources."

At the 3M Co., marketing director for the magnetic audio/video division Bill Madden says there "are certain chemicals that are on allocation, such as benzene and polystyrene, and we are also concerned with plastics as most manufacturers are.

"We did anticipate a lot of the shortages," Madden adds, "so we made contracts when we projected our growth patterns. Costs have gone up for us and may eventually have to go up to our customers, but this is the natural law of supply and demand. As of yet, we have not passed any increases along. Part of this is due, of course, to price controls, but we would have absorbed some of the increases anyway."

Madden also says that "we are continually looking for new compounds and solvents for the manufacture of magnetic tape. We were looking for these before the current shortage, but this may help see us through even more. New compounds are within the realm of possibility certainly, such as water based compounds."

Besides the fact that plastics are in shorter supply than they have been in some time, Madden also points out that "everyone is using plastics a lot more than they ever have before, and this includes the tape industry. When you think of the fantastic quantities of cassettes, 8-tracks reel-to-reel tapes, computer tapes and so on that we alone manufacture and multiply that by a number of large corporations in the tape industry alone, then you have some idea as to why there might be a shortage anyway."

Bill Dawson of Audio Devices says there "is a definite chemical shortage and everyone is having a rough" *(Continued on page 67)*

Mass Merchandisers Growth

• Continued from page 60

therefore spreading the market, appeals are being engineered to an ever widening market as well, but still much concentration is on youth. Lantz notes that Audio Magnetics is going heavily into books such as Rolling Stone, pointing to the age 15-25 customer. One offer is a bonus coupon inside tapes where the consumer can send for two free issues of the magazine.

Blank tape advertising received much impetus from television, notably Memorex's campaign for its chromium dioxide line, Jaunich points out. However, Memorex was able to swing its image from the audiophile appeal to the mass merchandiser customer for two reasons—mass merchandiser buyers respect an intelligent program, and TV generated a lot of demand for the Memorex line.

With the developing market already there, mass merchandisers have to be more and more concerned with how to offer the product. Dawson sees a trend to reducing the number of brands carried from six to three. Taylor of 3M finds that mass merchandisers often want three lines in cassette, a private label line to feature, a higher priced line and a medium priced line. He says that unless the mass merchandiser is focusing on high-end equipment, it will probably not stock the very top high energy tape. He says, "If a manager carries more than four brands, he will probably find he is not doing well with any of them."

As for 8-track at this point, Taylor suggests that mass merchandisers probably need not consider a private label line but rather just stock a medium price and higher price line.

Considerable variation in terms of turns per year is noted. Taylor finds there is a lot of multiple buying by consumers and feels that there are six turns a year. Dawson puts the figure at eight or nine turns on the average.

Buyers must realize the market is broad, Wilde says. If the store is advertising blank tape heavily, there should be concentration on the standard and bulk packs. The C-60 is by far the most popular cassette length; the 80-min. the most popular 8-track length.

The market is broad and demands a good spread of product because the range of consumers is so broad: now including everyone from the audiophile, the person wanting cassettes for home movies, people who want to record voice only, others music only, the school and college market.

3M's Taylor cautions merchandise managers and buyers from making length comparisons. "The buyer must realize he has to sell three or four of the 40-minute or 45-minute cassettes to equal sales of a C-120." This is true of 8-track. He says 3M's mid-range 90-minute sells at \$2.99 while the 45-minute length lists for \$1.88. "So right there that's \$3.76 for two 45-minute tapes while the customer gets 90 minutes for \$2.99," he said, adding that it's not surprising 90-minute outsells 45-minute two to one.

The problem of what to carry is all important now for many mass merchandisers are just getting into blank tape or are going into it more heavily than ever before. Thus, Ampex's Helmstetter says that for a new client he suggests taking more of the 60 and 90-minute cassettes

and less of the 42 and 120-minute. He urges in 8-track more of the 84-minute size.

Computerization of inventory is all the more critical too, points out Lantz of Audio Magnetics. He tells how the computer setup allows Audio Magnetics to "know what an account has ordered, what has been selling and what is left. We

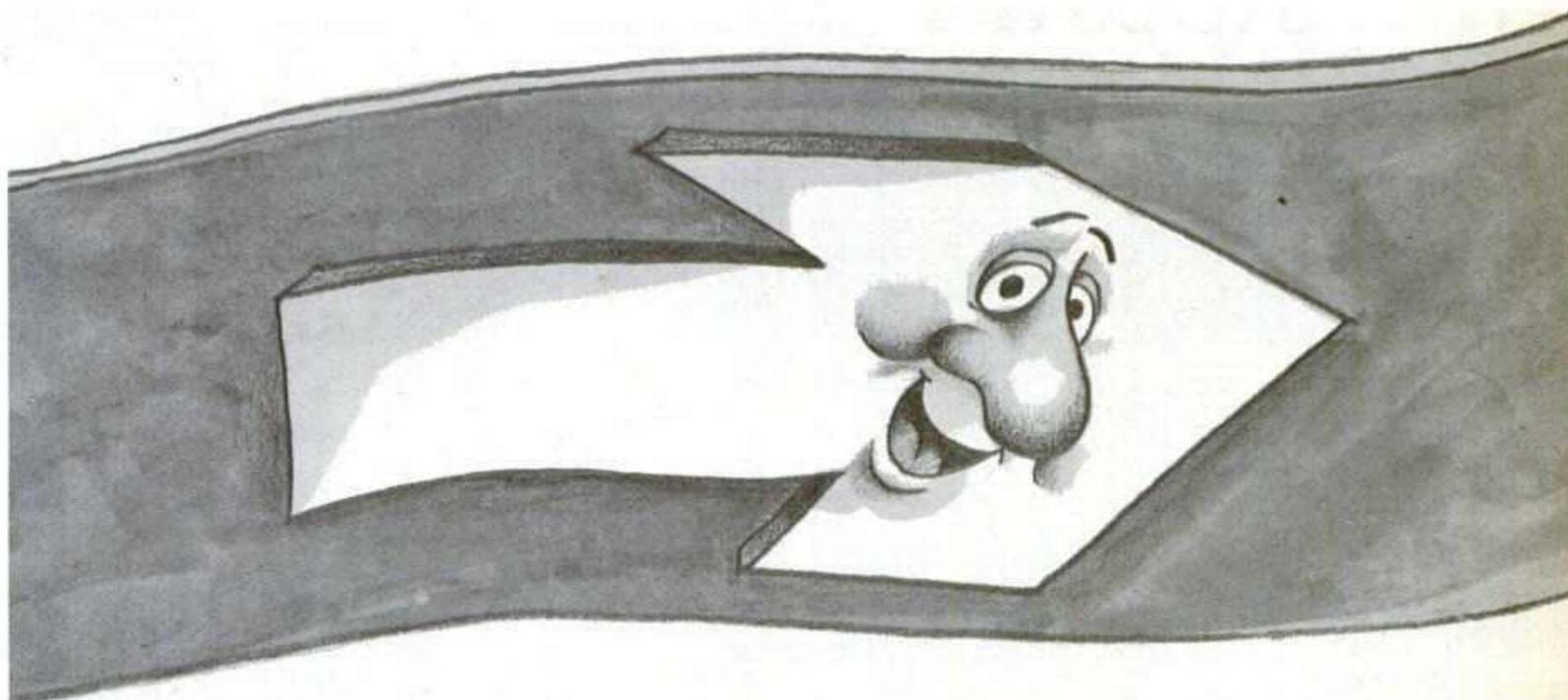
can punch in and get a readout by part number of what an account has bought over the past three months, the turnover he has. Then we can set up a schedule." The system is so sophisticated that a customer can call and be put on hold for 30 seconds to a minute and then be told exactly where his order stands in terms of being processed.

Merchandising becomes more critical too, many marketers point out, because of the multiple areas in stores where tape is carried. TDK's Khoda notes that these multiple areas are also increasing inventories. Camera departments and audio departments in mass merchandise outlets used to carry mainly private labels and price leader lines but now are going to two good lines and one inexpensive one.

Examples of different areas where blank tape is merchandised range widely. Wilde says the check-out counter in various departments might be logical but that certainly tape can be sold in the office supply department and the school supply department. Also, as 8-track blanks become more important, the automotive sections are another area to consider, one that has not

(Continued on page 71)

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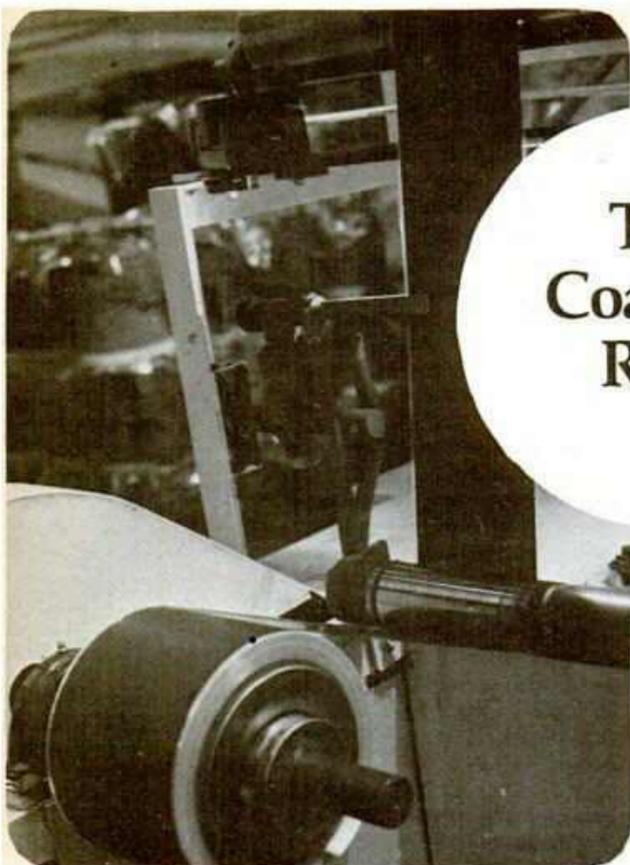


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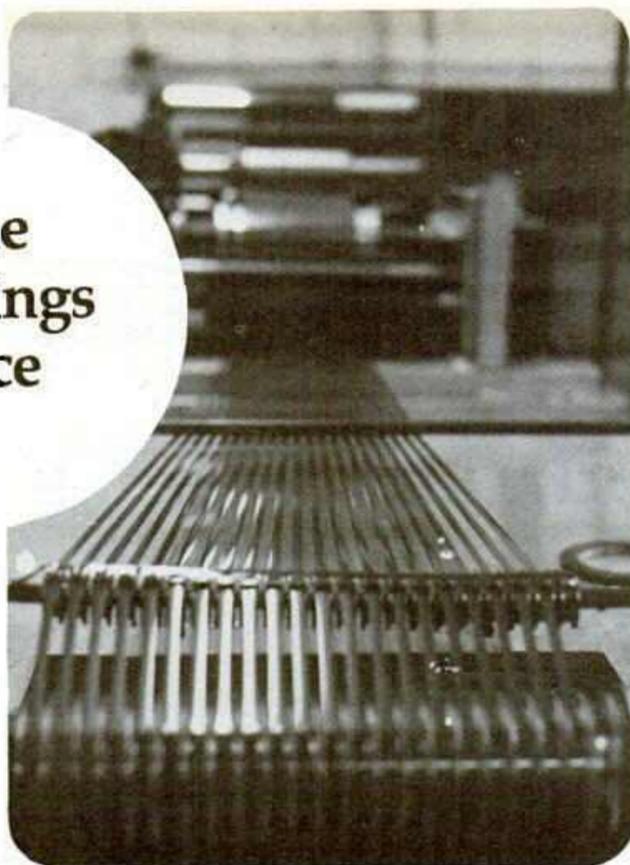
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Cover design by Eric Chan; cartoons and art direction by Bernie Rollins; section editor Eliot Tiegel.



The Coatings Race



Chromium Dioxide Is the Favorite But Gamma Ferric Oxide Gains Supporters

THE SO-CALLED "COATINGS RACE" OF THE PAST YEAR or so that pitted chromium dioxide against refined gamma ferric oxide is shifting. Chrome, as it's called, is still felt to be important, and especially in helical videotape applications, but more and more tape manufacturers are hurrying to further refine oxide coatings.

For one thing, chromium dioxide requires bias and equalization switches on equipment. Blank tape marketers sought to circumvent that requirement even in the early days of

chrome and now want a more universal coating, even for video. Other improvements in hardware, the use of Dolby and other noise limiting devices, has tended to shift emphasis away from chrome too, and meanwhile, breakthroughs in oxide coatings point to formulas that may well exceed those of chromium dioxide.

According to Warren Simmons of Ampex's technical staff, several companies are working on what may be a kind of super coating incorporating metallic iron particles rather than iron oxide ones. Philips engineers report that finely dispersed metallic iron particles using a coating of less than half the

thickness of most present tapes resulted in an improved high frequency signal to noise ratio around 7.5 db better than chrome.

Indications are that there would need to be further bias and equalization settings for such super coatings, but obviously blank tape engineers are not stopping in the search for an ultimate formula.

Hurrying the pace of such research is the growing importance of videotape, principally the tape used in helical systems being used extensively in industry now and hopefully in the home soon, says Jerry Gunnarson, video product manager at Ampex.

As for present broadcast requirements, standard energy coatings "apply 100 percent," Gunnarson says. "We expect to see no change here for the near future. Long range, it would mean that machines would require new formats."

The helical market is another matter though. He says that while chrome is being used in the half-inch formats, the Sony 3/4 Umatic and in the RCA system soon to be market-tested, Ampex, 3M and others are looking at doping methods using cobalt or other metals to achieve the high levels required.

"We expect to see several alternatives to chrome," says Gunnarson. Asked about chrome in terms of the trend to higher and higher speed duplication, he says the answer is "yes and no." He says the only tape that lends itself to thermal duplication is chrome. "The results have been spotty, but nevertheless, chrome is the only one that has a possibility," for slave tapes—not for masters, since with chrome and thermal duplication an erasure risk is involved.

But with the older, one-half-inch tape, Gunnarson says it's pretty much a case of being stuck with the standard energy because chrome is "too hot." He describes these half-inch formats as "non-interchangeable upwards."

What we're doing and what 3M and others are doing is to try and come out between. We've got in the one inch area our 170 series products, which are hotter than the standard but not up to the levels of chrome. In other words, both ways interchangeability plus better performance for older equipment."

Many experts believe that in audio the glamor of chrome faded as better and better gamma ferric oxides were developed. "With our 20/20 + we have demonstrated with a chrome switch that it produces the same results on any piece of equipment that heretofore could only be achieved with chrome," says Simmons, "in effect providing users with all the previous advantages of chrome and none of the special requirements of chrome."

This is not to say that chromium dioxide does not have its advocates, and especially among firms that feel it should still be offered. While 3M and Audio Magnetics went the cobalt doped route, other firms did push hard with chrome, notably Memorex and BASF, though now many firms are offering both

(Continued on page 66)

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Safeguard Consumer

Continued from page 62

launch a huge consumer education plan," Finley says. "There will be public service ads and mentions in print, and we will probably charge something for the seal which will go back into the advertising fund."

Finley points out one example of a problem that has been brought to the ITA's attention and solved. "The bureau of weights and measures in California took a complaint to one of our members," he says. "A woman had a 60-minute cassette and only got 40 minutes of playing time out of it. Both the unit and the tape were tested by Gene Barker, who was in charge of quality control for the firm at the time. The products involved were not Audio's, but Gene was working very hard for us in the standards committee. It turned out that the unit was running fast and the tape was fine, so the hardware manufacturer took care of things for the lady and everything was settled without a major complaint to the bureau of consumer affairs."

Finley also said that a survey taken through the membership indicated that a great many consumers did not know what terms such as C-60 actually meant. "It's important to realize that while tape is a big industry, there will always be people who are unfamiliar with it and are purchasing it for the first time," Finley emphasizes.

"Now, our members have the time written out as well as the standard C-60 or what have you. I also want to emphasize that this was not all our doing. The manufacturers certainly were thinking of this and many were doing this on their own."

(Continued on page 68)



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Blank Videotape Home Market Years Away

Few blank videotape manufacturers would readily admit it, but recent disappointments, fluctuations and casualties in the fledgling home video market have placed something of a damper on the surge of enthusiasm many blank videotape manufacturers once had in the home video market.

Today, although many of them still acknowledge that a viable home video market is still a distinct possibility, they are more cautious about making flowery predictions about its growth, and would say little more than they are geared to meet any demands which may arise, and in the meanwhile are adopting a wait and see attitude.

At Audio Magnetics, for instance, the firm's president, George Johnson says: "We have done all our r&d homework, and we are abreast of the advancing technology, as home video will, undoubtedly, in the long range scheme of things, make a substantial contribution to our corporate plans."

In the meanwhile, however, the firm's marketing profile is, as Johnson puts it "still low." This low profile applies to industrial, educational and home markets, whatever there is of the latter.

"The giant retail chains," he says, "the Wards, K-Marts and Sears, will set the timetable for home video. We at Audio Magnetics feel that the home video market will get its cue to move center stage after the color TV market has peaked. Consequently we are closely watching the growth of the color TV market."

Johnson stresses, however, that despite the low market profile of his company, there was product available, and ready for shipment should marketing possibilities arise.

Bruce McGilaway, Ampex's national sales manager, blank tape division, feels that the emergence of a home video market in the near future will depend to a large extent on the ability of hardware manufacturers to find sufficient funding for their individual projects.

In the meanwhile they are selling broadcast videotape to the three TV networks, as well as to certain advertising agencies, as well as helical scan open reel to industry and education.

McGilaway says that his company has developed a high energy helical scan videotape that is compatible to both high and low band equipment, and with a price tag of between one third and one half less than presently available broadcast videotape.

The Ampex executive blames the slow takeoff of the consumer video market on the lack of what he calls discretionary income for such expensive playthings.

And while the company watches and waits for the video market to develop, it too is doing its r&d homework. As McGilaway points out, "we have developed exciting new magnetic tapes with new and versatile particles, and we will grow with the market."

Preferred Sounds is another company that is "watching and waiting." The firm's president, Nino Bruno says, "we are waiting for the unification and simplification of the various hardware systems."

Bruno says that when hardware manufacturers get together on a unified system that will appeal to a mass market, then his company will mount a concerted drive in that area.

BASF Systems is doing a steady business in 1/2-inch and one-inch reel to reel videotape to the industrial and educational markets. The

firm feels, that for the time being at least, the total market for videotape is in industry and education.

Gerry Berberian, BASF's national sales manager, assures that although the lack of standards in the industry still poses a problem, his firm is watching the market very closely, and will most likely get in on

the ground floor of the consumer market alongside whatever system or systems build a player population in that field.

At the 3M Co., the feeling is that the home video market will be a dynamic one when it gets off the ground, and like other major blank videotape suppliers in the market,

Minnesota Mining is watching the consumer market.

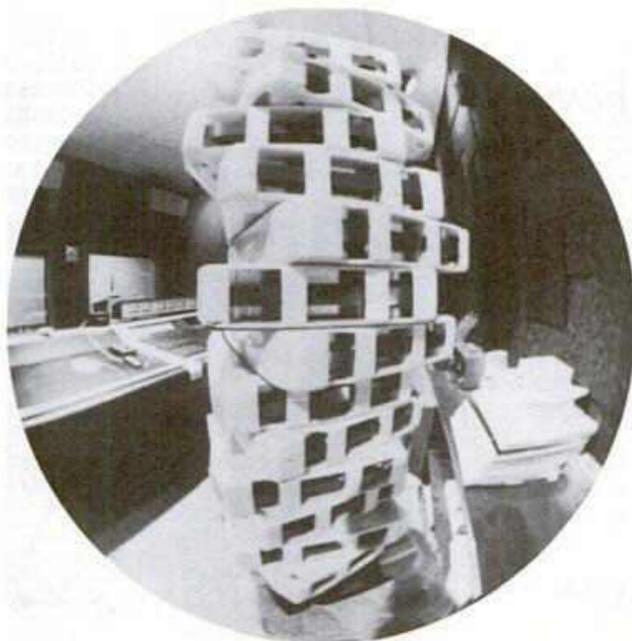
Like the other manufacturers, it too is supplying product to the educational and industrial markets, as well as producing some private label product.

According to Paul Anderson, marketing operations manager for

3M's retail market division, the bulk of videotape product now being sold by the company is in the Sony U-Matic 3/4-inch format. "However there is a continuing demand for 1/4, 1/2, 1 and 2-inch open reel product."

The firm's customers include IBM, Ford and Coca-Cola.

(Continued on page 70)



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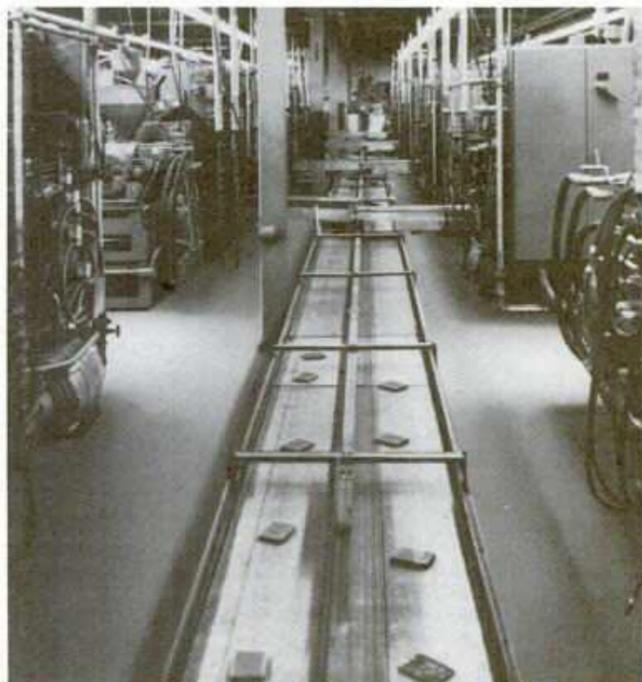
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DESPITE THE DEVALUATION of the dollar and the flotation of the yen in mid-February, the Japanese blank tape market has been unexpectedly buoyant in the first half year for manufacturers, exporters and importers of blank tape.

Japan's production of magnetic recording tape reached over four and a half million miles in terms of 1/4-inch width and neared 14 billion yen or more than \$50 million in total value for the January-June 1973 period, according to an estimate made by Billboard's Tokyo News Bureau.

Japanese exports of blank loaded tape amounted to more than 4 1/2 billion yen or about \$17 1/2 million for this year's first half, according to the monthly statistics compiled by the Customs Bureau. Imports totaled about one billion yen or \$4 million in value: about 80 percent of the total quantity that was imported in the whole of 1972.

And, despite the ever-increasing cost of raw materials and "galloping" inflation, the manufacturers of blank tape did not raise prices. Fuji Film, Maxell, Nippon Columbia, Sony, Sumitomo 3M (Scotch brand) and TKD introduced improved products or devised new ways and means of assisting the retailers to promote and sell blank loaded tape, especially cassette.

As of May 1973, over 44 percent of the 30 million-odd Japanese families owned a tape recorder, according to the Economic Planning Agency, and the rate of diffusion was higher than for stereo sets. And, ever since the latter half of 1972, the combination portable transistor radio cassette tape recorder has continued to be the most popular audio product in Japan, with sales registering as much as one million units a month.

In addition, with the introduction of the Dolby noise reduction system more and more Japanese audiophiles are buying stereo cassette tape decks. It is generally conceded that there

are a million "audio maniacs" in Japan. Billboard's Tokyo news bureau estimates the total number of Japanese hi-fi bugs to be more than 1.3 million. The more opulent members of this golden-eared fraternity also swear by the 15 ips, 10-inch reel "professional" tape recorder and prefer open-reel decks to 4-channel stereo sets.

In any case, they are the main buyers of blank tape imported from the United States and Europe. The brands generally available in Japan in open-reel and cassette include (in alphabetical order) Agfa, BASF, and Memorex. Other imported brands are Ampex, Audiotape, Philips, and Scotch, although the bulk of this 3M product is being manufactured by the Sumitomo-3M 50-50 joint venture at its recently expanded plant southwest of Tokyo. Also, the Emitape brand is expected to make its debut shortly in the Japanese market.

Besides Sony, which "rolls its own" for all markets, other Japanese manufacturers of tape recorders are providing blank loaded tape under their own brands to contract dealers. The name brands include Aiwa (member of Sony group), Akai, Hitachi ("parent company" of Maxell and Nippon Columbia), "National" Panasonic, Sanyo, Sharp, Toshiba and "Victor" (Victor Co. of Japan, affiliate of Sumitomo-3M). And, besides the "National" brand, Matsushita Panasonic (parent, company of JVC) uses "Technics" for 10-inch blank loaded tape and empty reels of the same size, also for its complete line of cassette type. Meanwhile, Mitsubishi Electric is using the group's name and the trade mark of "three diamonds" for its line of blank loaded cassette tape.

In addition, blank loaded cassette tape is being sold in Japan under the brands of CBS/Sony, the joint recording venture, and Nagaoka, the leading Japanese manufacturer of styli, the former at bookshops as well as music stores. The complete line of Memorex tape is being imported into Japan by Pioneer Enterprises for sale at the Japanese parent com-

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Coatings Race of the Past Year Getting Hot

Continued from page 64

chrome and other improved high energy coatings. BASF, in fact, has gone so far as to introduce a feature in its chrome line that automatically allows for bias and equalization switching, though hardware people have yet to place much emphasis on this (BASF's own players have

been improved though to accommodate the feature).

There is the further argument too that chrome is superior even without switches for it. "We don't feel a switch is necessary for chrome," says BASF's Tom Dempsey in pointing out that more and more hardware is nevertheless available with switching. He qualifies his statement in line with the work going forward on other coatings by saying, "Chromium dioxide is the ultimate coating for the state of the art."

Experts do not agree on the bias and equalization switching question. In its recent book, Recording Basics, 3M stated in reference to equalization, "when the 'chrome switch' is activated, either record or playback equalization is changed. Some recorder manufacturers choose to change one, some the other," indicating a lack of standardization in hardware.

The book attempts to explain for the consumer just what bias and equalization switches mean. It states that chrome "requires considerably more recording drive. Since the normal ratio of signal to bias is in the order of 10 to 1, an increase in the signal to be recorded would be expected to be accompanied by a proportional increase in bias" and "most" recorders will do this with the bias switch. "There are, however, some machines where the bias remains unchanged."

As for equalization, chrome has "increased output at the high frequency end, but decreased output at the low frequencies when compared with tapes using more traditional coatings," the books states. Special record or playback equalization is required to compensate for this "tilted response."

Claiming that much of the ben-

efit is lost if the equalization is applied during recording, and that hence chrome switches on playback have no effect if only used in recording, 3M mentions another alternative some hardware manufacturers use—allowing chromium dioxide tape to be recorded without

the special equalization. But machines must offer this "special" equalization, and when played back on units without special equalization (even though they may have a chrome switch for recording) "an artificial brilliance is introduced

(Continued on page 67)

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Marketers Seek Universal Coatings

• Continued from page 66

that is often described as tinny." Will chromium dioxide tapes be hurt if used on machines without bias and equalization switches? "No," says Simmons. "There will simply not be the performance,

there will be low volume level and distortion."

While 3M warns that not all chrome switches are alike and others claim there is a lack of standardization in chrome switching, chromium dioxide continues to excite people such as Robert Jaunich, general manager and vice president, Memorex.

"I'm amazed that the market is doing so well," he says. "Two years ago there were only five or six pieces of equipment with bias switches. Now, virtually every major hardware manufacturer has one or two such models in their lines. I think consumers are becoming more aware of the quality you can get out of tape today, and people are trying to reach that apex of not being able to

tell whether something is live or recorded."

The other side is represented by those such as John Taylor, retail market manager, 3M: "I think we made our point by staying with the cobalt energized high energy. Chromium dioxide is still fighting the battle of having to require bias switching and at the same time those touting chrome have now switched to emphasizing the more refined oxides."

Taylor is obviously alluding to Memorex's boast for its MRX2, where advertising copy makes the point that its oxide particles "are smoother and more uniform than low-noise or 'energized' particles." Maxell Corp. ads also emphasize the reduced size of gamma ferric

oxide particles and even humanize them with an illustration of happy faces peering out, with the ad claim of Hz increases up to 22,000 and signal-to-noise ratios 8 db more than "ordinary cassettes."

While most emphasis on coatings has centered on cassettes, some firms are stressing better ones for blank 8-tracks too. Notable here is TDK Electronics, which has been pushing what it calls "super dynamic" cartridges, though a gamma ferric oxide, of course.

Basically, blank tape firms have been stressing more emphasis on explaining tape properties to the consumer, points out Ken Khoda, TDK national brand manager, Jules Rubin, marketing vice president of the firm and George Tsutsumi, TDK's technical director.

TDK dramatizes this with its "full circle" of tape performances, keyed

to the areas of 1—maximum output level, 2—sensitivity, 3—erasability, 4—bias noise, 5—print-through, 6—modulation noise, 7—output uniformity, 8—uniformity of sensitivity and 9—bias range.

Blank tape firms have even gone to visual demonstrations of tape properties. TDK during the recent Consumer Electronics Show, demonstrated audio frequencies via a pair of colored-light organs. When music was played, the signal was separated into component frequencies with tubes lit in tones of green, blue and red.

Columbia Magnetics, according to Ted Cohen, manager of consumer sales, has developed an even more dramatic device called "magna-see." After recording, the materials in the magna-see kit allow for a small portion of the tape to be

(Continued on page 70)

Material Shortage

• Continued from page 62

time. It's even gotten to the point where there is bootleg or what you might call black market toluene available.

"It's primarily the benzene related solvents that are in really short supply, Dawson says, "and we feel there will probably be another two years of problems before things start to get better. We are working on substitute solvents, and a water based compound is certainly possible.

"But these are more long term experiments and they aren't going to solve the immediate problem. One advantage for us is being a part of the EMI and Capitol organizations, so we have a little easier time of obtaining chemicals than some others might have."

Dawson says the plastic shortage has not been felt to the degree of the compound shortage, and that Audio Devices prices have risen. "But we have not yet passed them along," he says, "though we may pass on some of the increased raw material costs. There is a bigger lead time on ordering in almost all categories, including chemicals, plastics and paper, but we are moving a few of our molds into the Capitol manufacturing facilities so this should help.

"These are all temporary shortages," he continues, "but temporary can be some time and our purchasing people are going to have to be more on the ball than ever." Audio Devices is now in the process of building a solvent recovery system, but Dawson says this is at least a year away from completion. When it is finished, however, he says it will be able to recover a minimum of 90 percent of compounds used.

BASF's Tom Dempsey says his firm has not been seriously affected by shortage problems as yet. "We do have an advantage in chemicals, he says, since our parent firm is one of the world's largest manufacturers of chemicals. We are also well entrenched in the international market, so we will be able to take advantage of the growing competition there. We are continually working on new solvents and backup systems, so these could be of help should we run into any serious shortage problems. As of now, we are holding to our projections."

At Memorex, Robert Jaunich says the company has made long term commitments and that while there is indeed a shortage, it has not affected the firm to any noticeable degree.

So while all manufacturers agree there is a shortage problem and that it is probably the most serious to hit the tape industry ever, each feels it affects his firm in a different way. All do feel it is temporary, and all feel that some good may come out of it, such as increased international business, new compounds, new recovery systems and more stabilized pricing.

The overall feeling seems to be that this is not a panic situation but it is an uncomfortable one. The industry will live through it, however, and may well come out the better in the end.



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ACCESSORY FIRMS KEEP SHARP EYE OUT FOR RAW MATERIALS SHORTAGES

By RADCLIFFE JOE

AMERICAN TAPE AND RECORD ACCESSORY SUPPLIES who survived—and in some cases even grew during the industry's economic slump of 1970-71—are today faced with a new crisis that threatens their very existence. The supplies, who in many instances rely heavily on Japanese and other off-shore manufacturers for their products, have suddenly been hit with a multiplicity of problems ranging from the re-evaluation upwards of the Japanese Yen, to labor and raw materials shortages on the international market.

These upheavals have, in turn, resulted in skyrocketing prices, and delays in deliveries of up to four months.

Among the hardest hit is Arista Enterprises, a major supplier of tape and record accessories in this country, and a company that relies on off-shore manufacturers for close to 75 percent of its products.

Alan Leifer, president of Arista blames the situation on the shortage of raw materials, i.e. PVC, plastic resins, copper, steel, brass, wood and paper, as well as a major ecology program in Japan which has forced the closure of several Japanese plastics factories accused of contributing to the Japanese pollution problem.

Leifer says that because of these, plus one of the highest inflation rates in the world, prices quoted are now 10 to 60 percent higher than six months ago.

He adds that because of the devaluation of the U.S. dollar, some Japanese manufacturers are favoring Europe with priority deliveries; while others, hard-pressed by the raw materials shortage are reneging on confirmed orders.

The complexities of the problems have forced Arista to cut quantities on many orders in what Leifer calls an effort to be fair to as many customers as possible. The company has also stopped back-ordering product, and has stopped accepting new accounts, concentrating only on supplying its regular customers.

In addition, Leifer has released a revised price list, has discontinued the firm's extended payment policy, and has instituted a freezing of shipments to accounts that are slow with their payments.

At the Florida-based Duotone accessory company, president Stephen Nestor admits feeling the pinch of the shortages. He says that a number of his company's lines have already been affected, and although no drastic measures have yet been taken, the future looks bleak with an almost inevitable increase in prices, and, possibly, the cutback in production of certain lines.

The company tries to maintain business as usual, releasing in its fall catalog such new items as an anti-static cleaner for records, as well as an automatic record duster, and premium quality demagnetizers and capstan cleaners. The push on such regular sellers as carry cases, headphones and blank loaded cassette and 8-track tapes continues.

At the Le-Bo Products Co., Leslie Dame acknowledges the problem of the shortage, but expresses the hope that his company will be able to ride out the crisis with its reserve stocks.

"What we are trying to establish," says Dame, "is whether the shortage is real or manufactured for political reasons. And until we do we will try not to panic."

Dame says his company's immediate concern is for its line of blank tape products. He says that although the company has enough tape at its disposal to meet its immediate demands, a long term shortage could spell trouble.

He predicts that if there is no end to the problem, 8-track blanks, which are the most marginally profitable of the blank tape lines, may have to be discontinued until the situation improves.

Meanwhile, the company is concentrating its marketing efforts on several new lines including two headphone radios, one with AM radio, and the other with AM/FM.

Also new to the Le-Bo catalog are a record cleaning brush with a \$3.95 list price, cassette and cartridge home storage



cases in a variety of sizes and designs and several lazy-susan type storage units.

At the Robins Corp., sales manager Jack Friedland says his company is not seriously affected by the problems facing large scale importers, as Robins had been concentrating more and more on the manufacture of its own products within recent years.

He says that despite economic upheavals in the U.S. and abroad, his company which is heavily involved in the OEM market, has been able to keep its prices competitive.

Friedland explains that over the past few years Robins has expanded its accessory manufacturing facilities, and the in-

(Continued on page 71)

Imported Blanks Big Business

• Continued from page 66

pany's Pioneer Audio Specialist Stores (PASS) and other retail outlets.

The blank loaded cassette tape produced by the six major Japanese manufacturers also is available at the department stores, supermarkets and discount stores in the big cities. A couple of electric appliance stores in Tokyo and Osaka even have installed vending machines outside their doors to sell

blank loaded cassettes after business hours.

On the other hand, blank loaded stereo 8 cartridge tape is being manufactured mainly for the Japanese phonograph record and pre-recorded tape producers who have established a nationwide network of 40,000 sales outlets among the automobile service stations.

Within the past few months, one Japanese manufacturer after another has come out with a home stereo 8 cartridge tape deck capable of recording and playback, but the blanks are not generally available yet. Anyway, there's little demand.

In spite of the ever-increasing traffic congestion and air pollution, sales of automobiles all over Japan

made a sudden rebound at the beginning of last summer when record bonuses were paid to the 52 million Japanese workers. Consequently, pre-recorded stereo 8 cartridge tapes also made a comeback, although music cassettes had started outselling them toward the end of 1972.

Incidentally, the non-standard Hipac cartridge player accounted for only three percent of car stereo sales in 1972, according to industry sources, and the outlook for this compact Japanese configuration appears increasingly bleak. And the few Hipac music tapes that have been released since August 1971 have literally drawn a blank. Developed by Pioneer and adopted by several other Japanese car stereo and record manufacturers, the Hipac system is a case of "too little, too late" in comparison with the Philips-type compact cassette and the Lear Jet stereo 8 cartridge. And, for the sake of the record, Philips has introduced its Austrian-made "mini" cassette, while Olympus, the Japanese camera manufacturer, is expected to market a low-cost version of its "micro" cassette tape recorder in December of this year.

Conversely, TDK believes that its 180-minute blank cassette tape is a case of "too much, too soon" for the Japanese market and the new type is not available in Japan. Instead, the Japanese manufacturer has been offering its top-grade ED (extra dynamic) C-60 and C-90 blanks at the same retail price as its KR (chromium dioxide) series. Budding Japanese audio "experts" with their newly bought Dolbyized stereo cassette decks have been complaining about the "slipperiness" of C-120 and the "hard" brilliance of CrO₂ tape.

Safeguard the Consumer

• Continued from page 64

Finley has several other opinions concerning consumerism in the blank tape field. "Our idea is that the mass merchandisers, the educational groups, distributors, organized consumer groups and the public in general are entitled to a voice in what will be produced for them. We think that consumer involvement in the preintroduction of products is a necessity, and we are thinking of possibly conducting surveys to find out just what the consumer wants."

What are some of the things Finley feels the consumer does want? "We feel from talking to the various consumer groups that people want cleaner and more easily understood labeling, greater care on the part of the manufacturers for standardization and compatibility, more information on spoken word material, greater information on service and warranties, more meaningful language of written product specifications, especially the definition of

what type of tape is best for various uses and more satisfactory conduct and response from retail outlets."

The ITA is also getting involved in videotape. "The first step," says Finley, "is setting voluntary minimum specifications for raw videotape while the second step will be voluntary minimum specifications for duplicators of videotape. Then we will have to stop until the market shakes itself down. We do have an advantage in the video field, however, because hopefully we will have a lot of specifications and agreements going before the market is in a total state of confusion."

"Again, the manufacturers are being fully cooperative and working on their own in this field. But you really can't standardize now because you would be freezing the state of the art. We think the consumer will ultimately be the final judge."

Finley also points out that most of the major chemical manufac-

(Continued on page 70)

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In addition to it being the fastest and newest blank tape format, the 8-track cartridge blank is also exciting because it is exposing blank tape in new areas of retail outlets—notably the automotive sections that heretofore rarely stocked blank tape.

Many marketing experts say that the blank tape cartridge customer is different, often younger, perhaps a more serious recordist than most cassette blank customers.

Naturally, the cartridge blank is the subject of massive efforts in upgrading with one breakthrough being Columbia Magnetics introduction of the 100-minute length.

But equal to this are the improvements in hardware, considered the prime impetus to the fast pace of blank 8-tracks. Indeed, it is only within recent months that audiophile magazines such as High Fidelity Magazine have regarded 8-track recorders seriously.

Not surprisingly, 8-track blanks have been the subject of strenuous promotions. One example was Ampex's "Great 8ights" drive, aimed right on at the youth market, according to Shad Helmstetter, consumer merchandising manager. The promotion centered on an ice cooler designed as a giant blank cartridge featured in a bright yellow, white and blue display and offering the actual cooler via mail and a coupon.

Ampex also offered six 8 4-minute cartridges for \$9.95 list, or \$10 less than the suggested list and in a stackable, black plastic storage/display case.

Among blank tape firms considering promotions now is Maxell, says Ted Ozawa, marketing manager. He is one who said 8-track blanks run around 15 percent of sales. Maxell's promotion will be geared to the youthful consumer and will stress reliability though without a lot of emphasis on technical detail.

Ozawa, while noting that the 8-track blank customer is not an audiophile, notes: "Cartridge blanks should not be considered the step-child in the audio store. Let each user determine which method he prefers (to record) and let the product be available in quantity and quality choices."

A number of experts contacted for this report stressed quality. John Taylor, retail market manager, 3M, says mass merchandisers at this point need not be concerned with offering a private label leader as in cassette, but will be better off with two lines, one medium and one higher priced.

"Eight-track recording represents a

jump for the consumer accustomed to a player in his car. We are talking about a \$250 to \$300 machine in many cases. All are decks. This is not a portable market." Taylor also points out that the 8-track blank customer is different and that merchandisers will be putting blank 8-tracks in different store areas, most certainly automotive.

Most experts feel the 90-minute length range is the most popular, with many mentioning the 100-minute as really catching the consumer's attention.

Improved hardware such as Wollensak's 8060, (priced at \$199.95), have aided the recordist interested in 8-track. The three areas of concern have always been how to fit the music to the tape, finding a certain point in the tape, and quality. This model provides a timer that even keeps pace at fast-forward, itself a feature that puts the 8-track recorder nearer in comparison to cassette and open reel.

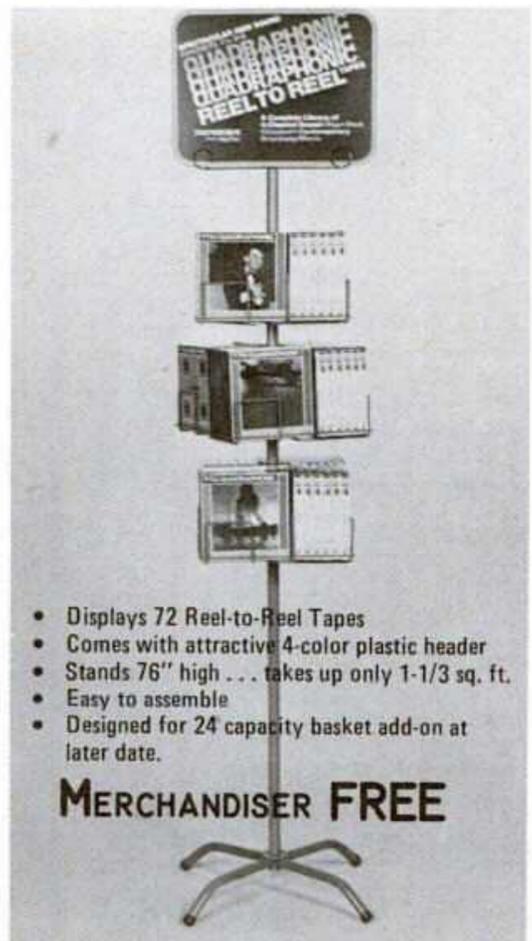
In terms of quality, High Fidelity's review is encouraging: "While we realize that it is ultimately idle to complain about cartridge (recording) equipment on the grounds that it is not cassette or reel

(Continued on page 70)

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Marketers Seek Universal Coatings

• Continued from page 67

dipped into a solution and removed. After a period of several seconds, the dry tape is examined between glass slides and the recorded tracks can be observed through an ocular.

Coatings, of course, are only as efficient as the total cassette mechanism allows them to be, Cohen and others point out. Even convenience factors such as labels are important in the increasingly competitive blank tape market. Columbia Magnetics, for example, supplies a detailed specification sheet as an integral part of the package and includes a frequency response chart, cutaway diagram of the housing

and even extra labels for re-recording and thus relabeling.

Some improvements Cohen points out include Delrin guide rollers mounted on metal pins for more accurate tracking and slip sheets within the cassette housing made of graphite impregnated Mylar to further reduced friction and to eliminate noise.

More and more, tape manufacturers are emphasizing myriad improvements and almost entirely in the direction of oxides with various descriptions for high energy properties. Some have not entered the chromium dioxide race at all, as in the case of Audio Devices, which, according to Bill Dawson, vice presi-

dent, marketing, has concentrated on high energy. Called HOLN (high output low noise), Audio Devices newest tape is of mastering quality, he says, and uses a new iron particle, new binder and back coating and a different dispersion process.

Several firms emphasize such qualities as the backing (3M with its Posi-Trak, intended to produce better stability) and Audio Devices' Cushion-Aire) or smooth surface (Ampex' 20/20 +) intended to promote better tape-to-head contact and less hiss or otherwise dramatize high energy as Certron does with its Gamma line.

For the moment, many just feel chromium dioxide has too many negatives. Says Hap Unfried, vice president research and development, Audio Magnetics: "The tape costs more, equipment is not available to the average consumer (to properly utilize chrome) and cobalt can produce sound just as well as chrome in the cassette when used in a standard machine."

Nevertheless, chrome can't be counted out by any means and many marketers such as Khoda believe there is a place for both chromium dioxide and the newer coatings. He says that TKD's approach has been to inform the consumer about the necessity for bias and equalization switches.

TDK's consumer brochure explains, "Bias is the constant high-frequency signal put onto the tape by a recorder to 'carry' the desired audio signal." It further states that some recorders now come with bias selector switches with two and even three positions and recommends types that are broad enough to give optimum performance on recorders not so equipped.

Youth for 8-Track Blanks

• Continued from page 69

equipment, the progressive upgrading of cartridge hardware in recent years makes the comparison inevitable."

Noting that the cartridge recorder still doesn't match other formats, the review continues: "We can only comment that while the measurements are not impressive in such a context (comparison to cassette, open reel), they are—on the basis of our limited number of cartridge deck tests—respectable for the format. The sad fact is that if you want your recordings to be on cartridges, you should not expect them to be state of the art."

Various combinations of hardware including record capability are coming fast and quadrasonic models for recording are here as well as in Wollensak's 8080 with Dolby. A number of 8-track recorders are paired with quadrasonic feature.

If 8-track recording has any liability it is non-rewind and its complexity. In fact, Jim Lantz, general sales manager, Audio Magnetics, says 8-track could possibly "take over" were it not for such handicaps.

One more handicap might be that so far mass merchandisers know too little about 8-track, says Bill Dawson, vice president marketing, Audio Devices.

"Our primary concern as a tape manufacturer is researching the markets across the country and suggesting to mass merchandisers which products will move fast in their area. For example, in the South and Midwest, 8-track blanks will be more popular than anywhere else because of the time people spend in cars.

"Then, depending on how much space is in the store, on monetary outlay possible, we will recommend the amount to order, bearing in mind the time factor between order and receipt of shipment."

For the most part, 8-track cartridges are being merchandised along side cassette and open reel. Certron's blank tape center for counter tops combines what it calls

an "unbeatable mix." This is a dozen each Standard C-60's, C-90's and C-120's; 10 each of the Pro 60's, 90's and 120's; and eight each of the 8-track 40 and 80-minute items.

Variations exist and the line shows the wide range of lengths as well. An example is the twin pack with dust clips shrink-wrapped as one unit. These are available in 35, 40, 70 and 80-minute sizes.

Packaging of 8-track blanks is also being upgraded. Gerard Berberian, BASF marketing manager, says the firm will change the graphics on its 8-track cartridges, using colors that are bolder and more eye-catching.

Most significant, perhaps, are the steady efforts to upgrade the cartridge itself, particularly as time length is stretched and therefore dependability made more critical. Columbia Magnetics, for instance, has made many changes in this direction in its 100-minute cartridge, says Ted Cohen, consumer sales manager.

He describes the new cartridge as being "fail-safe," through the adoption of the Mark II cartridge using a three-point suspension system. Delran, a self-lubricating material, is used at the most critical wear points, that is, the center post, tape guide and pinch roller center. It also has a spill chamber design and wiper arm.

Most recently, Columbia Magnetics redesigned its cartridge platform to accommodate a new collapsible hub for the 100-minute unit, using as a key element a central hub of eight flexible, petal-like fingers, which let out and take up the tape, allowing tension to be more evenly distributed and thus preventing jamming, the major cause of cartridge failure, says Cohen.

How far out will 8-tracks go in length?

Columbia Magnetics isn't saying just now, though it was noted that tape is becoming thinner all the time. Nevertheless, it's a safe bet that this newest and fastest-selling blank tape format will see many new features very soon.

Home Market in Future

• Continued from page 65

The California based Memorex Corp., is also doing a sizable amount of videotape business, in both U-Matic ¾-inch and open reel formats. Its basic markets, like those of its competitors are industrial and educational.

The firm's officials are closely following the growing pains of the home video market, and trying to stay on top of the technology, with the hope of being ready when the home market comes of age.

At Audio Devices plans are on the drawing boards for a major thrust into the video market next year. The company will launch a promotional package which will include the firm's popular Stak-Pak, storage boxes, which according to Bill Dawson of Audio Devices is a plus factor for schools, libraries and institutions.

Dawson says that although the consumer market has been sluggish in taking off, video is definitely the medium of the future, and any blank tape manufacturer that wants to remain viable must recognize this and get involved before he misses the boat.

Columbia Magnetics, though not heavily involved in the video market is selling some U-Matic ¾-inch products in varying lengths to the industrial and educational markets, while watching the movement of the video industry in general and the home market in particular.

At Irish Tapes where president

Sol Zigman has been doing a steady business in open reel video products to the educational, industrial and institutional markets, a trend towards an early stabilizing of prices is envisioned.

Zigman says that the seesawing of prices, and the uncertainty of the home market, have affected the growth of the industry. He also feels that a prolonged plastics and solvents shortage could further affect its growth.

Still, however, the company has faith in the market, and has developed a line of U-Matic videocassettes which was shown at the last Consumer Electronics Show.

Also developed by Irish is a ½-inch open reel video product that holds 30 minutes of tape on a 5-inch reel.

The Consumer

• Continued from page 68

turers are members of the ITA, and this helps further in the standardization of blank tape. He gives credit to the association's technical director, Keyvan Mokhtarian, who is an engineer "who is able to speak in both layman's and technical terms."

The association is also keeping in touch with the consumer and his needs through its various committees, including the interface committees between cassette software and hardware and 8-track hardware and software.

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Educational Usage Continues to Spark Blank's Boom

WITHIN RECENT YEARS an increasing number of tape industry experts have been predicting that blank tape, especially in cassette configurations, could realize its greatest growth potential in the non-music markets.

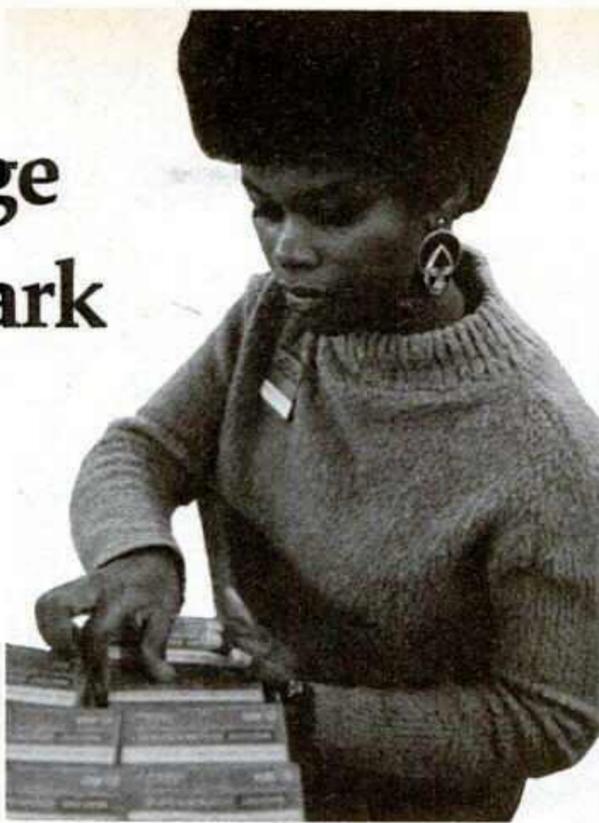
The consensus has been that the cassette with its ease of operation, was ideally suited for classroom use, and as a general educational tool in organizations and institutions.

Working on this premise, many blank tape manufacturers began devoting more and more time to developing the non-music market for their products. Today, blank cassettes, open reel, and even some 8-track cartridges have become an integral part of the nation's overall learning machinery.

At Audio Magnetics, for instance, a special educational division has been structured to exclusively service the institutional markets. This division is headed by Hal Sanders, the firm's director of educational products, and utilizes a chain of specially selected reps, with expertise in selling to the audio/visual market.

Audio Magnetics is pushing two lines of specially developed educational cassettes to the non-music markets. These are an A/V premium line, designated the "Educator," and an economy line designated "Cycles." Both are available in seven time lengths ranging from 10 minutes to 120 minutes.

According to Sanders, the "Educator" is a super deluxe



educational cassette utilizing one of Audio's finest brands of tape, special heavy duty components in the cassette, special housings, a new Philip type box, and attractive packaging.

Cycles, on the other hand, is an economy line designed for the educator with a small budget at his disposal. According to Sanders it is also constructed for heavy duty use, but comes packed in polybags and is functional without being expensive.

Sanders saw the educational and industrial tape markets as being very specialized ones demanding marketing approaches that are uniquely different from those utilized in servicing the regular consumer market.

He says this was one of the reasons why his company had structured one of the top A/V dealer networks in the country to push the products, aided by an "Educators Guide" specially prepared for Audio Magnetics by Instrumental Dynamics of Chicago and dealing with simple operations of a cassette recorder and curriculum applications of the machines.

Sanders says that to further bolster its A/V market push, Audio Magnetics has been assembling a great number of its educational cassettes in this country in an effort to develop greater control over the quality input of the products.

The Audio Magnetics executive notes that cassettes held the biggest share of the educational market, with open reel products controlling a small but viable portion. The use of 8-tracks, he says, was virtually non-existent.

At Columbia Magnetics the outlook is also up for the non-music markets. The firm is selling to educational and industrial buyers on two fronts, ie: via the consumer division headed by Ted Cohen, and through the professional division headed by Richard Ware, director of sales and marketing.

Ware's division concentrates largely on selling bulk blank tapes on pancakes to duplicators, who in turn service the educational market, while Cohen's consumer division addresses itself directly to schools, universities and other state institutions.

According to Gene LaBrie, Maxell's national sales manager, the firm has a two-step system of distribution in the educational field, selling directly to government organizations in some instances, and working through reps and distributors in others. The division is also servicing a growing network of overseas educational markets through its international distributors.

Also doing a sizable business in the overseas market is the CBS professional division which is selling its bulk product to CBS affiliates in Australia, the United Kingdom, Japan, Canada and Mexico. Ware says that in these markets his division is doing a sizable business to the industrial and educational markets in cassettes and 8-tracks as well as in bulk tape pancakes.

At the Maxell Corp., marketing manager Ted Ozawa is working overtime on marketing strategies for a line of educational and industrial blank tape products slated for release this fall.

According to Gene LaBrie, Maxell's national sales manager who is working closely with Ozawa on the firm's market plans for the new line, the whole strategy will have to be unique, as the A/V market was uniquely different from either the consumer or broadcast markets.

LaBrie stresses however, that in developing a specialized approach to the educational market, it does not necessarily mean that Maxell will go through the traditional A/V dealer. He says: "We may very well go through the new breed of tape dealer who has been bringing a wealth of new merchandising ideas to the industry."

The Maxell executive says that the line, designed to meet the every need of the A/V user, will be targeted to schools, hospitals, police departments and government agencies.

The company will also zero in on the lucrative studio and broadcast tape business, and will take its sophisticated tape clinics to these organizations in the hope of selling them on the premium quality of the line. *(Continued on page 79)*

Mass Merchandisers Growth

• *Continued from page 63*

stocked blank tape previously to any degree. All this means that packaging, display and advertising are more critical.

"We will be stressing the philosophy of tape usage rather than offering free head cleaners and other incentives. Blank tape can be

promoted for specific times of the year and for specific uses.

"This philosophy of stressing more tape uses is something I like more than having dealers waiting for the next two for one special from whatever blank tape manufacturer happens to be making an offer at the time."

Possible Raw Materials Shortages

• *Continued from page 68*

creased production has placed the company in a position where it could compete directly with Japanese and other offshore manufacturers.

Robins major push at this time is on its "Sound Enhancer" line of products, as well as a Dolby test cassette, designed to help users of Dolbyized cassette equipment align their units.

Friedland notes that because of the shortages, sales of such accessory items as C-zero cassette and 8-track cartridges, head cleaners and demagnetizers are all up, although there is no special sales push on those items.

At Recoton, Robert Borchardt, says that although his company has not yet been adversely affected by the shortages, it has had to raise its prices.

He explains that the shortages, the economy and other extenuating factors have pushed the prices of raw materials sky high, making inevitable the price increases of the end products.

"So far," he says, "we have been able to pass on the prices to the consumer without too much difficulty. Because of the state of the economy, people kind of anticipate increased prices, and are not fighting them too much at this point."

Optimistic about a turnaround in the state of the market, Recoton has moved vigorously into telephone, TV and audio accessories, while adopting a low-profile approach to lines that are faced with an immediate crisis because of the shortages.

Like most of the other companies caught in the squeeze, Recoton is trying to carry on business as usual, with the addition of several new lines to its catalog. Among these is

a knocked-down carousel unit, designed for the dealer with a limited amount of space.

This unit, according to Borchardt, is relatively easy to assemble, and is a boon to the consumer as it sells for about \$2 cheaper than its assembled counterpart.

The company has also introduced stackable plastic storage units for cassette and 8-track tapes, which according to Borchardt are quickly catching on at the consumer level, and are selling well alongside such established products as carry and storage cases.

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Jukebox Training Via TV Tape In Seeburg Program

By BOB KIRSCH

LOS ANGELES—Seeburg Corp. has purchased approximately 40 Panasonic Videotape recorders to be used by all domestic and European distributors for training of both distributors and operators.

According to Bud Morris, president of Seeburg Security Systems, his division has been purchasing the units and leasing them to business and industry over the past three years. It was through the successful use of the models by the Security division that the parent firm decided to use video in distributor training.

Six color 1/2-inch tape programs have been produced to date, all by the parent company in Chicago. Three of these tapes, ranging in time from 13 to 15 minutes, deal directly with the adjustment, modification and repair of jukeboxes.

"One of the advantages of the distributor having these tapes in-house," Morris said, "is that he can learn how to handle a machine that is not functioning properly immediately without having to wait for one of our engineers. In fact, the tapes feature two of our top engineers, Bob Moeller and Dick Tribyl, working on jukeboxes."

Morris said another important point to note is that the distributor can invite any operator or any operator may ask his distributor to see the tapes. The firm is planning a series of seminars with operators in the near future.

"Say an operator has a minor breakdown with his equipment, or it needs some small adjustment," Morris continued. "If he has seen the tapes he can do the repair or adjustment himself. In other words, he doesn't have to lose any business while he waits for a serviceman to arrive."

Morris added that the tapes are meant "to help the service manager in each distributorship as well as the

operator and are really an adjunct to the service school.

"One of the real advantages of these tapes," he continued, "is seen in the outlying areas such as Hawaii. If a unit breaks and the operator has seen the tapes, he can do most of his own repair immediately."

Morris said that the program, as far as the software is concerned, is completely ongoing. An additional six tapes are expected within the near future and more tapes will be made available according to demand and acceptance. All future tapes will be written and produced in-house, Morris said, primarily because "everyone seemed so satisfied with the first batch. We feel an audio-video program is extremely important, because that's the way so much education seems to be moving these days."

See Biggest APAA; Six Jan. Shows

By EARL PAIGE

CHICAGO—A record-size Automotive Parts & Accessories Assn. (APAA) show is shaping up for McCormick Place here Oct. 22-24 while tape industry firms are busily considering the expanding winter shows, now that a new show at Navy Pier has been announced. The possibility of six winter shows looms.

(Continued on page 73)

Oxide + Chrome Blanks Add to Coatings Output

By HIDEO EGUCHI

TOKYO—The world's first iron oxide/chromium dioxide C-60 cassette tape is scheduled for marketing in Japan next month according to Sony, its independent developer and sole manufacturer. The C-60 at 900 yen (\$3.40), the same as chrome here, will be followed by a C-90 "Duad ferri-chrome" cassette at 1,350 yen or about \$5 retail.

The new cassette is actually chromium plated. Its total thickness is 18 microns, the same as ordinary compact cassette tape. The surface coating of CrO₂ is one micron, the layer of FeO₃ underneath is five microns and the base of transparent polyester film is 12 microns thick.

(Continued on page 74)

Stiff Output Rules Soon

By MILDRED HALL

WASHINGTON—The Federal Trade Commission is expected to act fairly soon on new tough rules for advertising the power output of all audio product, including radios, phonographs, tape equipment, component audio amplifiers and the like. The purpose of the proposed

rules, in the works at the FTC for over two years, is to end "wide abuse of output ratings" which are presently based on a variety of rating standards that confuse the consumer. The proposed rule will require all such advertising to rate power output by the RMS or contin-

uous power output capability.

The proposed rule of February 1972 (a revision of the 1971 version) will require that the advertiser who makes power output claims in watts or otherwise, must disclose watts per channel across the power band as well as total harmonic distortion and load impedance. Maximum total harmonic distortion at any power level would be measured from 250 milliwatts to the rated power output. Final details of the rulemaking have not yet been issued by the commission, but the Electronic Industries Association expects final commission vote on the rules in about six weeks.

EIA's Consumer Electronics Group has requested that the effective date be put off to July 1, 1974 for newspaper and magazine advertising, and also for such other materials as line folders, spec sheets, direct mail and catalogues, to give the industry time to tool up for the change in advertising requirements. (A similar power output rulemaking has been put out by the New York City Department of Consumer Affairs, effective Nov. 1, 1973, which will expire when the FTC rule is promulgated.)

The Federal Trade Commission, its rule-making powers recently

(Continued on page 79)

Philips TV Tape Global Push

By RADCLIFFE JOE

NEW YORK—In a move to ensure that it meets its target of one million videocassette systems sold in Europe by 1980, the Philips Corp. has appointed 17 hardware licensees

in seven countries, according to Herbert Winter, secretary-general of International Publishers Audio-Visual Association.

The licensees include AEG-Tele-

funken, BASF, Blaupunkt, Grundig, Loewe-Opta, Nordmende, Saba and Siemens in West Germany, Thorn and Pye of Cambridge in England; Zanussi, the 3M Co., in Italy, Luxor, Sweden; Lenco and Studer, Switzerland; Unitra of Poland, and Norelco (North American Philips) in this country.

Winter, in an analysis of the video market in Europe, given to attendees of the recent Video Publishing Year IV conference held here, said Philips claims to have delivered as many as 40,000 VRC systems to the European market, with between 15,000 and 20,000 units already in operation.

According to Winter, 25 percent of the sets in operation were in schools and colleges in Europe, 50

(Continued on page 75)



\$1,295 Akai 1/4-in. VTR porta-pak was won by Terry Baxter, A/V manager, GEICO, Chevy Chase, Md. (left) at VidExpo, sponsored by Billboard Publications, Inc. VidExpo staffer Linda Granat pulls the winning ticket as John Wright, Tele-Measurements Imcom div. looks on.

24-unit Chain Sees 'Q' Surge; Car Stereo Expansion

By CONNIE HERSHORN

HOUSTON—The only trouble buyers for the 24-unit Globe discount Walgreen subsidiary stores here have with quadrasonic players and tapes is that they keep running out.

But then Globe, a chain stretching from Phoenix to Tucson back to Baton Rouge and Shreveport, places unusual emphasis on playback entertainment, explained hardware buyer Don Quinlan, Sid Schoen, buyer of prerecorded product, and Don Liske, camera department buyer, whose section handles car stereo, a rather unusual and for Globe very profitable set-up.

"We decided to experiment with quadrasonic last fall," said Quinlan. "This year it accounts for 20 percent of our total sales volume in players."

In fact, he claims the sale of quadrasonic equipment is up 70 percent since the first of the year. Quinlan said the chain stocks such brands as Lloyds, GE, Panasonic and Dyn. The Gibbs car line also figures prominently in Globe's line-up.

Schoen agrees totally with Quinlan on the growing importance of quadrasonic sound to the buying public.

Tape Strong

"We have 100 quadrasonic titles. When a larger selection is available, we'll sell it. But the recording industry is lagging behind the public demand," Schoen said. "Over all the music industry is weighted to tapes. The introduction of the auto tape player really boomed tapes into their present spot. With the tape player in the car and one at home, people get two uses from their music." The improvements in the past year or so—Dolby, quadrasonic and improved tape—have produced a better product and increased the enjoyment, Schoen believes.

Predicting that he will sell a record amount of prerecorded product by the end of the year, he said, "Our sales increase each

HIGHLIGHTS

- Chain's camera and record/tape/hardware sections were coordinated to avoid duplication in buying
- Camera department technically-oriented sales people prove ideal for selling car sound, blank tape, cassette recorders
- Strong coordination of hardware and software buyer planning
- Suppliers train personnel
- Discount store image of poor guarantees overcome with comprehensive program
- Special display boosts car stereo player sales.
- Prerecorded product advertising keyed to special offers, print ads
- Prerecorded tapes offered in open displays
- Youth-oriented accessories spark record/tape department

**More • Japan TV LP's
Video • Tell CTI Plan
Inside • EIAJ Standards**

year. And they have this year, but our tape sales have risen about 35 percent, while record sales are up only about 7 or 8 percent."

Camera Dept.

Liske explained that stores' camera departments are important in the Globe music scene. The camera department uniquely carries all of the auto sound equipment as well as blank tapes and cassette recorders. These account for 15 percent of the sales in the camera department.

Liske agrees with Quinlan and Schoen, "We sold our first piece of quadrasonic equipment last June—it has been moving well ever since then. We're out of it more than we have it in stock. I think that the fact that new cars come equipped with four speakers is a hint of things to come. Stereo radio is hot too."

"We have sold about 45,000 multiplex auto units in the past two and half years. As for 4-channel, we sell matrix equipment at a price comparable to our other hardware."

Carrying auto sound equipment in the camera department rather than in the usual auto accessories department makes sense, as explained by Liske. "It's logical. Our camera department sales person is technically oriented and better equipped to understand what he is selling."

Each camera department, which carries a complete camera line along with film, has five employees in the normally self-service stores.

"We have a very fine employee program, so once we find good salesmen for our camera department, we're pretty good at keeping them. But our big challenge is finding them," said Liske.

(Continued on page 76)

Rep Rap

The Electronic Representatives Assn. (ERA) has available its first brochure, "Guidelines for an Agreement Between a Sales Representative and his Salesmen," offered free by writing ERA at 233 E. Erie, Chicago 60611. ERA's first in a series of management seminars is set for Oct. 12 at the Hyatt Embarcadero Hotel, San Francisco. ERA also has available a brochure of advance information on its 15th annual marketing conference in Madrid Jan. 27.

Cook Consultants Inc. has taken on the AudioFax complete line of blank cassettes, private-labeled by 3M Co., to sell to industry and schools in Florida. President Bob Franklin, in charge of 14 salesmen and looking for new representatives, said the cassette is a low-noise, high density cassette in 30, 45, 60, 90, and 120 min. lengths. Firm headquarters are 2510 SW Third Ave., Fort Lauderdale 33315 (305) 525-3355. The sales staff includes vice president Ray Franklin, who is considering the reel-to-reel market also.

The three-year old manufacturer of electronic testing equipment, Sound Technology, Cupertino, Calif., announced its gradually increasing line-up of reps: Shea Sales, 552 Prospect St., Maplewood, N.J. 07070 (201) 762-2382; Irving W. Rose Assoc. Inc., 4334 Oakton St., Skokie, Ill. 60078 (312) 674-6790; Mark Pitkow Co., 8921 Turton Dr., Philadelphia 19115 (215) 464-8921; William Menezes & Assoc., 9901 Horton Ave., Overland Park, Kan. 66207 (913) 649-1680; Kodo Assoc. Inc., 8100 Penn Ave. S., Minneapolis 55431 (612) 881-1255; Charles Lucas Sales Co., P.O. Box 24632, Dallas 75224 (214) 330-8181; and Fidelicom, P.O. Box 80644, Chamblee Station, Atlanta 30341 (404) 458-3616.

Sound Technology vice president Lawrence A. Maguire, former designer at Hewlett-Packard, explained company's new main products were the model 1000-A FM alignment generator and the model 1100-A signal conditioner. He also named more new reps: Jackson Keith & Assoc. Inc., P.O. Box 65, Zionsville, Ind. 46077 (317) 873-4079; R.A. Albrecht & Co., 221 Lonesome Oak Rd., Rochester, Mich. 48063 (313) 651-7081; Fred Ohman Inc., 2590 Post Rd., Twinsburg, O. 44087 (216) 425-7445; Henry Joncas Co., 13026 Sunnyside N., Seattle 98133 (206) 364-8609; Repelect, P.O. Box 7102, Tampa.

6 Jan. Shows?

Continued from page 72

Jim Fein of APAA's Washington headquarters said the authoritative show is sold out at 1,175 booths and 118,000 square feet of space, compared to 1,114 booths and 111,000 in space at the Los Angeles show last year.

As for the winter shows, the Consumer Electronics Show announced some time back that it will establish new records opening Jan. 10 at the Conrad Hilton, with increased space to allow 200 exhibitors instead of the 100 at the '73 event.

The Independent Home Entertainment show also at the Conrad Hilton opening Jan. 12 has announced a sell-out of two of three exhibit halls with 140 firms already set.

All the winter activity, of course, revolves around the giant National Housewares Exposition at McCormick Place opening Jan. 14.

Ray Passis, moving the Transworld Housewares & Variety Exhibit from Navy Pier to the Amphitheater and opening Jan. 11 there, said the show will be expanded from 300,000 to 400,000 square feet and from 1,500 to 1,800 exhibitors. He indicated no interest in going back to Navy Pier in any kind of arrangement with Lester Olshansky, who said he will have a show there opening Jan. 12.

Olshansky, head of Navy Pier Home Products Show, said he has around 400 exhibitors and has filled the north hall about "half way." He said he feels many exhibitors are in a dilemma about so many shows.

Counting the new Pier show, there would be six within a week's span, including the R. C. Wolfe National Close-out Show at the Sheraton-Chicago, opening Jan. 10.

Fla. 33603 (813) 227-5051; and Partridge Electronics Sales, 534 S. Fifth, Pocatello, Ida. 83201 (208) 232-7709.

President Jerry P. Marcus of PBN Survey told of the firm's current responsibilities: publicity services for record and tape firms,

programming items for broadcasting, publishing, distribution and promotion for Northeast territory, weekly newsletter distributed throughout the U.S. and Canada. The firm is actively searching for 12 new sales personnel in large market areas. PBN

has offices at 31 Hobson St., Lawrence, Mass. 01842 (617) 686-4293, staffed by Melvin L. Marcus, vice president, Jennie Marcus, treasurer, and Commander Penguin, operations manager.

Dobbs-Stanford of Texas tripled its space

to 5,000-sq.-ft. in a move to new offices and warehouse at 110 W. Sixth St., Irving 75060 (214) 252-5502. Dobbs-Stanford represents to dealers throughout Tex., Okla., Ark., and La. BASF, Crown International, Sherwood

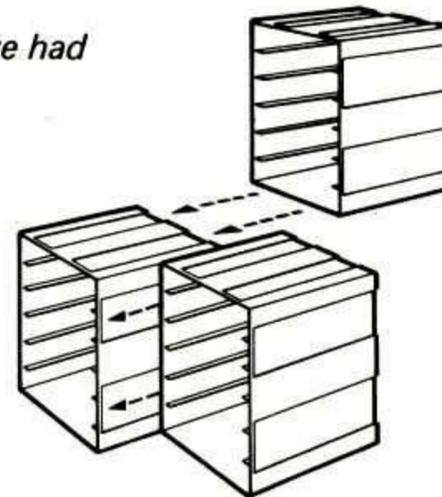
(Continued on page 80)

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Customers like them because they can set up their tape library at modest cost, yet have a colorful or subdued arrangement to fit any decor. ADD·N·STAC modules are available in six colors.



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Send more details.

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New Units Introduced by Garrard

NEW YORK—The Garrard division of British Industries Co., has introduced an upgraded version of its popular Zero 100 unit, along with the Zero 92, a second zero tracking automatic, and three new Component Series units with Zero 100 performance and styling features.

The upgraded unit is the Zero 100C which features the same unique tone arm system that made the Zero 100 the most successful automatic turntable in the Garrard catalog over the last two years.

According to Garrard technicians the Zero 100C not only retains all the features of its successful predecessor, but also includes a built-in record counter which records the number of records played, and is, in effect, a stylus timer. The counter and timer is integrated into the unit's gimbal housing. The total sale registers 1600 plays accounting for about 550 hours.

The second new feature is a damped cueing in the upward direction of the tonearm, as well as in its descent. The price of the Zero 100C is \$209.95.

Garrard's Zero 92 is priced at \$169.95, and is, according to the firm's technicians, features the same precision articulated tone arm system that appears on the Zero 100C. The unit also includes the new damped cueing in both directions, 15 degrees vertical tracking adjust-

ment, cartridge overhang adjustments, sliding weight anti-skating adjustments, two-point record support, sliding weight stylus force adjustment, interchangeable spindles, the Garrard patented Synchro-Lab motor, kinetically matched turntable, and three separate control tabs.

The Garrard model 82 follows the same styling as the two zero tracking units. It features a white unit plate, clear plastic gimbal surround, and an entirely new extruded aluminum tone arm utilizing an offset counterweight for stylus pressure as in the Zero 100C and Zero 92.

The unit, with a \$119.95 price tag also features the identical head arrangement for cartridges, and uses the identical cartridge clip as the Zero 100C and the Zero 92.

Also included in this model are such features as stylus overhang, 15 degree vertical tracking adjustments, sliding weight stylus force setting, lever-type sliding weight anti-skating adjustment, damped cueing in both directions, interchangeable spindles, gentle two-point record support and Synchro-Lab motor with kinetically matched turntable.

In what it calls a breakthrough in lower priced automatic turntables, Garrard has introduced two under \$100 models which it claims eliminates the overarm in favor of the same kind of support platform system found in its top-of-the-line systems.

For instance, the Garrard model 70 with a price tag of \$89.95 utilizes the Zero 100 family theme of black and white styling and tone arm appearance. The arm, fashioned of low mass extruded aluminum, features a fully adjustable stylus pressure setting with gauge, and has a resiliently suspended counterweight. Also featured is a spring-type anti-skating device. The unit's cueing and pause control is fully damped in the downward direction.

Oxide + Chrome Blanks

• Continued from page 72

This unique combination of coatings for low noise, high output cassette tape is excellent for reproduction of music, Sony people claimed.

The C-60 Duad Ferri-chrome loaded blank tape was demonstrated at Sony's Audio Research Laboratory on a new stereo cassette deck priced at 58,000 yen (\$225) and also set for marketing Nov. 1. The unit, model TC-4250SD, has a three position bias/equalizer switch for ferri-chrome, chromium dioxide and "normal" cassettes.

Using the C-60 ferri-chrome, the audio frequency range of the TC-4250SD is said to be 20-17,000 Hz and the signal-to-noise ratio 55 dB at peak level. A Dolby on the unit further improved S/N ratio.

Instant comparison switching of two recorders with ferri-chrome and chrome respectively showed the new cassette has less distortion at high input and more dynamic range in playback at 333 Hz and approached the range of chromium dioxide at 10,000 Hz.

For the purpose of world standardization, Sony has invited other blank tape producers to adopt the duad ferri-chrome process and other machine manufacturers to provide the three-position bias/equalizer switch. Sony officials said that BASF has also developed a cassette similar to the ferri-chrome.

The Sony Ferri-chrome is compatible with conventional stereo cassette decks and recording/playback is accomplished in the usual position.

New Products



SHURE Model SE30, a professional broadcast component, combines three-input mixer with 600-ohm line output and gain riding compressor. Net price is \$310.



MODEL 3140 four-channel tape player is Craig's new offering at \$119.95 retail for car under-dash installation.



SUPERSCOPE Model CR-1000 portable FM/AM radio and cassette recorder/playback with telescoping antenna lists at \$79.95.



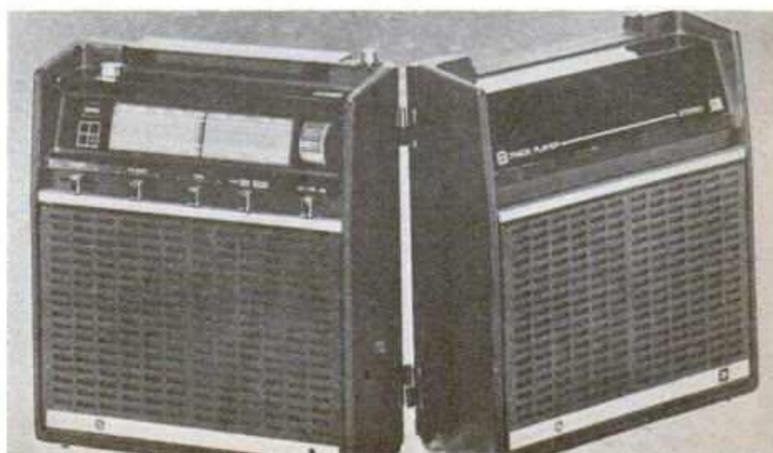
TRUSONIC JR-100M 10-inch three-way tuned port speaker system features 80 watts peak power at net price of \$119.95.



FALL promotions from Audio Magnetics include four offers—head cleaners and a choice of two 40 or 80 min. tapes or three 60 or two 90 min. cassettes.



THE BANNING, from Panasonic, consists of record changer, FM/AM/FM stereo tuner, 8-track cartridge player and two speakers. In walnut wood cabinet, Model SE-3070 carries \$269.95 tag.



TWO-PIECE portable 8-track stereo tape player with FM/AM radio closes for carrying, opens for two-speaker sound. Model M8617 lists at \$104.95.

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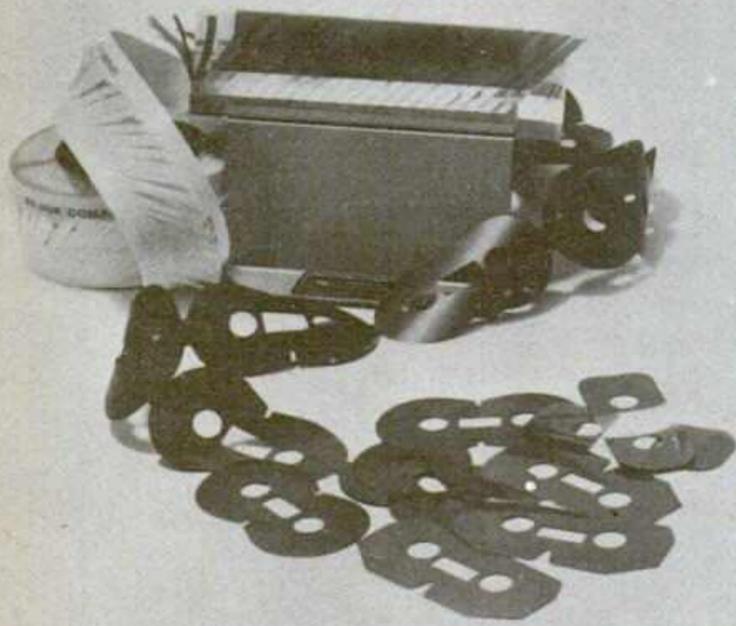
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TED TV LP's to Japan

NEW YORK — Prerecorded videodisks for the TED system will soon be manufactured and marketed in Japan by Asaki Shindow, under a joint-venture licensing agreement with AEC Telefunken, the company that jointly developed the TED videodisk system with British Decca.

Preliminary talks for the undertaking have already been completed between TED officials and the Asaki-MET Group, Japan's leading newspaper publisher.

According to spokesmen for both groups the talks concluded with an understanding that manufacturing and sales rights of Telefunken's

videodisks would be extended to the partnership group for the Japanese market. The formal agreement is scheduled for a November signing.

Actual production of the disks may start "within two years," probably through a separate company established by the partners in the venture.

The plan is being expedited despite the fact that TED has not yet announced a Japanese licensee for the manufacture of the equipment.

The Asaki group includes Nippon Educational Television Co., and Asaki Sonorama, a Japanese publishing Co., which also makes song sheets.

Philips TV Tape Push

• Continued from page 72

percent being used by institutional and semi-professional customers, and the rest being utilized by business and commerce.

The vast majority of the sets supplied by Philips went to West Germany, with Britain the second largest customer. Winter said that Britain was a significant market because it had great potential as a viable market for rental equipment.

The IPAVA executive said that

according to research done by Philips of Germany, 90 percent of all VCR equipment already sold was being used by men. Of these, one-third attended high school or college; a fourth were in elementary schools. Naturally, more than 50 percent of all the users were under 50 years of age and, curiously, lived in towns with populations of less than 100,000.

Stressing that the recording feature in videocassette systems was of significant importance to buyers, Winter said the Philips study showed 98 percent of all system users complained that they had missed important TV programs before acquiring systems.

The importance of stand-alone units was also demonstrated by the study which showed that 95 percent of all system owners also owned color TV sets; with 35 percent of all VCR households having at least three TV sets.

According to Winter, another interesting aspect of the Philips study was that 65 percent of all VCR users included entertainment programs in their recordings, and 60 percent announced their intention to retain those programs for some time.

Winter said that the Philips videodisk system, planned for release in 1975-76, and shown at the recent Berlin Fair, had developed faster than anticipated. He also pointed out that the unit was shown with all the promised refinements, and with a \$625 to \$1,050 price tag was well below initial price forecasts.

Looking at other contenders for TVC honors in Europe Winter said that although Philips was already well-established, Sony with a tested system that was already internationally standardized, and a powerful publicity program could etch a name for itself on the European market.

Winter continued, "It was obvious in Berlin that a number of other companies are anxious to muscle in on the current Sony/Philips battle.

"Among these were RCA SelectaVision Magtape which made a formal appearance at Berlin, although no forecasts as to its chances in the market can be made on the basis of available information.

"Bell & Howell with its IVC U-VCR videocassette ¾-inch recorder and Panasonic with its ½-inch system are further contenders.

"Nordmende's CCS Spectra Colorvision is also a system that is ripe for production, with the company announcing a market debut in 1974 with some 5,000 units carrying list prices of \$1,250 each.

"Finally EVR Systems presented its excellent EVR 1500 unit at Berlin. The feeling in Europe is that EVR's chances of grabbing a share of the European market are slimmer than ever, although the company feels that it has a real chance not only in Europe but in Japan and the U.S."

Tell Cartridge Television Plans

NEW YORK— Cartridge Television, Inc., will have to raise at least \$6½ million if it is to lift itself out of the Chapter XI doldrums into which it lapsed last June, according to Larry Hilford, ex-head of Cartridge Rental Network, the joint-venture videocassette software company established by CTI and Columbia Pictures Cassettes.

In a clinical assessment of the rise and fall of the home TVC pioneer, delivered during the recent Video Publishing Year IV conference held here, Hilford said that CTI's decision to piggyback to market on the backs of brand name TV set manufacturers was one of the major pitfalls into which CTI stepped.

He also cited the firm's delay in releasing a stand-alone player; the devaluation of the U.S. dollar and its resultant effect on the nation's economy; RCA's much-vaunted "Mag-Tape" system, which Hilford referred to as having to fight the ghost

of a giant; and the drawn-out wait-and-see and see attitude by a lot of potential Cartrivision licensees.

Hilford said CTI's initial decision to incorporate its system in the consoles of such brand-name manufacturers as Sears, Teledyne Packard Bell, and Admiral, was based on the premise that it would get them to the marketplace faster and at a much lower investment than if they worked independently.

"However, what happened is that we lost control of the product," he said. In explaining what he meant by loss of control, Hilford said the licensees had complete control of the distribution patterns of the system, as well as complete control of advertising, which, he lamented, had been almost without impact.

To further compound the ills that beset CTI efforts to get off the ground were the lack of standards in pricing of the equipment, the absence of trained sales personnel at

retail level, and the lack of equipment for the important institutional and hotel/motel markets.

"As though all this was not enough, we had the problem last October of tapes going bad. The resulting recall created a shortage of programming on the market, and had a critical impact of the growth of the system," said Hilford.

Hilford disclosed that the California test-market program could have been the answer to CTI's woes, except that it came too late. He said the project had all the ingredients for success; i.e.: all the OEM's were located on the West Coast, there was a complementary software distribution program being conducted through ABC Records & Tapes Rental; a lot of CTI's personnel on hand to supervise the effort; trained personnel in each store carrying the system; a full complement of cartridges in blanks, and prerecorded

(Continued on page 80)

EIAJ Adds TV Systems

NEW YORK—The Electronic Industries Association of Japan (EIAJ) has awarded its recommended standard to three more videocassette systems—Sony's ¾ inch U-Matic unit, Sanyo's ½ inch videocassette system, and the Philips-type ½ inch videocassette unit proposed by Shibaden, according to Taichiro Takahashi, vice president of the Tokyo Broadcasting System.

Delivering a progress report on the video industry in Japan at the recent Video Publishing Year IV conference held at the Commodore Hotel here, Takahashi also said that Sony had developed and will soon announce a ½ inch portable videocassette system, and that Panasonic was on the verge of launching a large scale production and promotion program for its ¾ inch cartridge U-Matic type system.

Takahashi also said that Shibaden had no immediate plans to either produce or market its system. He further disclosed that the Sanyo ½ inch videocassette system was utilizing the same mechanism incorporated in the U-Matic units; and that Toshiba had begun marketing a high quality color camera for VTR systems at a list price of about \$750.

According to Takahashi, there are at least 13 hardware manufacturers in the VTR race in Japan, with Sony and Panasonic running first and second, and the other positions being competed for by Victor, Sanyo, Hitachi/Shibaden, Akai, Toshiba, Teac, Nihon/Denki and Ikegami.

These 13 companies are expected to sell some 200,000 units worldwide by the end of this year, with 45 percent being consumed by the Japanese market, 40 percent in the U.S., and the rest in Europe and Southeast Asia. Takahashi predicted that at the present growth rate, Japanese manufacturers should be selling in excess of 500,000 units annually by 1975.

The TBS executive said that despite the impressive growth rate of VTR hardware, prerecorded pro-

(Continued on page 77)

STAY WITH A WINNER!

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Tape Duplicator

Jeff Pastolove, national sales manager, Dubbing Electronics, 1305 S. Strong Ave., Copiague, N.Y., sent the following report to clear up a quote that appeared Sept. 29: "We have no idea what the shortages (of raw materials) will mean in affecting present requirements. We appeal to the industry not to hoard and hopefully the shortages in tape materials can be prevented." Dubbing Electronic's chief involvement is custom duplication in the 8-track and cassette configuration for the educational and the music industry.

Electro Sound, a division of Viewlex, Holbrook, N.Y., has a new high speed video cassette loader for Sony Type KC-60 videocassettes. The unit loads tape at 120 inches per second and uses air lubricated tape guides to prevent damage to the oxide surface of the tape. Pre-recorded reels up to 14 inches held under constant tension are used to load cassettes. A cue tone, to separate program segments, is sensed by an amplifier that actuates stop and tape cutting circuits. Other features include a semi-

automatic tape splicer and tape counter. Information is available from Electro Sound Inc., 725 Kifer Rd., Sunnyvale, Calif. 94086.

Joel Carp, vice-president and controller for Trayco Industries Inc., 1030 Duane, Sunnyvale, Calif., which recently went public, noted that while businesses are facing a credit crunch with prime interest rates of 10 percent and more, as well as shortages in materials caused by cutbacks a year ago, buyers are clamoring for product. "It's a seller's market for companies with sufficient inventory, production capabilities and good people. We are quoted six month deliveries on motors, and it's almost as bad on magnetic heads. The prime lending rate is keeping business from expanding as well, which is why we went public. Yet, we can't keep up with orders. I believe that the philosophy of buyers is to get it now and pay over a period of time with cheaper dollars." Trayco has recently introduced an 8-track winder with a scissor action carbide cutting blade, modular electronics for easy replacement and re-

pairs, and an adjustable tone sensor. The unit, model 2620, retails for \$965.

Tape duplication was allocated a full afternoon session at the 46th Audio Engineering Society Convention in New York City Sept. 10-13,

with the program including the following: "Duplicators As Seen By The Tape Manufacturer," Michael B. Martin, Memorex Corp., dealt with the conflicts involved in trying to reduce prices on the one hand, and trying to achieve quality supe-

rior to an LP record on the other in answer to the needs of the mass duplicator: "Tape Duplication—A Brazilian Experience," Sebastiao Bastos, APG, Gravacoes S.A., Sao Paulo, Brazil (scheduled but

(Continued on page 80)

24-unit Chain Sees 'Q' Expansion

• Continued from page 72

"Our auto-tape supplier, Gibbs, trains our people to sell auto sound equipment. Since the training program was inaugurated, our sales have quadrupled—that's sales of Gibbs' equipment. They are a conscientious vendor."

The record-camera department tie-in came about, as explained by Quinlan, because "Liske and I were duplicating each other's orders from our respective suppliers for our separate departments. Our inventory was up to here," he indicated extending his arm full-length over his head. "So, we divided the responsibilities and stopped the duplication and created our Sound Centers, planned to operate as a unit." Now the record department sells home players, speakers and pre-recorded music, and the camera department carries the auto sound, blank tapes and cassette recorders.

Guarantee Policy

Quinlan and Liske also agreed that Globe, as a discount store, had to battle the old idea that a discount customer had no recourse if his equipment turned out to be defective.

"We really had to fight that general reputation for no service. But we have had great success in building a new image with our customers.

"The lines we carry now are very satisfactory. The customer can return any merchandise, and we can fall back on our manufacturers," said Quinlan.

"We can offer our customers something most retailers can't," said Liske. We have 100 percent quality control over the equipment that is made for us. This is our agreement with our suppliers. The average quality control is about 10 percent. This is why other discount houses find it hard to match our guarantee.

"Our policy is a complete money-back guarantee on any equipment," he continued.

"And Globe goes to extremes on this count. Customers are supposed to return what they buy in its entirety for full credit—brackets and everything—then we can return it to the manufacturer and get our money back. But, when the occasional incomplete package comes back, we refund the money anyhow and swallow the expense.

"We want to produce satisfied customers because we intend for their kids to be our customers, too. Our advertising plays up our policy, especially where our private labels are concerned.

"We've had cases where a guy has brought back three or four auto tape players saying each was faulty, but when we checked them out, they were okay. In a case like this we ask the customer to let us check his installation. His trouble often turns out to be something like a couple of crossed wires."

Car Stereo

Expanding its customer service, Globe is now planning to start installation of its auto tape players. "Our target date is now. Everything is settled but the details," said Liske.

"Our biggest seller is our \$29.95 Gibbs-designed, 8-track player, which is sold under our private label. We've sold about 15,000 units

this year," Liske said. It is comparable to units that sell for much more, but Globe chooses to sell this 20-watt player for less profit and use it as an ad leader.

This model and others offered in the camera department are presented in a 4x4x1-foot display which allows sales personnel to demonstrate any tape player radio/speaker combination to a potential buyer.

Liske explained that "Gibbs helped us design the display, and we can tell when one in any of our departments isn't working properly by merely looking at its sales figures. It's that important a sales aid. We started using it 15 months ago and our sales have been straight up ever since."

Another area of agreement between the two hardware buyers: Quinlan and Liske both believe that cassettes are making a big comeback.

"Even though our sales of pre-recorded cassettes are almost nil, (except in border towns where he attributes a big advantage to the size of a cassette—"They can secrete cassettes and avoid paying duty on them") cassettes are coming back," predicted Liske.

"The configuration was a victim of poor timing. Cassettes were introduced four or five years prematurely—before the big electronic boom. Different companies came out with different concepts. Many were good products, though."

Liske thinks that the "lion's share" of blank cassette recorder sales are for voice letters at this time. Whereas, in his opinion, 8-track blanks are used largely for re-recording music. "Our sale of blank tapes is up 65 percent." But he can see cassettes coming back very strong. "They are big in Europe... so easy to store."

Globe mounts its blank tapes on a healthy-sized card which makes them harder to pocket. "Our department pilfering is within the 2 percent store-loss average," Liske said.

Pre-recorded Tape

Sales figures show that Globe's pre-recorded tape sales are up 35 percent over last year, said Schoen, "And last year's increase was 25 percent over the sales of 1971."

Records, according to Schoen are selling only about 7 or 8 percent better over last year.

"I rely heavily on my rackjobbers. Our sales vary from area to area. In Houston, it's soul, in Tucson, Tex-Mex, in Lubbock, Latin and country, and in Baton Rouge, Cajun and rock.

"Rock is the over-all top seller, but country is the fastest growing in popularity." He estimates Globe's over-all music sales will be way up this year with a big boost in country music. "We spend three times as much of our advertising money on country than any other type of music."

Two jobbers are important to Globe—Western in Phoenix services all the stores in the western division—those in Arizona, New Mexico, and Lubbock and El Paso. In the eastern division, from San Antonio to Baton Rouge, it relies on Music Service out of Houston.

"Like most discount stores, we

rely on the jobber to take care of our inventory." This totals about 500,000 records and tapes over-all.

"You can't computer-order music like you do sound equipment."

Ad Policy

Explaining his present advertising, Schoen said, "We don't have any big sellers right now—no Beatles or anyone with their drawing power. Top producers are not making the money this year. Our special sale items are, though.

"In times like this, we use more newspaper ads—free-standing co-op ads, the jobbers pay for them, but we still call them co-ops. In these, you can include lots of titles. This is important if you're putting a thousand items on sale. We use radio when we have product that is very hot, but we're only using about 20-25 percent radio and TV ads.

"Of course, Globe is devoted to the total ad concept," he continued. "Our department ads are included with those of the rest of the store, but there again, depending on the town, we may go heavy on different kinds of music."

Displaying its tapes in open bins, Globe suffers what Schoen said some would call rather heavy shrinkage. "But when we locked up our tapes, our sales dropped about 35 percent—so we use the open displays." Still, despite open display, he feels losses are in line with any discount store, and no higher than it is in jewelry, cosmetics, or any other pocketable item.

An extra attraction to the record section in the last couple years has been the addition of the head shop items. "We sell black-light posters, black lights and so on. We're expanding these items, store by store, and putting in a 24-foot display in each department. Some expansion is seasonal. Our sales get big in the fall when the young people's activities pick up.

"The very young kids and the slightly older set—21 to 40 group—they're our biggest customers, and they don't seem very affected by the rising cost of living."

Increased competition is a problem, according to the pre-recorded music buyer.

"Even with our increase in sales this year we are not making as much money on individual albums and tapes. The record vendor has increased his price. If I bought last year for \$3.50 and sold for \$4.67, this year I pay a little more and, in order to beat our competition, I have to sell for \$3.97 to \$4.27. We're not making last year's profit."

But Schoen, Quinlan and Liske all agree that the music departments of Globe are more than just attractive traffic stimulators. They all agreed that each of their operations was a money maker.

"Credit," said Don Quinlan, "is an important thing, especially if you are going to sell items that cost from \$200 to \$300. We use Master Charge, BankAmericard, Pacific Finance, and our own, called Globe Charge."

But first, a climate for purchases must be created and all three believe this is what the chain's merchandising in music systems and software is doing.



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Car Stereo

CAR TAPES TO ADD CASSETTES

LOS ANGELES—Car tapes is planning a completely new cassette line for later this fall, as well as a number of 8-track, under-dash units.

There will also be refinements in the "Invis-A-Deck," introduced at the last Consumer Electronics Show and a new 8-track AM-FM multiple car unit adaptable for in-dash or under-dash use.

The firm is also offering a line of speakers including an experimental horn speaker.

RADIO ADS SUCCESSFUL

NEW ORLEANS—a heavy commitment to radio advertising has helped make Tape City U.S.A. become the leading auto stereo dealer in the metropolitan area here with five stores and a sixth in the planning stage to be located in the largest shopping center in the south, said Jim Tamplin, store coordinator.

Radio advertising amounts to 99 percent of the advertising budget, and consists of 20 to 30 spots a week, during drive time. During the pre-Christmas season, this is almost tripled, and FM progressive stations are added for nighttime coverage.

"The key is advertising," said Tamplin, explaining a 30 percent increase in sales this summer over last.

The chain handles three brands, Tamplin said. "We carry Pioneer because of lenient advertising plans, Muntz because of reliability, and Motorola because of an extensive accessory line, and in-dash models."

Adds Systems

• *Continued from page 75*

grams were still sluggish in taking off, and that already this year two software producers had declared bankruptcy; and that whereas hardware sales had netted in excess of \$67 million last year, software sales accounted for no more than \$2 or \$3 million.

Takahashi, whose company is actively involved in software production for VTR systems, was convinced, however, that there was a viable market for custom-tailored prerecorded programming for industry, medical, institutional and educational purposes; and that this strategy would succeed where ready-made programs had failed.

Looking at the growth potential of videodisks on the Japanese market, Takahashi said that most major hardware manufacturers in his country had already been in contact with either Teldec or Philips.

Takahashi said that in the final analysis, videodisk systems may have the advantage over videocassettes primarily because of the low price of both the hardware and the software. He felt that with videodisk software coming to market at around the same price as an audio disk, it will find a market as an illustrated record with its greatest potential in the field of popular music.

He said that although it was difficult to forecast what share of the market the videodisk would capture, it was interesting to note that during 1972, 150 million audio records were sold in Japan as opposed to about 20 million tapes.

Takahashi predicted that videodisk systems would most likely be favored by consumers in the 17 to 35 age bracket, as these were now the major buyers of audio components in Japan, and that buyers in this age group would not be deterred by the price of equipment if they set their hearts on it.

in-dash units have tripled in sales because of the problem of theft.

The most popular model is an AM/FM 8-track in the \$160-\$200 range with installation, or a \$60 tape player model. "We can hardly give

AM radio units away," Tamplin said.

Quadrasonic car stereos account for 2 percent of sales. Tamplin admits that it is difficult to get customers to understand it. Advertising slo-

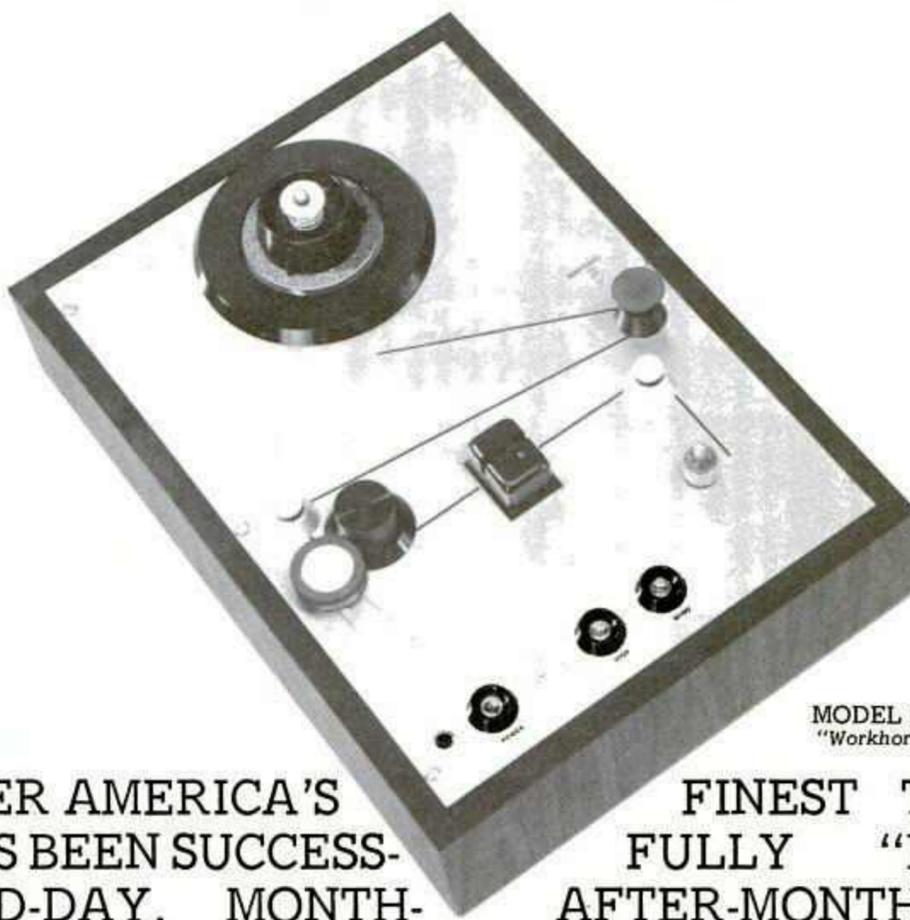
gans refer to "concert sound" and "wrap around sound," and quadrasonic sets are pushed in store displays, banners and flyers, as well as sound listening areas that incorporate as many as 30 units plus speak-

ers, for stereo or quarasonic demonstrations.

Tape City U.S.A. outlets provide standard installation at \$15, as well as service for many brands.

ANNE DUSTON

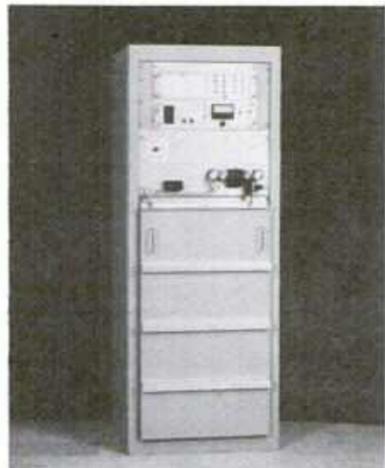
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Maxell Offers Guarantee

NEW YORK—The Maxell Corp. of America has launched, on an experimental basis, an unconditional money-back guarantee on all its blank tape products.

The program launched here is being supported by advertisements in the New York Times, as well as counter cards and window streamers at retail outlets.

According to Gene LaBrie, national sales manager of the Maxell Corp. of America, if the program is successful in the New York metropolitan area, it will be launched on a nationwide basis.

He said the decision to launch the

program was based on the fact that ordinary advertising does not get the Maxell quality story exposed to as many people as the company would like.

He added, "The program we have put together guarantees an unconditional refund to anyone who uses Maxell tape and does not find it the best of its kind they have ever used."

Maxell offers two series of cassettes tapes, UD (Ultra Dynamic) and LN (Low Noise) in 30, 45, 60, 90 and 120 minute lengths. The company also offers seven inch open reel tape in the UD, LN and standard formulation in lengths from 1200 to 3600 feet.

TEAC Corporation of America is making available two free informative booklets on tape recording. "Expanding the Art of Tape Recording" describes how various accessories or extensions to a tape recorder are engineered to increase their productivity and usefulness. Illustrated are microphone and impedance converters, service accessories, special effects accessories, pause/repeat control accessories, timer controls, remote controls, reels and reel adaptors as well as a comprehensive trouble-shooting chart and essentials to the "care and feeding" of a tape recorder. . . . The second 24-page booklet, "Meet the Creator" describes various ways model 3340 four-channel Simul-Sync tape deck can be used to create normal echo, cross-echo, rotating echo, pseudo-quad from stereo, backwards

Tape Happenings

recordings, and some pan effects, in addition to the normal use of the \$969.50 four-channel reel-to-reel deck. Booklets can be obtained from TEAC dealers, or 7733 Telegraph Rd., Montebello, Calif. 90640. . . . Ampex Music Division announced the addition of 20 albums to its catalog of quadraphonic open reel tapes, Jules Cohen, national marketing manager reports. The mix includes the Famley Guitar Band, Chi-Lites, Cecil Holmes, Ace Cannon, Frank Chacksfield, Stanley Black, Ronnie Aldrich, Bonnie Koloc, Enoch Light, Tony Mottola, Moody Blues, Tom Jones, and brings to 30 the number of open reel titles available. . . . Lafayette Radio is introducing three new SQ full logic units for a total of 15 SQ audio equipment products. Two more are planned by the end of the year. The new models are

the LR-221 AM/FM with 94 watts, \$360; the LA-74, with 164 watt amplifier, \$280; and the SQ-W logic decoder attachment, \$100. . . . Jensen Sound Laboratories announced the construction of a new 80,000 square foot warehousing facility to be built in Hawthorne, Pa. The building will be completed by the end of the year, and will be owned and operated for Jensen Sound Labs by the Max Distributing Co. . . . Audio Magnetics Corp. has computerized its customer-service operations by installing a communications terminal system. The system generates shipping orders, provides sales volume, inventory level, forecasts product needs and future sales demands, and provides financial data. The computer handles all of Audio's product part numbers, their locations, quantities and demands. In addition, case histories of each account in the company's consumer, industrial, international, export and educational divisions are being computerized. The system allows an order to be prepared in minutes and shipped in 24 hours. . . . Neil Fields, national service manager for Grundig By Amerex announced that effective immediately all Grundig portable products will be covered by a one year parts and labor warranty, and the new policy is in line with the new quality assurance program adopted by Grundig.

U. S. Pioneer Sales Focus

HOT SPRINGS, Va.—The U.S. Pioneer Corp. has completed a three-day seminar here, for its executive management and sales managerial staff, and designed to explore general problems affecting the Hi-Fi industry, as well as to devise techniques for over-coming those problems; and to work out optimum efficiency methods of communicating with Pioneer dealers, their salesmen and the hi-fi buying public.

Attending Pioneer management was also given an opportunity to examine, criticize and make suggestions for Pioneer's new series of television commercials.

The commercials and their story boards were the subject of what Pioneer's president, Bernie Mitchell, called intensive analysis by Pioneer Management, in an effort to produce the most effective selling vehicle for their dealers.

Those attending the seminar also examined other methods of establishing more effective relations between Pioneer, their dealers, and the communities they serve.

The decision was made at the meeting to augment Pioneer's efforts to reach the college market through campus hi-fi shows, by including colleges not previously reached.

The company also plans to expand its dealer training meetings to educate the dealer in improved selling and dealer advertising methods as well as in the new and growing phases of the hi-fi market.

According to Mitchell, while Pioneer dealers will be introducing their TV commercials, they will also have the opportunity to tie in with Pioneer's King Biscuit Flower Hour, an FM program featuring top performing groups.

Memorex TV Spots

SANTA CLARA, Calif.—A new 30-second TV spot for Memorex blank tape features Count Basie and Ella Fitzgerald, with Basie seated in a recording studio with his back to Ella and an announcer asking him to guess if Ella is singing live or if the voice is coming from a Memorex MRX2 tape.

It turns out the singing is coming from a tape. The commercial was created by the Leo Burnett Co. of Chicago and will be aired on CBS and NBC weekends this fall and winter. It will be shown on selected rock shows and football games.



"The Only Brand Name, True, Self-Service Blank Tape Merchandisers."

"With our simple concept of Voice/Music and Budget All-Purpose Tapes, the customer can make a purchase from our Self-Service Racks and know that they bought the right kind of tape for their use.

Longines Symphonette is a Brand Name that has a price structure that allows you a 40-50 per cent profit, and is very competitive with the no-name brands to

reap you new business."

The Longines Symphonette profit opportunities are clear and simple, too. May we send you our prices and merchandising programs? Write or wire: Preferred Sounds, Inc., Rye, New York 10580. Or, faster yet, call 914-967-7701. Collect, of course!

Preferred Sounds, Inc. is a Longines Symphonette Company.



NEW...THE CASSETTE TOTE BOX A SELL-OUT AT UNDER \$2 RETAIL

This is the great new cassette carrying case that's perfect for toting tapes in the car, on foot—or storing on the shelf...now made even more attractive with our 3-in-1 merchandising offer. The Longines Symphonette exclusive pre-packed shipper merchandiser is loaded with fifty 3-in-1 Offer Tote Box packages. All you do is open it up, place it on the counter and stand by to ring up sales.



Longines Symphonette

"BLANK MAGNETIC RECORDING TAPES"

40-60-90-120-Minute Cassettes/40-80-Minute 8-Track/The Cassette/The Hot Pack/The Grabber/The Wheeler Dealer/The Fast Pack/The Super Marketer and Mini Marketer/Self-Service Displays/Cassette and 4-Way 8-Track Head Cleaners

Educational Usage Still Sparks Blank's Boom

• Continued from page 71

The market strategies will also include dealer seminars touching on a number of vital selling points in-

Magnavox Compact Fronts Changeable

NEW YORK—Magnavox has introduced a stereo console system with interchangeable front panels. The compact, designated "Change of Face," is designed so that the front panel can be removed and replaced with any of four novelty patterns offered, or any do-it-yourself design panel the user prefers.

In itself, the console design is a simple straight line cabinet available either in white vinyl finish or grained pecan vinyl, both with a porous black front grille panel. The front panel is removed by slipping it out of the top of the slide slots.

The four optional novelty patterns being offered employ such light-hearted art work as a Jolly Mouse on a red background, for youngsters; a lively interpretation of the ubiquitous "LOVE" poster; another which says simply: "MUSIC BOX"; and a variation on the Confederate flag in red, white and blue.

The console itself features solid state tuner/amplifier, FM/AM reception with AFC, clutched loudness control, variable bass/treble, illuminated slide rule dial, automatic record changer with automatic shut-off and automatic size select, and two 6" x 9" speakers. The main unit carries a list price of \$199.95, with the novelty front panels listed at \$9.95 each.

cluding how to make the best use of limited space.

At Preferred Sounds, the blank tape arm of the Longines Symphonette Co., Nino Bruno, the firm's president says his company's line of Communicator cassettes, designed specifically for the educational and industrial markets has developed into one of the firm's fastest selling lines.

The firm is also heavily involved in custom assignments for the A/V market. Working closely with its parent company, Longines Symphonette, Preferred manufactures and packages Longines line of language courses, supplying them with instructional texts, pronunciation cassettes, and bonus cassettes of the country whose language the student buys.

The company has also developed special packages for the American Heart Assn., and is working on an audio and print package for the first annual wine and cheese festival, scheduled for December at the New York Coliseum.

In other areas of involvement with educational and institutional audio cassettes, Preferred is working with the Cept/Audio Co. on the development and production of a number of specialized cassettes for educational use. It has also developed a number of audio cassette programs for the Boy Scouts of America, AT&T, the Dictaphone Co., and other projects.

According to Bruno, his company is also structured to undertake the production of programs on management training or other projects developed specifically for specialized clients.

"We have the ability to put on

tape just about anything designed for the educational or institutional market, including special educational courses in audio/print designed for secondary and post secondary levels of school work," he says.

At BASF Gerry Berberian, the firm's national sales manager, reports that its recently released Headmaster series of educational, cassettes has been meeting with unprecedented success.

The line which is sold exclusively through A/V dealers, has been heavily promoted by BASF through demonstrations at the nation's leading A/V expositions as well as a comprehensive merchandising strategy prepared specifically for the A/V market.

According to Bruce McGilaway of Ampex, that company has not mounted a concerted drive into the educational field, but is keeping all bases covered by supplying that market with product through both

Superscope Brand

LOS ANGELES—Superscope has introduced several models which the firm will market under its own name on a worldwide basis. The line will include components, receivers, compact systems, speakers and tape recorders.

Among the models introduced are the CR-1000 AM-FM radio with built-in cassette recorder, a portable unit with built-in condenser mike, 3-position monitor switch, pushbutton function selectors, automatic frequency control and speaker. Price is \$79.95.

the consumer and professional tape divisions. At this time the company is pushing a "back to school" tape promotion which is meeting with favorable consumer response. There is also a steady sale of product to institutional and industrial markets.

At the 3M Co., there is an A/V line, which features what 3M's Arthur Anderson calls a good quality product, attractively packaged and at competitive prices.

Anderson says there is a growing demand for the line, and sees the overall educational and industrial markets as areas with incredible potential for development.

Biggest seller in the 3M A/V line is the cassette, with a small but

steady business being done in 8-track and open reel.

At Irish Tape, president Sol Zigman says that more and more school systems were approaching his company directly for quotations on educational product. He also says that many reps who once sold directly to the consumer market are diversifying their activities and moving into educational and industrial markets.

Irish works closely with its reps who service the A/V dealers, and support them with advertisements in A/V trade publications, and demonstrations at the major educational trade shows including NAVA and the AECT.

Stiff Output Rules

• Continued from page 72

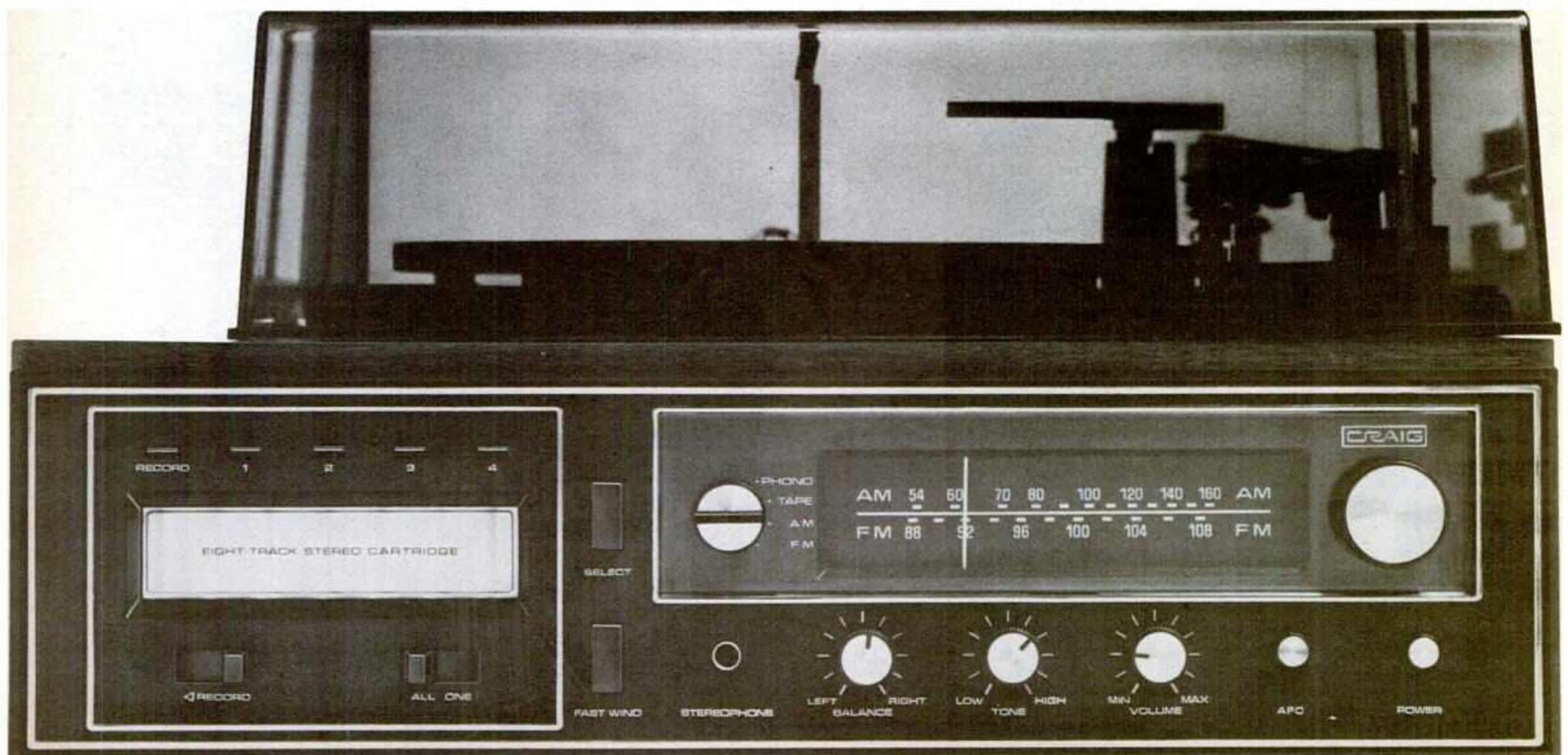
upheld in the federal Appeals Court here, found that the lack of an industry-wide standard for advertising power output of sets and components deceived the consumer. "For example, the rating of amplification equipment in terms of music power or peak power permits a gross exaggeration of the output figure." A consumer, for example, would think he was getting greater amplification power in a stereo set advertised as having 100 watts output, in preference to one rated only 50 watts, when in fact, the 50-watt stereo output may be the equivalent or better.

Required rating, under the new rules, by RMS or continuous power method, will give the consumer a "valid basis for comparison in the market place," the FTC has said. This would eliminate the kind of

confusion from advertising based on IPP Watts (instantaneous peak power). A set advertised with 100 watts IPP for \$89 may pull sales over a better, \$300 set which claims only 50 watts RMS, although it would give up to 20 times more power than the \$89 set. The New York consumer agency found that the RMS system "is the fairest and most realistic rating system in use."

The FTC rules as proposed would ban advertising performance ratings that could only be achieved with the use of extraneous aids. The proposed rule would grant exemption from disclosure requirements if all representations of the performance characteristics "clearly and conspicuously disclose a manufacturer's rated power output, and that rated power output does not exceed two watts (per channel or total).

From Craig, 8-track recording at a record low price: \$259.95.*



*Manufacturer's suggested minimum retail.

Rep Rap

• Continued from page 73

Electronic Labs, Blackburn Binding, RTR Industries, Scintrex, Vega Electronics, and Yamaha International.

J. Frank Alexander joined rep Morris F. Taylor Co. Inc. as district manager serving accounts in Miss., Ala., W. Tenn., and some Fla. communities. Based in Birmingham, Alexander had previously repped the same territory for another firm. Head Morris Taylor commented that with the addition of the new man, Alexander and other salesmen, Earl Neal and John Wagner, will be able to concentrate coverage in that area. The Taylor firm, located at Box 111, Silver Spring, Md. 20907 (301) 589-4002, represents Norelco, Pickering, Recoton, Teaberry, and On-Guard products.

Riley & Petchell Sales Inc. earned the Electro-Voice "Rep of the Year" award for 1972-73. The criteria used to determine the top-ranking rep firm were performance to assigned quota in all categories, excellence in customer relations, originality in marketing techniques, coverage of assigned sales area, and effective use of sales tools. Tom Petchell, George Riley, and Frank Stewart accepted the award at E-V's sales meeting in Chicago. Riley & Petchell is based at 16515

GRT Fall Push

SUNNYVALE, Calif.—GRT Music Tapes has announced their fall incentive program for distributors and salesmen, dubbed "Pro-Forum." Most winners of the program will visit the El Conquistador Hotel and Golf Club in Puerto Rico, where they will be joined by San Francisco 49'er quarterback John Brodie, gymnast Cathy Rigby and husband Tommy Mason who is a pro football player, golfer Julius Boros, tennis champ Tony Trabert and Vella Truscott, bridge editor of the New York Times.

All guests will be available to offer tips to the GRT winners. The week of Feb. 3, 1974 has been set for the trip.

Schoolcraft Ave., Detroit 48227 (313) 838-9100.

Riley & Petchell also rep Audio Technica U.S. Inc., Benjamin Electronic Sound, Dynaco Inc., Gamber-Johnson Inc., J.V.C. America, Mosley Electronics, S & A Electronics, Soundolier Inc., and Telex Communications Inc.

Outstanding salesmanship awards in specific product categories were presented by Electro-Voice to: Dick Bellew Sales Inc., El Dorado, Ark., for microphones; Meyer, Ross & Fleming Inc., San Francisco, for component speakers; Sproch Sales Inc., Fort Lauderdale, for public address products; Skor, St. Paul, for loudspeakers; and David H. Brothers Co. Inc., Baltimore, for 4-channel decoders.

CTI Tells Plans

• Continued from page 75

for sale and rental; and total control over the advertising program.

"The problem, however, was that money ran out before we got the project off the ground," he said.

On a somewhat brighter note Hilford said that CTI did learn a number of worthwhile lessons from its abortive attempt to launch its system. Among them were that the public would buy a camera, that a stand alone unit was a must for those homes that already had a color TV set; and that movies and other existing programs can do the job in helping to get a system off the ground, even though sale cartridges have a very limited market.

Hilford also discovered that X-rated movies were not the demand item that so-called experts had predicted them to be, and that there was a significant market for blank cartridges.

Now that CTI has the answers, its ability to return to the marketplace with a viable product will, to a large extent, depend on whether or not it can raise the operating capital

Walt Fliesler, owner of Electronics Marketing Assoc., announced that he added the Pilot and Transcriber lines in His N. Calif. and Nev. territory. With the help of salesman Ed Ashe, Fliesler sells J.B.L., Superex, Grado, and Recoton lines to larger specialty chains such as Pacific Stereo and Cal Hi-Fi, as well as smaller shops. The firm is located at 3327 Caxton Court, San Mateo, Calif. 94402 (415) 341-6666.

George Jay's firm, G.S.J. Associates, at 17 Highpoint Dr., Edison, N.J. 08817 (201) 549-9182, reps for Creative Speakers, Planet Mfg., and Panasonic's new Technics line in S. N.J., E. Pa., and Del. Jay reported that he also carries the Koss, ADC, and Bozak lines on a sub-rep basis.

Al Toupin, president of Al Toupin Sales Inc. announced the joining of Henry Livziey as salesman for central N.Y. state. He will headquarter at 9 Westgate Rd., Kenmore, N.Y. 14217 (716) 873-8839. Toupin's representative, Chuck Morgan, formerly based in Buffalo, has opened a branch office in Ballston Spa, near Albany, to serve eastern Pa. Toupin hopes that the result of the extra salesman and the new branch office will be a stronger concentration of marketing and service for its Pioneer line within the territory.

Portlemley & Assoc. has been appointed rep for Bigston in Texas, Okla., Ark., and La. The firm, with 15,000-sq.-ft. warehouse in Arlington, Tex., keeps offices at 4239 Creekdale Dr., Dallas 75229 (214) 350-4291. Portlemley also reps for Mura Corp., Continental Sound, Nuvox Electronics, and Maytronics.

The A B and T Sales Corp., Div. of the A Group of rep firms in Olney, Md. 20832, announced its newest salesman, Richard Tydings Jr., son of the chief officer, Richard Tydings. The other rep firms, each carrying different lines in the same territory, are the Associated Electronic Reps (AER) and Associated Sales Reps (ASR), all of which keep offices at 18114 Hillcrest Ave. (301)

924-4976. The three organizations together cover Va., Md., D.C., Del., E. Pa., and S. N.J. for Dynaco, Gamber-Johnson, Harman-Kardon, Electronic Industries, Maxell, Metrotec, Rectilinear, Sankyo, and Soundcraftsman.

Robert Watt, vice president of Otam International, U.S. subsidiary of rep firm Bluebell International, said that with his background as an Air Force officer and management consultant he was able to clear the way through channels to find the prime buyers for all military post exchanges in this country and overseas. "I serve as liaison between the manufacturer and the Bluebell or Otam salesman; I make initial contact with the buyer and make him more receptive to other salesmen who present a harder sales approach."

The firm keeps headquarters in Monte Carlo, and branch offices in Germany, Hawaii, the Far East, and other parts of Europe, for serving Paramount Records, BSR McDonald, Packard Bell Electronics, Garrard, and Philips. Watt commented that each branch of the service has one buyer (Navy, Army, Air Force) in each major market. "After 13 years with Bluebell, and many years before that in the Air Force, I know that the buyers in Germany and Hawaii have more say than those stationed anywhere else," he continued. "Trying to sell these products in most parts of the world is a tricky business. Many manufacturers have their own sales networks in one area or another. We have to keep track of whose prod-

ucts we can't sell where." Bluebell's New York offices are at 8 W. 40th St. 10018 (212) 565-1864.

A promotion mailing piece from Jack Berman Co., Inglewood, Calif., hits the home entertainment dealer with innovative graphics, clearly written, current-style copy, and attendance-inviting gimmicks such as \$2,000 in door prizes, a "who makes the best phono cartridge" challenge, and the "Berman Groaning Board" open from 1 to 11 p.m.

The reason for the two-day Berman Show (Aug. 21-22): To familiarize dealers with the new product lines for all its manufacturers—Bic-Venturi, Garrard, Harman-Kardon, Koss, Shure, Weltron, and Wollensak. Berman gathered representatives from all firms to demonstrate the products and hold brief training seminars. He provided a "party" atmosphere besides. The firm has offices and showrooms at 8295 S. LaCienega Blvd. ("near beautiful downtown Inglewood") (213) 678-1281.

Sanyo 'Q' Receiver

LOS ANGELES—Sanyo Electric, Inc. has bowed the DCX 3500K 4-channel receiver featuring a decoder matrix, SQ and CD-4 circuitry.

The unit also features four amplifiers that can be strapped for use as a stereo system. Price of the unit is \$549.95.

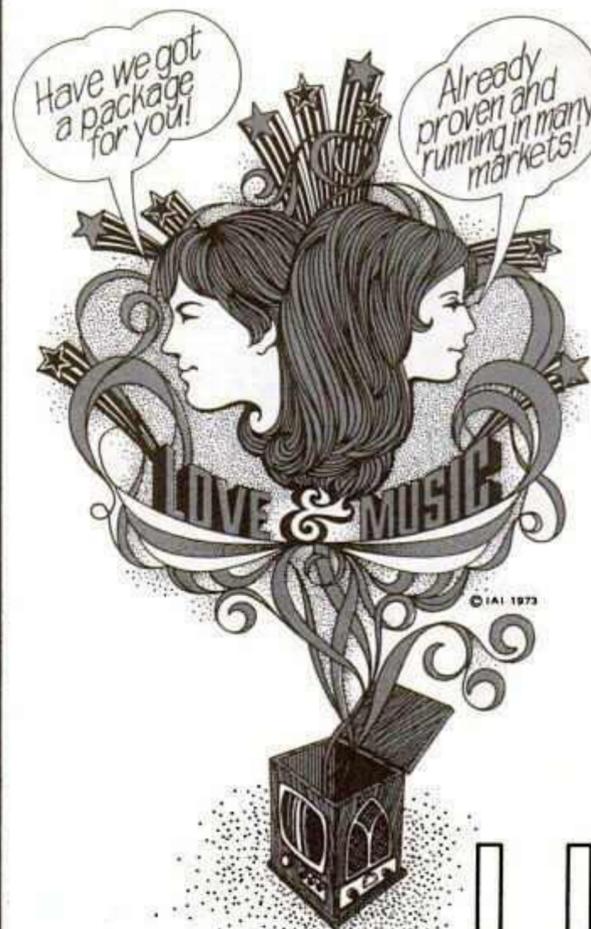
Tape Duplicator

• Continued from page 76

scrubbed) included a market survey in South America, and a detailed account of a tape duplicating company's operation and development: "The Tape Manufacturer Interfaces with the Tape Duplicator," John E. Jackson, BASF, who discussed the many facets of tape manufacturing required to generate acceptable tape quality and to qualify as the duplicator's continuing source of tape supply; "Mastering Technology—Today And Tomorrow," David Sarser, Sound Recording Services, Northport, N.Y., discussed current and future techniques in dealing with wider dynamic range, greater signal to noise, and more complex waveforms created by the increased intermodulation of the new electronic instruments in processing 16-channel masters into 2- and 4-channel end product in high speed tape duplication; "Leaderless Cassettes," Rex Isom, RCA Records, covered the impact of 60 minute music cassettes assembled without leaders on the economies of production and the techniques of automation for cassette duplication.

Audio/Tek Inc. of Santa Clara, Calif. has expanded its tape duplicator and loader line to include the model 235 series tape loaders for audio or data processing cartridges. Three options are available. One option loads prerecorded material only and uses a cue-tone pickoff head to separate individual albums. The second option uses a tachometer and digital switching for setting exact lengths of blank tape. The third option loads both blank and prerecorded material and offers a combination of both other options. Each 235 cartridge loader is a tabletop unit. Prices range from \$1,160 to \$1,385.

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Toronto Arena Forms Concert Prod. Agency

By RITCHIE YORKE

TORONTO—Maple Leaf Gardens, the largest indoor venue in this city, has formed Concerts Promotion International with the professed intention of going into full-scale concert production.

Concerts Promotion International has absorbed the Cymba Organization, previously one of the largest concert producers in Toronto, and is already promoting events at Massey Hall and O'Keefe Centre, two smaller concert halls.

The home base of the Toronto Maple Leafs hockey team, Maple Leaf Gardens has been the site of almost all of the super star concerts to take place in the city in recent years.

Previously the stadium, which seats around 18,000, was hired by outside producers to stage top-name rock concerts. CPI general manager, Peter Larsen, told Billboard that although the Gardens will still be available for rental to all and any promoters, the new company will do all it can to make the booking direct.

President of CPI is Bill Ballard, with former Cymba executives Michael Cole and Stephen Wallinski employed on a management basis.

Explaining the move, Peter Larsen said: "Sometime ago we decided that show production in Toronto was something less than it could be, in terms of a major market. This for many reasons. But you'd find seven concerts taking place in three weeks and then nothing for the next three weeks. It was simply poor business and entertainment planning.

"We feel that the Gardens has a large stake in the future of rock concerts in Toronto. We are concerned that artists continue to play here. Too many of the big names have been missing Toronto lately, for all sorts of reasons . . . border hassles, poor organization, whatever.

"Putting it simply, we wanted to play a more active role than a passive landlord in waiting for the big shows to arrive. We felt there was a vacuum there and we decided to be active about it.

"We became involved with the Cymba people because it was felt they were the least encumbered and they could fit into this environment—they had no personal ties with record companies.

"We think we can maintain Concerts Promotion International at a free and loose enough level to pull it together."

Larsen also pointed out that CPI will not stick to booking safe acts. "We have already played dates at Massey Hall and O'Keefe Centre. We're prepared to develop acts which can later play the Gardens. We intend to do what we can for Canadian talent and this will expand as we become more equipped to handle that area.

Singers Perform Premiere Of MacDermot's New Mass

HAMILTON, Ont.—Five internationally-famous rock singers and musicians performed at Hamilton Place this week in the Opening Festival world premiere of Galt MacDermot's mass, "Take This Bread."

The five were Salome Bey, performing in the San Francisco production of "Don't Bother Me I Can't Cope"; Montreal-born singer/actor Allan Nicholls who starred in the Broadway production of MacDermot's "Hair" for two years; singer Nell Carter, now in the Chicago production of "Don't Bother Me I Can't Cope"; and two New York studio

"The Gardens is in an excellent position to be part of a giant North American entertainment circuit. We are partners with 16 other large buildings in the U.S. and Canada."

Larsen said that CPI intends to promote six major events at the Gardens prior to the New Year. In addition, the new producers have concerts with "Lemmings" at Massey Hall, Sha Na Na in Toronto, Ottawa, Hamilton and Winnipeg and Blue Oyster Cult and Mott the Hoople, also at Massey Hall.

Larsen also revealed that CPI has been discussing possible ventures with Barco Media, another large Toronto concert producer.

He stressed however that other promoters will not be denied access to the Gardens. "If an act is not available to CPI, be it through an old association or whatever, we'll rent the building to any promoter. But if we can get the act ourselves, we'll make a try for it."

Massive Recording Project Slated by Davies & Love

TORONTO—One of the most ambitious and expensive recording projects ever undertaken in Canada was announced this week by Winnipeg composer/musical director, Victor Davies, in conjunction with the Canadian independent label, Love Productions.

Almost 100 musicians and singers will be involved in this totally Canadian production based on the early Anglo-Saxon poem "Beowulf."

Recording, set to take place in Winnipeg, Vancouver and Toronto, will begin next January and it's expected that the three-album package will be released in September '74.

Victor Davies is writing all of the music for "Beowulf" and will also function as producer. Love president Francis Davies will act as executive producer. The two had extensive meetings in Toronto this week related to the "Beowulf" project.

Victor Davies told Billboard that some 35 to 40 songs will be featured in the production, which eventually may be staged in the theater. "But I hasten to point out," Davies said, "that Beowulf is more of a myth and a legend than a play, in its original form."

Lyrics for the songs are being composed by Ms. Betty Jane Wylkie of Stratford, Ont., a well-known student of Anglo-Saxon affairs.

Davies said that he plans to use 10 soloists, a narrative group of four, a rhythm section plus about 50 players from the Winnipeg Symphony. He is now auditioning singers and musicians for the recording sessions.

musicians, drummer Bernard Purdie and bassist Gordon Edwards.

Conductor for the new MacDermot work, which comprised the second half of the opening night program, is 25-year old Tom Pierson, noted composer, musical director and guest conductor with the Houston Symphony Orchestra on three occasions last season.

The first-half at the city's municipally-owned home for the performing arts featured the Hamilton Symphony Orchestra with conductor Boris Brott.

3 Hats Co. Is Set by 2

TORONTO—Willi Morrison and Ian Guenther have formed 3 Hats Productions.

Morrison, who recently left Beechwood Music Canada, will be responsible for the company's publishing and business affairs. He will also be involved in some independent promotion work for other Canadian operations.

Guenther is well known as a musician and composer.

While at Beechwood as professional manager, Morrison handled pop and MOR product and was responsible for the signing of Karl Erikson, the acquisition of "The City of New Orleans" from Buddah Music and the placement of songs with artists such as Ginette Reno, Pierre Lalonde, Tommy Graham, Tony Kingston and Gary and Dave.

3 Hats Productions will announce its first signings in the near future, Morrison said. Prior to joining Beechwood, Morrison was advertising manager of Grapevine Magazine.

The "Beowulf" poem is reported to have originated in the 8th Century. Work began on the musical project 18 months ago.

Davies said the music will cover a wide variety of styles from rock to country to classical. There is also the possibility of several hit singles.

Victor Davies studied music in the U.S. and in recent times has been a composer/musical director/arranger for the Manitoba Theatre Centre. He has received commissions from the Winnipeg Symphony and has composed film scores and original material for CBC radio and TV.

He said the total costs of the "Beowulf" project have yet to be established but he did say it was going "to cost a lot of money." The venture has been independently financed.

Love will release the package in Canada on its Daffodil label as well as negotiating foreign rights.

Canada Executive Turntable

Dave Evans, director of marketing for Capitol Canada, appointed Mike Docker as product manager. His position covers a variety of duties, including administrative functions, co-ordinating the elements of Daffodil and Strawberry releases, and acting as a communications link between the two companies. Since April last year, Docker has been national and international promotion representative for Love Productions. He came to Canada in 1971 after spending six years as lead singer with a rock band in England and Europe.

GRT of Canada has appointed Neil Dixon as national promotion manager, replacing Brian Ayres who joined the Bud Matton agency in Toronto. Dixon was previously with RCA and prior to that, operated Grumbles Coffee House. Periwinkle Records has named Candy Hanson promotion manager. She has had extensive experience in booking and promotion in Calgary, Edmonton and Vancouver.

From the Music Capitals of the World

TORONTO

Ampex Music of Canada has Wednesday's revival of the 1964 number one hit by J. Frank Wilson and the Cavaliers "Last Kiss." U.S. distribution rights have gone to Sussex with A&M picking up the rest of the world. "Last Kiss" was produced by John Dee Driscoll, Ampex a&r director. . . . Restructuring is underway at WEA Canada, struck by a flock of recent resignations—president Ken Middleton has appointed Mike Reed director of artists rela-

Beechwood Staff Cut

TORONTO—In a cutback of staff, Beechwood Music of Canada has eliminated all but one member of its previous personnel. The only survivor of the cutback, attributed to a change of management at the U.S. head office of Beechwood, is general manager Joey Frechette.

Staff to be let go include administrative assistant Blanche Wolever, professional manager for pop and mor Willi Morrison and country music professional manager Bobby Spooner.

Both Morrison and Spooner have announced new associations (see separate story). Beechwood Music Canada and Capitol Music Canada are now reporting directly to the U.S. parent, and not through Capitol Records Canada.

Canadian Rock TV Series Bows

TORONTO—The first edition of the CBC-TV's new rock series "Music Machine" featuring host/performer, A&M's Keith Hampshire, was aired this week (22).

The first episode utilized a film clip of the Rolling Stones performing "Angie," their current single.

The show is a pot pourri of music, comedy sketches and special guest stars. It is being directed by Athan Katsos and produced by Garry Ferrier.

Meanwhile, A&M has announced that Keith Hampshire's new single "Big Time Operator" is being mixed down by Phil Ramone at New York's A&R Studios. The mixing sessions are being supervised by Bill Misener for A&M and Pig Weed Productions.

"Big Time Operator" will be released in both the U.S. and Canada early next month.

Paper Shortage Delays Release Of Canadian LP

MONTREAL—Good Noise Productions announced this week that due to paper stock shortages, a temporary delay has occurred in the release of the initial album on the new Good Noise label.

Special album jacket artwork by Italian artist Fornisetti is being reproduced on special stock suitable for framing and will be included in each album.

The album by Man Made, a Montreal progressive rock band, is scheduled for release Oct. 1.

Good Noise's Bill Horan is mounting a special campaign of posters, T shirts and stickers utilizing the jacket artwork.

tions and talent development, John Donaldson as operations manager with additional computerization duties, Armand Beaudin as manager of orders administration and customer servicing, Andy Abate and Herb Bradely as Ontario sales supervisors, and Dave Elliot as manager merchandising services. Middleton has not yet announced people to fill the two a&r positions.

Bob Spooner is reactivating the publishing arms of the Jack Starr organization—Starr is the owner of the Horseshoe Tavern here. Spooner was formerly with Beechwood/Capitol Music. . . . CBC FM picked up a live broadcast of the opening of the new Sydney Opera House and re-broadcast it later in the day.

CBC TV set to telecast a Ginette Reno special in December with actor William Hutt as guest star. . . . Larry Letofsky has been appointed executive vice-president and general manager of Music World Ltd. . . . Polydor has reissued the Thunderclap Newman album "Hollywood Dream" featuring the hit single "Something In the Air." . . . Peter Clayton, account executive for Coca-Cola at the McFann-Erickson agency, is joining Nimbus 9 Productions on a full-time basis. . . . Christopher Kearney's reformed band "Pemmican Stash" comprises David Sawyer on bass, drummer Charlie Mitchell and Josh Onderisin on lead guitar—the new group played Ohio this weekend. . . . Flying Circus touring the U.S. with Lighthouse.

Another Australian group now residing in Canada is Mecca, formerly known as Autumn. The group is managed by John Sinclair of Con-

(Continued on page 82)

Billboard SPECIAL SURVEY for Week Ending 10/6/73 COURTESY OF MAPLE LEAF SYSTEM			
Billboard Top Canadian Singles			
THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	2	4	COULD YOU EVER LOVE Gary & Dave, A&M
2	3	5	SIMPLE LIFE Valdy, (Haide) A&M
3	4	5	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia
4	1	5	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality
5	5	4	WEST COAST WOMAN Painter, Elektra
6	10	2	SEND A LITTLE LOVE MY WAY Ann Murray, Capitol
7	7	5	WALKING ON BACK Edward Bear, Capitol
8	6	5	BONGO ROCK Incredible Bongo Band, (Pride) Polydor
9	-	1	LAST KISS Wednesday, Ampex
10	9	4	SPENDING MY TIME Chad Allan, GRT
11	8	5	GOOD BYE, MAMA Dave Nichol, Columbia
12	-	1	HAPPY DREAMER Jack Cornell, RCA
13	11	5	MINSTREL GYPSY Stampedeers, Quality
14	-	1	PRETTY LADY Lighthouse, GRT
15	12	5	SITTING ON A POOR MAN'S THRONE Copper Penny, London

37 Songs From 30 Countries to Vie at Japan Pop Song Festival

By HIDEO EGUCHI

TOKYO—Thirty-Seven vocal compositions from 30 countries outside of Japan will vie for the Grand Prix of \$3,000 and five other cash prizes at the "World Popular Song Festival in Tokyo '73" to be held Nov. 16-18 by the Yamaha Foundation for Music Education, the sponsor told Billboard last week.

The 37 songs have been selected from 850 entries from 57 countries, said Hidenori Suyari, head of the festival committee. They will compete against several Japanese compositions chosen by the sponsor's nomination committee from local entries and Grand Prix winner(s) of the Japan '73 Popular Song Contest" to be held here on Oct. 14, Suyari added. He lists each country, song, lyricist and/or composer, and expected vocalists, as follows:

Argentina: "I'll Walk to the End" (Yo Comine Hasta el Fin) by Marcelo San Juan (songwriter/singer).

Australia: "Hitch a Ride on a Smile" by Phil Golotta, Jamie Redfern.

Austria: "Thank You" (Danke Schoen) by Alfred Komarek/Ernst Kugler, Aniko Benkos.

Belgium: "Turn the Dogs Loose" by Winckle/Pavic/McMasta, Jeremiah (male vocal trio).

Canada: "Sweet December" by Tim Ryan, Jackson & Hawke (male duet).

East Germany: "Song of Meeting Again" by Karin Kersten/Michael Hansen, Regina Thoss.

England: "Head Over Heels" by Jeremy Weston/Zack Laurence, Keeley Ford. "I Told You" by Colin Richards, Janson (group). "Love Is Like" by Shuki Levy/Jane Schwartz, Shuki & Aviva.

Finland: "He Alone Understands Life" (Llamaa Vain Se Ymmartaa) by Vexi Salmi/Paul Niska, Markku Aro.

France: "Je Te Verrai Passer, Je Te Reconnaîtrai" by Jean-Pierre Lang/Jacques Demarny/Hubert Giraud, Les Troubadores. "Like the Angels" (Comme les Anges) by Eddy Marnary/Pierre Jeantet, Anne Marie David. "Happy to Sing a Song" (Nai Na Na Nai Nai Nai), Demis Roussos.

Greece: "You Were Right" by Mariangela Constantin (songwriter/singer).

Holland: "I Believe in Love" by John Moering/Mikies, Robert Long.

Hong Kong: "I'm Alone Again" by Fernando Carpio Jr./Lito Naba, Baby Carmelita.

Hungary: "Hi, Mummy" by Janos

Brody/Szabolcs Szorenyi, Zsuzsa Kones.

Indonesia: "Full of Hopes" by Nick Mamahit, Broery Marantika.

Italy: "How It's Strange Paris Sometimes" (Parigi a Volte Cosa Fa) by Fred Ferrari/Gino Mescoli/Vito Pallavicini, Gilda Giuliani.

Mexico: "I Never Imagined to Love So Much" (Nunca Imagine Querer Tanto) by Arturo Castro, Veronica Castro.

New Zealand: "Love Bug" by Anna Leah (songwriter/singer).

Philippines: "Can We Just Stop and Talk Awhile?" by Jose Mari Chan (songwriter/singer).

Poland: "There Is Room on Earth" (Jest Miejsce Na Ziemi) by Piotr Figiel, Urszula Sipinska.

South Africa: "When I See a Rainbow" by Bob Adams, Paul Andrews.

South Vietnam: "I Have Learned Sorrow" (Tuoi Biet Buon) by Ngoc Chanh/Pham Duy, Thanh Lan.

Spain: "The Immigrant Worker and My Land" (El Gringo y Mi Tierra) by Chela Sayar/Victor Zokalski, Los Chaquenos. "Little Bibi" (Pequena Bibi) by Antonio Guizarro/Augusto Alguero, Sharina Zaragoza.

Sri Lanka: "The Coconut Man"

by Mignonne Fernando, The Cat's Eye.

Sweden: "Tomorrow I'll Dream and Remember" by Fred Tysh/Felix Stahl, Bibi Johns.

Switzerland: "A Tear—A Heartbreak" (Une Larme—Un Chagrin) by Ralph Barnet/Paul Koulak, Eliana.

Turkey: "Wish" by Gulgun Kunal/Serif Yuzbasioglu, Senay.

U.S.: "All the Kings and Castles" by Shawn Phillips (songwriter/singer). "Oh, the Sunshine" by Joey Cooper/Don Preston (composer/singer). "Storms of Troubled Times" by Jim Weatherly (songwriter/singer).

Venezuela: "The Splendor of a Star" (El Fulgor de Una Estrella) by Neyda Perdomo (songwriter/singer).

West Germany: "You May Not Close Your Eyes" (Ihr Durft Die Augen Nicht Verschliessen) by Gerd Thumser/Rudi Bauer, Joy Fleming.

Yugoslavia: "Magic" by Mikan Obradovic, Sklavini (vocal quartet).

Kyu Sakamoto, whose "Sukiyaki" has been named master of ceremonies for the festival. It will be held at the 11,000-seat Nippon Budokan and broadcast over the nationwide network of Fuji Telecasting Co.

Meet Told: Sales of RCA in Sharp Rise

LONDON—A year of impressive, often spectacular, progress was reported by marketing manager Geoff Hannington at RCA's annual sales conference which was held abroad for the first time, on the Ile de Bendor, a holiday-conference centre of the south coast of France.

Hannington claimed that on present performance, the Victor label had taken over as the U.K.'s leading full-price albums label. Looking at RCA's performance in relation to the industry's growth as a whole, Hannington said that singles' sales were up by 20 percent in a market which was not showing a significant increase. But the full-price LP market appeared to have gained by 18 percent over last year, with RCA's own improvement being "a staggering 76 percent" giving the Victor label an 11 percent market share.

This, said Hannington, had been brought about by the company having no less than five albums in the Top 50 during the last four months—

currently the position was a total of 10 in the Top 40—and the "unique" chart successes of David Bowie who during the previous eight weeks had five albums in the Top 50, of which "Aladdin Sane" held the No. 1 position for six weeks.

On tape, Hannington revealed, RCA was running 54 percent ahead of 1972 on cassettes and 195 percent on cartridges, largely on account of the "spectacularly successful" launch of the Caprice series which had brought sales of 150,000 units.

He added that tape figures would have been "much more impressive" had the company not suffered from "appalling stock shortages" in common with the rest of the industry.

Teamwork

Commenting on the successful teamwork which gained excellent results on marketing campaigns, Hannington noted that Lou Reed's "Transformer" album had sold over 100,000 copies, John Denver's total sales were heading towards 150,000 copies, while Perry Como's LP count since the release of "It's Impossible" were running at 214,000 copies. Other best-selling album artists mentioned were Jack Jones, whose "Breadwinners" album had contributed 100,000 copies to a grand total of 300,000 copies and Harry Nilsson whose sales were now running in excess of 200,000 copies.

But the real icing on the RCA sales cake was provided, predictably, by David Bowie—his records have sold 750,000 albums and 1,250,000 singles. Following excellent consumer reaction to the release of the complete recorded anthology of the Frank Sinatra-Tommy Dorsey sessions, RCA is embarking upon a similar exhaustive compilation of all the studio recordings made by the Glenn Miller Orchestra.

Working once again in collaboration with broadcaster Alan Dell.

(Continued on page 83)

From the Music Capitals of the World

• Continued from page 81

cept 367 and consists of three Australians (Alan Marshall, Glen Beeson and Steve McMurray) and one Canadian, a new addition, keyboards player Martin Soldat. Mecca has been performing in the Toronto area and is now looking for a record deal.

Lighthouse and Bill King drew the largest crowd ever to a free concert at Toronto City Hall—estimates ran as high as 30,000. New Bells' album is called "Pisces Rising" (Polydor).

Periwinkle has released a barnstorming revival of "All Shook Up" by a hard-rock group discovered in Kapuskasing called Killer Music.... Martin Onrot brings Dr. John to Massey Hall (7) in conjunction with B.C. Fiedler. RITCHIE YORKE

LONDON

BBC Records is to release a live album of the wedding between Princess Anne and Capt. Mark Phillips. The recording of the marriage on Nov. 14 at Westminster Abbey is expected to be in the shops by Nov. 21. The album will be mostly music, but this is causing problems for the BBC because Her Royal Highness has not yet chosen the music for the occasion.... The new season of training courses organized by the Music Trades Association begin next month with a record and tape seminar for senior staff and junior management, followed by a course for staff working in non record tape outlets.... Because of lack of manufacturing capacity, WEA has postponed plans to launch the European Midiprice label in Britain, probably until January. However, copies of the albums are in fact on sale in Woolworths Music Center stores—they are bulk purchases from WEA's German subsidiary. WEA sales manager Ron Smith said this had unintentionally worked as a pilot scheme which had proved successful.... Massive promotion of the Walt Disney cartoon Robin Hood opening here on Dec. 13 is expected to boost sales of the soundtrack album featuring Roger Miller, the single and an LP for young children. Everything from T-shirts to chocolate bars will feature Robin Hood characters.... Meanwhile, a special 50th anniversary album, "The Golden Years of Disney," has just been released.... BBC Records two-year contract with Polydor is worth nearly \$1.25 million in advances, according to Roy Tempest, BBC's sales and marketing manager.... Gran'ma Music, the publishing company formed six months ago by Steve Grant and Lionel Martin, has arranged a tie with Chappell's producer Eddie Adamberry to form a joint independent production company to be called Burgher Productions. Meanwhile, Gran'ma has also concluded a production tie up with Firemar Music.

Negotiations are well advanced to bring the French rock opera La Revolution Francaise—hailed as the new "Jesus Christ Superstar"—to England, according to Baboo Productions, the company behind the production. The double album, released in March, has sold 60,000 copies in France. The idea of the rock opera, based on the French Revolution, was conceived by Baboo producer Alain Boublle after seeing JCS in New York.... With the gradual phasing out of United Artist's Iron Horse Agency, Martin Smith who has been running the set-up, will move into UA's a&r department as Andrew Lauder's assistant.... Rich-

ard Ogden, press officer for UA, joined Atlantic this month in a similar capacity. His successor is Tim Read.... Shelter Music, formed two years ago by the Shelter charity which helps the homeless, is planning to move into independent record production.

The company is currently seeking a production deal with one of the majors.... Deep Purple have now replaced Ian Gillan their former lead singer. New vocalist is David Coverdale.... Disk jockey Kenny Everett is joining Capital Radio when it goes to air this month. He only re-joined the BBC after being sacked in 1970 in April.... Island Records has taken over the distribution of Cube from Polydor. The deal, covering the U.K., is effective from this month.... Composer Roger Cook has been commissioned to write all the Capital Radio call signals for identification.... Meanwhile BBC controller of Radio One and Two, Douglas Muggerridge said the decision to make the new series on Radio One, "The Story of Pop" was in no way influenced by the coming commercial opposition.... Limmie and Family Cookin' just earned a silver disk for their "You Can Do Magic"—a single that took seven months to take off.... Vicky Walton joined Pye this month as international artists liaison and exploitation after leaving Festival Records.

A trip to Hollywood to meet David Cassidy is part of the first prize in the British Caledonian Airways sponsored treasure hunt in aid of the Muscular Dystrophy Group of Great Britain.... Ivan Chandler deputy general manager of April Music has won exclusive publishing rights to the new Decca signing, Charlie. The north London band's first single, "I Need Your Love," is just released.... April Music has also just negotiated a publishing deal with Hotpot Music, owned by independent record producer Roy Morris and Associates. Under the deal, April will administer all Hotpot copyrights worldwide.... K-TEL and B&C are joining forces for the first TV promotion of a reggae album. Called "24 Reggae Greats," the album is released on Trojan and features artists such as Desmond Dekker, Pioneers, Judge Dread and Dandy Livingstone. Dart has signed a three year worldwide contract with singer Woi Woi Wong, Hong Kong born star and the Second Generation.... EMI plan to inject life into a specialist tape market largely overlooked in the rush by companies to release product for car and home-children's tapes. Next month EMI release 12 children's tapes and begins a children tape club.... Youngblood is planning a campaign to launch three Apollo 100 albums on Oct. 12.... Dawn came to the U.K. this month for TV promotion shows. Phil Spector is to take charge of the music for the sequel to "That'll Be the Day," shooting of which is to start in February. The movie will provisionally called "Stardust." Polydor is releasing the fourth album in the series of Billie Holiday re-releases called "The Voice of Jazz, Volume Four."

DAVID LEWIS

TOKYO

Mainstream's foreign record licensing agreement was consummated with Sunnyside Music Corp. here, said Bobby Weiss, U.S. representative of the Japanese company and international licensing con-

(Continued on page 83)



AT THE SIGNING of the new agreement between EMI Records and Elektra/Asylum/Nonesuch are, standing, left to right, EMI managing director Gerry Oord; EMI director of pop repertoire, Roy Featherstone; group director L.G. Wood. Seated is WEA international president, Nesuhi Ertegun.

DG Marks 75th Anniversary With Honors & Speeches in Germany

HAMBURG—The 75th anniversary of Deutsche Grammophon Gesellschaft, founded in 1898 by Emil Berliner, inventor of the gramophone record, was celebrated here on Wednesday of last week.

To commemorate the event, held in the Hamburg Congress Centre before 1,600 people, among whom was the West German president, Dr. Gustav Heinemann, Berliner's grandson, Oliver was presented by Dr. Werner Vogelsang, president of Polydor International, with the Golden Gramophone Award. The award, a scale replica of Berliner's

original 1887 gramophone, is normally presented only to artists in recognition of musical contributions, and this was the first occasion on which there was a break with tradition.

Berliner is now the only member of the family still involved with recording—in America he runs two music publishing companies and two record labels. He also is president of SounDesign Engineers, audio-video systems consultants, and of Teldio Centre, a company involved with the manufacture and distribution of studio equipment.

In view of his association with both the audio and visual aspects of recording, it was not surprising, therefore, that Berliner made reference to the future prospects of the joint application of vision and sound to the record industry.

The Future

"It has become apparent to me," he said, "that the future of the recording business lies in the combination of sound and pictures and perhaps it would not be out of order to issue a challenge at this time and to this assembly to create this new home entertainment device—but always keeping in mind the objective of Emil Berliner; the low-cost professional entertainment you want... when you want it."

Another reference to the audio-visual future was made by Dr. Hans-Werner Steinhausen, former executive vice-president and technical di-

rector of DG, now retired.

"The whole world is talking about audio-visual media, but without considering the great problem of how to include a visual element and not at the same time detracting from the aural element," he commented. Steinhausen pointed out that two of the systems being developed utilized a disc, thus sharing the characteristics of the gramophone record.

"It will be interesting to see whether the economic advantages of this process, with its combination of high quality and low production costs will prove the winner once again."

Making a further comment on the future of the gramophone record, Steinhausen recalled that at a meeting of European record companies in Holland in 1960, over half the representatives took the view that by 1980 records would no longer be on sale.

"Twelve and one-half years later, it looks as though they voted the wrong way. I wonder if anybody here would care to vote against me again on whether the gramophone record will still be around at our 100th anniversary?"

The two-part ceremony, which started with an introduction in German by actor-producer Peter Ustinov, was concluded by the presentation of the world premiere of a work, 1898, composed by Mauricio Kagel, specially for the occasion.

From the Music Capitals of the World

• Continued from page 82

sultant, One World of Music, and Teichiku is the manufacturer/distributor under a catalog agreement with Sunnyland... GM and WWA of the U.K. have signed foreign record licensing agreements with Nippon Phonogram, the Philips-Matsushita/JVC joint recording venture disclosed last week.

The Kihombashi Takashimaya department store's 35th telephone service sale being held until Oct. 13 includes the low-priced cover records that were introduced last spring at supermarket chains. They comprise a five LP collection of "Home Classics" at 5,800 yen a set, three LP set of Japanese children's songs at 2,700 yen and a five LP "college edition" of international screen music at 6,700 yen a set... Yamagiwa Electric's Yokohama store marked the opening of its record counter with the sale of imported jazz and rock albums at half price, Sept. 6-Oct. 7. The so-called Yamapit Nest of Audio Machines boasts a stock of 15,000 records and 3,000 components including products by Altec, Acoustic Research (AR), Celestion, Dynaco, JBL, Marantz, McIntosh, Revox and Tannoy.

JOHANNESBURG

Vicky Leandros, in Johannesburg for a concert tour, was awarded two gold disks by Trutone chief Theo Rosengarten for hit singles "Come What May" and "The Love in Your

Eyes"... Emil Dean Zoghby, a former South African singer-composer, returned to country for a brief visit. Zoghby is living and working in London. While here he produced new Billy Forrest single "Do You Love Me?"... Audrey Smith became South Africa's first woman record producer with the release of "She" by Osmosis... Maria awarded gold disk for hit single "Clap Your Hands and Stamp Your Feet" and her earlier single, "I'm on Fire," has been released in Europe and South America... British impresario Chris Raphael has announced that he is bringing Donovan and Neil Sedaka to Johannesburg for a pop extravaganza in December. Donovan will perform in seven concerts, while Sedaka will perform one week with a full supporting bill. Two artists already contracted for the programme are Luan Peters and local singing star, Peter Vee. Raphael was in Johannesburg to conclude final details for the visit.

Chris Raphael also announced that he would be bringing Tommy Steele to the country in Steele's own show. Teal held a luncheon to launch their "Sounds of the 30's" album series... Record and Tape Company announced at a cocktail party in city the acquisition of four new labels, Evolution, Stereo Dimension, Scepter and Santa Ponsa. Robin Taylor, the company's managing director, also said his company will in future distribute the

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RCA Sales Up

• Continued from page 82

RCA will release the "Glenn Miller story" in 17 volumes, with the first four albums appearing on the market in November. The remainder will be issued in batches of four at two-month intervals.

For the third year running, RCA mobile showrooms will be on the road during October and November in conjunction with the annual Dealer Loader Campaign. This is devised to enable dealers to order Christmas stock well in advance from a complete range of sleeves and tapes which will be on display in the vans, all decorated as shops. To encourage the trade to place bulk orders, visitors will be given extra discounts of up to 15 percent according to the size of the order.

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Rank Not Bidding for EMI, Asserts Read

LONDON—EMI chief executive John Read and the Rank Organization have both strongly denied a report in the national press last week that Rank is to make a bid for the U.K. record major. It was the latest of a spate of rumors that have been circulating in the city in recent months that various companies are about to make takeover bids for EMI.

The report claimed that Rank was "amassing a strategic stake in EMI" and later went on to say that this stake was "9 percent, just below the level where the holding has to be made public." The report put a value of 120 million on EMI at present prices.

It was stated that the rumors started on New York stock exchange where both companies are heavily involved.

The report continued: "Rank's tie-up with the huge Xerox copiers

organization has resulted in more than 40 percent of the group's shares being held by American investors and some 17,000 of the total 64,000 EMI shareholders on the U.S. register, mainly because of the group's 70 percent stake in the now very successful Capitol."

However, Read dismissed the report as "nonsense" and denied that Rank had bought any shares in EMI. He added that he "couldn't understand how the rumors started."

Rank also denied any takeover moves equally strongly. A statement issued by the company after the article was published said that "there was not truth" in the rumors and that the company "had not contemplated a bid." It added that Rank had "not acquired any shares in EMI and does not propose to."

Read also pointed out that with Rank owning around 230 cinemas in this country, and EMI, around 260, it was highly unlikely any bid would be passed by the Monopolies Commission.

Among other firms that have been mentioned as possible contenders for EMI in recent months are RCA. RCA was first mentioned as being interested in EMI two years ago and according to last week's report, the firm has showed renewed interest "and this has alerted the Rank Organization."

Other companies whose names have been linked with EMI include Disney, Philips and Gulf + Western, the Paramount films organization.

A&M Canada Sets Sales Confab.

TORONTO—A&M Canada's entire sales and promotion staff will assemble at the Talisman Inn, Kimberly, Ont. for the 1973 sales convention (27-29).

Announcing the convention, vice president Gerry Lacoursiere stressed that "A&M always means business, and this is amplified by the get-together to be held in an atmosphere conducive to a meaningful convention."

A new product meeting is scheduled, as well as special workshop/dialog sessions chaired by sales manager Joe Summers and promotion director Pete Beauchamp.

This year's convention will offer each A&M representative an opportunity to discuss in detail all aspects of sales, marketing, advertising and promotion.

to achieve a minimum 10 percent market share, but added this would be done without direct activity in the budget market.

Morris said it was particularly necessary to increase Phonogram's claim to a larger share of the market because the sales of records and tapes in the U.K. will have doubled by the end of 1974 since 1971.

In an effort to push forward, a Phonogram "bank" campaign is being established. Sales of selected best-selling product from the full and mid-price catalogs will earn dealers points which accumulate and can be exchanged for credit notes, personal prizes, or free product. The scheme runs until Dec. 7.

Phonogram Sales Up 60 Percent

LONDON—Phonogram's turnover is 60 percent up this year on 1972, but profits are only a maximum of 2 percent higher.

The company's chairman, Steve Gottlieb, told last week's sales conference the profit margin is unacceptable and unsatisfactory.

He said turnover increased 64 percent in 1972 compared with 1971, which meant the company's turnover had doubled in two years—but profits had not.

He said: "This management is not impressed by high turnover figures only. It is, however, impressed by high turnover and a workable profit margin."

"If we are to have finance for expansion, and experiments so necessary in our business, a reasonable margin must be achieved and it is up to all of us to work towards that aim."

But Gottlieb said many qualities, such as quality of repertoire, marketing and sales, had been achieved in the past year and he was proud of the Phonogram team both at head office and in the field.

CBS U.K. Sales Up By 40% Over '72

LONDON—CBS-U.K. has increased sales so far in 1973 by 40 percent over last year, itself a record year in the history of the company. Announcing this, managing director Dick Asher told the CBS sales conference "When the books close in October 1973 is going to be a great year, not just better than the preceding year but a giant leap over anything that we have accomplished in the past."

Asher said that as CBS was becoming such a large business it was necessary to structure accordingly. To this end four additional directors had been appointed and other organizational changes had been made. The new directors were sales director Jack Florey, a&r director Dan Loggins, marketing director Clive Selwood and financial director Terry Stanley.

The theme of the conference was "CBS The Family Of Music." Asher pointed out that the strength of the company was in its people, "but only when our people are working together as a team of record men, as a family."

He said: "As we become larger, and therefore more obvious, there is a tendency for some people to refer to us as that big American record company. We can't deny that an American corporation owns our stock, but we certainly do not have to feel defensive about this sobriquet which is bandied about generally by unthinking people. We are a British company."

"In the more than 10 years that CBS Records U.K. has existed, less than 5 per cent of its total revenue has gone to the U.S. in the form of pressing fees to the creator of the original master recordings and dividends to our stockholder. And for that we were permitted to use music from overseas which cost far more than our total revenue to create."

He added: "We know that our competing British companies, owned by British shareholders, have paid and are paying far more to acquire U.S. repertoire plus giving enormous advances which are often unrecovered. Everything beyond that 5 percent has been spent in Great Britain or ploughed back in Great Britain to ensure our profits for tomorrow."

"I'm sure you are getting the message ... it's very probably that a lesser percentage of our revenues has gone overseas in the years of CBS Records U.K.'s existence than the percentage of their revenues paid overseas in the same period by record companies owned by British stockholders."

Announcing the full organizational changes, Selwood said that Steve Colyer had now completed the task of setting up a field promotion force and he will now head a promotion team working mainly on custom labels assisted by Gregg Edwards who initially will have special responsibility for black music.

Executive radio and television promotion would continue to be handled by Paddy Fleming and an assistant was shortly being appointed to his department. Steve Pritchitt was leaving store display co-ordination to become a product manager. Store display would be taken over by Jim Crawshaw who has been working in distribution.

Also appointed a full-time product manager is Andrew Pryor who had been responsible for tape and quadraphonic marketing and would retain an interest in this field. The third product manager is James Flemming. Selwood announced that product managers will divide their attention not label by label or country by country but artist by artist.

Said Selwood: "I personally despise the term 'product' and would welcome suggestions for an alternative title for our product managers." Tony Woollcott is promoted to merchandising manager overseeing the product managers.

CEC Will Hold Meet Nov. 9-13

KITCHENER, Ont.—The sixth annual Canadian Entertainment Conference will take place here, Nov. 9-13.

The Conference is organized by a volunteer group who feel "there is a need for campus entertainment chairmen to meet yearly and discuss the music industry." This year Canadian as well as New York State delegates will meet with professionals to discuss campus radio, promotions and the possibilities of a block booking union.

Ricordi in Studio Buy

MILAN—At the company's annual sales convention managing director of G. Ricordi, Guido Rignano, announced the purchase of Fonorama recording studios, the signing of singer Sergio Endrigo, a free trip to the US next Easter for salesmen reaching a target, the distribution rights for Italian labels Magma and Cramps and the company's group I Drupi reaching the 350,000 unit sales mark for their single Vado Via in France.

The move in taking over the recording studio is part of the company's increasing development in the creative field according to creative manager Lucio Salvini. It was also the company's first big move to the industrial side of the music business—in fact Ricordi is the only major Italian record company with its own pressing and duplicating plant.

Endrigo, one of the top singers here, has come back to the company after 15 years during which he has been with RCA of Rome and Fonit Cetra of Turin. The new record labels, notably Magma, a new label formed by the New Trolls group are seen as an accomplishment for the company. Magma will produce from Genoa where much Italian music talent has originated. Cramp is another new label, set up by impresario Franco Mamone.

During the convention it was also confirmed that Ricordi will distribute the Decca Italiana tape catalog through the non-traditional outlets.

Phonogram Meet Told: 25% Rise Needed to Keep Pace

LONDON—Phonogram will have to increase its present sales by 25 percent next year to maintain its present slice of the market.

Managing director Tony Morris told last week's sales conference the company has had more hits so far this year than in the whole of 1972.

He said the share of the market has increased from 3¼ percent in 1971 to an estimated 7 percent by the end of the year.

"It is essential that we achieve an 8 or 9 percent market share in 1974 which can only be accomplished by selling well over 25 percent more than whatever we finally achieve in 1973."

He said the short-term objective is

CBS London to Shift To Singles on Promo

LONDON—CBS is to change its marketing and promotional emphasis from albums to singles. Newly appointed director of marketing, Clive Selwood, told the CBS sales conference in Stratford-upon-Avon that while the firm was producing great records which were achieving substantial sales, it was not scoring in the most important area, the charts.

"Over the past year," he said, "the market has changed dramatically. I refer, of course to the relatively sudden upsurge in single sales. We have an enormously efficient and well-oiled album sales and marketing team, but when it comes to singles we are just now making it."

He remarked it was inconceivable that a record like Paul Simon's current single, "Loves Me Like a Rock," which followed a hit, could get 18 plays a week on Radio One, sell 1,000 copies a day and still not get onto the charts. The same had happened to Johnny Nash, Jaki Whitren, Sly Stone, and Chicory Tip.

He added: "We cannot live with that situation and we will not. After exhaustive analysis and examination we are forced to the conclusion that the fault lies not in the charts but in ourselves." He went on to say that in the late '60's album sales grew at an astonishing rate until the single was regarded as a trailer for an album.

"Suddenly that situation is no more. The single has been re-established as a major market in its own right. In Britain a single can sell half a million copies in the height of summer and a silver disk has become almost commonplace. We must respond to this new challenge. We have the records, we have the distribution, we have the sales, marketing and promotional skills and not least we have the resources."

CBS celebrated during the course of the conference, the success of David Essex and Mott The Hoople in the singles charts. Selwood told the salesmen assembled at the conference: "Let it be known that CBS is in the singles game with all the might and resources it commands. What-

ever is necessary will be done. Commercial radio advertising, spot commercials, music press advertising, personal appearances by artists, even television advertising. Whatever it takes to do it will be done.

"It cannot be done without you. You are our eyes and ears out in the market place. Every one of you is an a&r man, every one of you is a promotion man and each and every one of you is a marketing man. To your dealers you are CBS. Tell them that CBS is hot on singles and getting hotter. Singles are the lifeblood of our industry."

"Nothing sets the adrenalin racing like a glorious hit single."

Japanese in U.K. Takeover Of Distrib

LONDON—In a unique move away from the traditional development by Japanese hardware manufacturers to go it alone in the U.K. a major Japanese firm has taken over its U.K. distributor rather than set up its own warehouse and distribution facilities.

Two weeks ago the board of directors of Denham and Morely (Overseas) announced that the Victor Company of Japan had acquired a 51 percent interest in the company, which distributes JVC Nivico products in the U.K.

This procedure radically differs from other Japanese companies such as Toshiba, National and Sony which in the past have used U.K. distributors before setting up their own subsidiary companies here. The new company, which will continue to be sole distributor for JVC products, will now be called JVC (U.K.) Ltd. Kurt Lowy will continue as chairman and managing director while S. Harada of the Victor Company of Japan becomes joint managing director. Harada will be resident in Japan.

(Continued on page 86)

Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 DAISY A DAY—Jud Strunk (MGM)
 - 3 MORNING AFTER—Maureen McGovern (20th Century)
 - 4 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 5 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 6 SUZIE DARLING—Barrie Crocker (Festival)
 - 7 MY LOVE—Paul McCartney (Apple)
 - 8 GET DOWN—Gilbert O'Sullivan (MAM)
 - 9 DANIEL—Elton John (DJM)
 - 10 VENUS—Jamie Redfern (Festival)
- ALBUMS
- 1 RED ROSE SPEEDWAY—Paul McCartney (Apple)
 - 2 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 3 DON'T SHOOT ME—Elton John (DJM)
 - 4 MADE IN JAPAN—Deep Purple (Purple)
 - 5 HOT AUGUST NIGHT—Neil Diamond (MCA)

BELGIUM

(Courtesy of Teleoustique)
SINGLES

- This Week
- 1 LA DRAGUE—Bedos & Daumier
 - 2 PEPPER BOX—The Peppers
 - 3 ANGELIQUE—Christian Vidal
 - 4 PRISENCOLINENSINAINCIUSOL—Adriano Celentano
 - 5 GOODBYE, MY LOVE, GOOD BYE—Demis Roussos
 - 6 SI TU SAVAIS COMBIEN JE T'AIME—Christian Adam
 - 7 VADO VIA—Drupi
 - 8 J'AI UN PROBLEME—Johnny & Sylvie
 - 9 L'AIMOUR EN FRANCE—Alain Chamfort
 - 10 ANGIE—Rolling Stones
- ALBUMS
- 1 DARK SIDE OF THE MOON—Pink Floyd
 - 2 FOREVER AND EVER—Demis Roussos
 - 3 SCHOOL DAYS—Alice Cooper
 - 4 GOAT'S HEAD SOUP—Rolling Stones
 - 5 WHO DO YOU THINK WE ARE—Deep Purple
 - 6 VIENS, VIENS—Marie Laforet
 - 7 JE VIENS DINER CE SOIR—Claude Francois
 - 8 RECORDED LIVE—Ten Years After
 - 9 A PASSION PLAY—Jethro Tull
 - 10 INNERVISIONS—Stevie Wonder

BRAZIL—Sao Paulo

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 DO YOU LOVE ME?—Sharif Dean (CBS)
 - 2 MUSIC & ME—Michael Jackson (Tapecar)
 - 3 MY LOVE—Paul McCartney (Odeon)
 - 4 DO YOU LIKE SAMBA—Cyril Aguiar (Philips)
 - 5 EU BEBO SIM—Elizete Cardoso (Copacabana)
 - 6 CARTAS NA MESA—Moacyr Franco (Copacabana)
 - 7 A DESCONHECIDA—Fernando Mendes (Odeon)
 - 8 FOREVER AND EVER—Demis Roussos (Philips)
 - 9 CACHACA MECANICA—Erasmus Caros (Philips)
 - 10 NAQUELA MESA—Elizete Cardoso (Copacabana)
- ALBUMS
- 1 CAVALO DE ACO—Triha Sonora (Som Livre)
 - 2 AS 14 MAIS—Various (CBS)
 - 3 PREMIER MUNDIAL 2001—Various (CID)
 - 4 O BEM AMADO INTERNACIONAL—Triha Sonora (Som Livre)
 - 5 SAMBAS REUNIDOS—Various (Fermata)

BRAZIL Rio de Janeiro

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 MY LOVE—Paul McCartney (Odeon)
 - 2 MUSIC AND ME—Michael Jackson (Tapecar)
 - 3 A DESCONHECIDA—Fernando Mendes (Odeon)
 - 4 EU BEBO SIM—Elizete Cardoso (Copacabana)
 - 5 DO YOU LOVE ME?—Sharif Dean (Epic)
 - 6 WINDOW—Paul Bryan (Top Tape)
 - 7 CACHACA MECANICA—Erasmus Carlos (Polydor)
 - 8 CARTAS NA MESA—Moacyr Franco (Copacabana)
 - 9 LONG TRAIN RUNNIN'—The Doobie Bros. (Continental)
 - 10 HE—Today's People (RCA)
- ALBUMS
- 1 DRAMA—Maria Bathania (Philips)
 - 2 CARINHOSO—Various (Som Livre)
 - 3 SUA PAZ MUNDIAL—Various (Som Livre)
 - 4 CLARA NUNES—Clara Nunes (Odeon)
 - 5 THE FEVERS—The Fevers (Odeon)
 - 6 AS 10 CANCOES MEDALHA DE OURO—Paul Mauriat/Erlon Chaves (Philips)

- 7 O BEM AMADO—Various (Som Livre)
- 8 PREMIER MUNDIAL 2001—Various (CID)
- 9 AS 14 MAIS (VL 27)—Various (CBS)
- 10 CAVALO DE ACO—Various (Som Livre)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 1 | 14 | EYE LEVEL | Simon Park Orchestra (Columbia)—De Wolfe |
| 2 | 2 | BALLROOM BLITZ | Sweet (RCA)—Chinnichap/RAK (Phil Waiman) |
| 3 | 1 | ANGEL FINGERS | Wizzard (Harvest) Roy Wood (Roy Wood) |
| 4 | 4 | MONSTER MASH | Bobby "Boris" Pickett & the Crypt Kickers (London) |
| 5 | 3 | ROCK ON | David Essex (CBS) Jeff Wayne (Jeff Wayne) |
| 6 | 6 | OH NO NOT MY BABY | Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart) |
| 7 | 5 | ANGIE | Rolling Stones (Rolling Stones) Essex (Jimmy Miller) |
| 8 | 18 | NUTBUSH CITY LIMITS | Ike & Tina Turner (United Artists)—United Artists (Ike Turner) |
| 9 | 10 | FOR THE GOOD TIMES | Perry Como (RCA)—Valentine (Chet Atkins) |
| 10 | 17 | ALL THE WAY FROM MEMPHIS | Mott the Hoople (CBS)—Island (Mott the Hoople) |
| 11 | 20 | JOY BRINGER | Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann) |
| 12 | 15 | I'VE BEEN HURT | Guy Darrell (Santa Ponsa) Lowery (Irving Martin) |
| 13 | 9 | SPANISH EYES | Al Martino (Capitol)—Carlin/Gema (Al Martino) |
| 14 | 25 | THE LAUGHING GNOME | David Bowie (Deram)—Essex (Mike Vernon) |
| 15 | 7 | YOUNG LOVE | Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa) |
| 16 | 11 | THE DEAN & I | 10cc (UK)—St. Annes (Strawberry Prod.) |
| 17 | 23 | CAROLINE | Status Quo (Vertigo)—Valley (Status Quo) |
| 18 | 26 | OOH BABY | Gilbert O'Sullivan (MAM)—Mam (Gordon Mills) |
| 19 | 8 | DANCING ON A SATURDAY NIGHT | Barry Blue (Bell)—ATV (Barry Blue) |
| 20 | 19 | FOOL | Elvis Presley (RCA)—Intersong/Carlin |
| 21 | 12 | SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE | Dawn (Bell)—Schroeder (Hank Medress/Dave Appel/Tokens) |
| 22 | 13 | PICK UP THE PIECES | Hudson Ford (A&M) Anarkarta (J. Ford/T. Allom/R. Hudson) |
| 23 | 16 | LIKE SISTER & BROTHER | Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway) |
| 24 | 21 | I'M FREE | Roger Daltrey (Ode)—Fabulous |
| 25 | 29 | SKY WRITER | Jackson 5 (Tania Motown)—Jobete London (M. Larson/J. Marcellino) |
| 26 | 28 | WELCOME HOME | Peters & Lee (Philips) MAM (Laurie Mansfield) |
| 27 | 22 | YESTERDAY ONCE MORE | Carpenters (A&M) Rondor (Karen & Richard Carpenter) |
| 28 | 27 | SUMMER (THE FIRST TIME) | Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro) |
| 29 | 37 | TIE A YELLOW RIBBON | Dawn (Bell) A. Schroeder (Dave Appel/Tokens) |
| 30 | 24 | YOU CAN DO MAGIC | Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer) |
| 31 | 43 | THAT LADY | Isley Brothers (Epic)—Copy Write Control (—) |
| 32 | 36 | OUR LAST SONG TOGETHER | Neil Sedaka (MGM)—Kirschner/Warner Bros. (Neil Sedaka) |
| 33 | 31 | SMARTY PANTS | First Choice (Bell)—Carlin (Stan Watson) |
| 34 | 32 | I'M THE LEADER OF THE GANG (I AM) | Gary Glitter (Bell)—Leeds (Mike Laender) |
| 35 | 44 | LET'S GET IT ON | Marvin Gaye (Tania Motown)—Jobete London (M. Gaye, Townshend) |
| 36 | — | LET THERE BE PEACE ON EARTH | (Michael Ward) |
| 37 | 40 | ANGEL | Aretha Franklin (Atlantic)—Carlin (Quincy Jones/Aretha Franklin) |
| 38 | — | GHETTO CHILD | (Detroit Spinners) |
| 39 | 33 | EVERYTHING WILL TURN OUT FINE | Stealers Wheel (A&M) Baby Bun (Lieber-Stoller) |
| 40 | 34 | RISING SUN | Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton) |
| 41 | 30 | DEAR ELAINE | Roy Wood (Harvest)—Essex (Roy Wood) |
| 42 | 48 | ALRIGHT ALRIGHT ALRIGHT | Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset) |
| 43 | — | GOODBYE YELLOW BRICK ROAD | (Elton John) |
| 44 | 46 | AND I LOVE YOU SO | Perry Como (RCA) United Artists (Chet Atkins) |
| 45 | — | A HARD RAIN'S GONNA FALL | (Bryan Ferry) |

- 46 39 TOUCH ME IN THE MORNING—Diana Ross (Tania Motown)—Jobete-London
- 47 41 ELECTRIC LADY—Geordie (EMI)—Red Bud (E. Elias/R. Danova)
- 48 38 I'M DOING FINE NOW—New York City (RCA)—Carlin
- 49 — LAW OF THE LAND—(Temptations)
- 50 35 I THINK OF YOU—Detroit Emeralds (Westbound)—Carlin

DENMARK

(Courtesy of IFPI)
SINGLES

- This Week
- 1 UBEHALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 2 UBERALL AUF DER WELT—Freddy Breck (BASF)—Intersong A/S
 - 3 DANSH GULD (LP)—Bjorn Tidmand, Gitte Haenning (EMI)
 - 4 GOAT'S HEAD SOUP—Rolling Stones (COC)—Rolling Stones
 - 5 DEN GYLNE PLADE (LP)—Div. kunstnere (Philips)
 - 6 FEST I GADEN—Katy Bødtger (Sonet)—Multitone A/S
 - 7 GOIN' HOME—The Osmonds (MGM)—Intersong A/S
 - 8 SKWEEZE ME, PLEEZE ME—Slade (Polydor)—Barn
 - 9 KAJ PA PLETTEN (LP)—Kaj Lovring (Polydor)
 - 10 ROR VED MIG—Lecia & Lucienne (Metronome)—Multitone

FINLAND

(Courtesy of INTRO)
*Denotes local origin
SINGLES

- This Week
- 1 FIILATEN JA HOYLATEN—(Reeling and Rocking) Somerjoki—Love Records
 - 2 KROKOTIILI ROCK—(Crocodile Rock) Muska—Love Records
 - 3 LAAHATAN JA LAKAHDYIN—(Jeune Suisse) Pan Un Garçon Facile) Karjalainen—Sonet
 - 4 VARRELLA VIRRAN—(Down By The River) Kirka—Scandia
 - 5 APINAMIES—(Big Fat Orangu Man) Ami—Scandia
 - 6 PAKO PAKO—Frederik—CBS
 - 7 EVIVA ESPANA—Marion—EMI
 - 8 HELLREISER—The Sweet—RCA
 - 9 SKWEEZE ME, PLEEZE ME—Slade—Polydor
 - 10 OLI SIMMARIT SAMMARIT—Irwin—Philips

JAPAN

(Courtesy Music Labo)
LPs

- This Week
- 1 TOUCH ME—Gary Glitter (Bell)
 - 2 BILLION DOLLAR BABIES—Alice Cooper (Warners)
 - 3 BEATLES 1962/66-1967/70—Beatles (Apple)
 - 4 HERRA MIRANDOS—Hector (Top Voice)
 - 5 ALADDIN SANE—David Bowie (RCA)
 - 6 GRAND HOTEL—Procol Harum (Chrysalis)
 - 7 SLAYED—Slade (Polydor)
 - 8 LIVE—Uriah Heep (Bronze)
 - 9 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 10 SAMMY—Sammy Babitsin (Columbia)

JAPAN

(Courtesy Music Labo)
SINGLES

- This Week
- 1 KOKORONO TABI—Tulip (Express)—Shinko
 - 2 YESTERDAY ONCE MORE—Carpenters (A&M)—PMP
 - 3 CHIGIRETA AI—Hideki Saijo (RCA)—Geiei
 - 4 SOUGEN NO KAGAYAKI—Agnes Chan (Warner)—Watanabe
 - 5 ROMANCE—Garo (Mushroom)—Alfa
 - 6 TENTOU MUSHI NO SAMBA—Cherish (Victor)—Victor
 - 7 WATASHI NO KARE WA HIDARI KIKI—Megumi Asoako (Victor)—J&K
 - 8 IROZUKU MACHI—Saori Minami (CBS/Sony)—Nichion
 - 9 MUNE IPPAI NO KANASHIMI—Kenji Sawada (Polydor)—Watanabe

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 DEJENME LLORAR—Los Freddy's (Peerless)
 - 2 EL—Los Strwoks (Son Art) Yndio (Philips)
 - 3 FOREVER AND EVER—Demis Roussos (Philips)
 - 4 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 5 LA MONTANA—Roberto Carlos (CBS)
 - 6 PLAYGROUND OF MY MIND—Roberto Jordan (RCA) Client Holmes (Epic)
 - 7 ZACAZONAPAN—Tono Zamora (Capitol)
 - 8 UN SUENO—La Tropa Loca (Capitol)
 - 9 AMOR TRACIONERO—Los Baby's (Peerless)
 - 10 TIE A YELLOW RIBBON—Dawn (Bell)

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Laetrec
 - 2 CLAP YOUR HANDS AND STAMP YOUR FEET—Maria (Epidemic Rash)—Clan
 - 3 ONE & ONE IS ONE—Medicine Head (Polydor)—B. Feldman (Sarral)
 - 4 ASHES OF LOVE—Dickey Lee (RCA)—Acuff-Rose
 - 5 BABY BLUE—George Baker Selection (Reprise)—Gema

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
 - 2 JANNNE SCHAFFER (LP)—Janne Schaffer (4 Leaf Clover)—Camp
 - 3 KOM IGEN (LP)—Lil Lindfors (Metronome)
 - 4 TED (LP)—Ted Gardestad (Polar)—Sweden
 - 5 GOAT'S HEAD SOUP (LP)—The Rolling Stones (Rolling Stones)
 - 6 SA GICK DET TILL—Yngve Forsells Ork. (Decca)—Acuff-Rose Scand.
 - 7 HONOLULU—Harpo (EMI)—Sweden
 - 8 KILLING ME SOFTLY—Robert Flack (Atlantic)—Multitone
 - 9 SILLY MILLY—Bjorn Skifs (EMI)
 - 10 OVERNIGHT SENSATION (LP)—Frank Zappa and the Mothers (Discreet)

SWITZERLAND

(Courtesy Radio Hitparade)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (RAK)
 - 2 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 3 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 4 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 5 ANGIE—Rolling Stones (Rolling Stones)
 - 6 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 7 OOH BABY—Gilbert O'Sullivan (MAM)
 - 8 KAILBKEE KAILAKO—Middle of the Road (RCA)
 - 9 THE BALLROOM BLITZ—The Sweet (RCA)
 - 10 ROTE ROSEN—Freddy Breck (BASF/Cornet)

No.1 in England

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plus Common Market coverage

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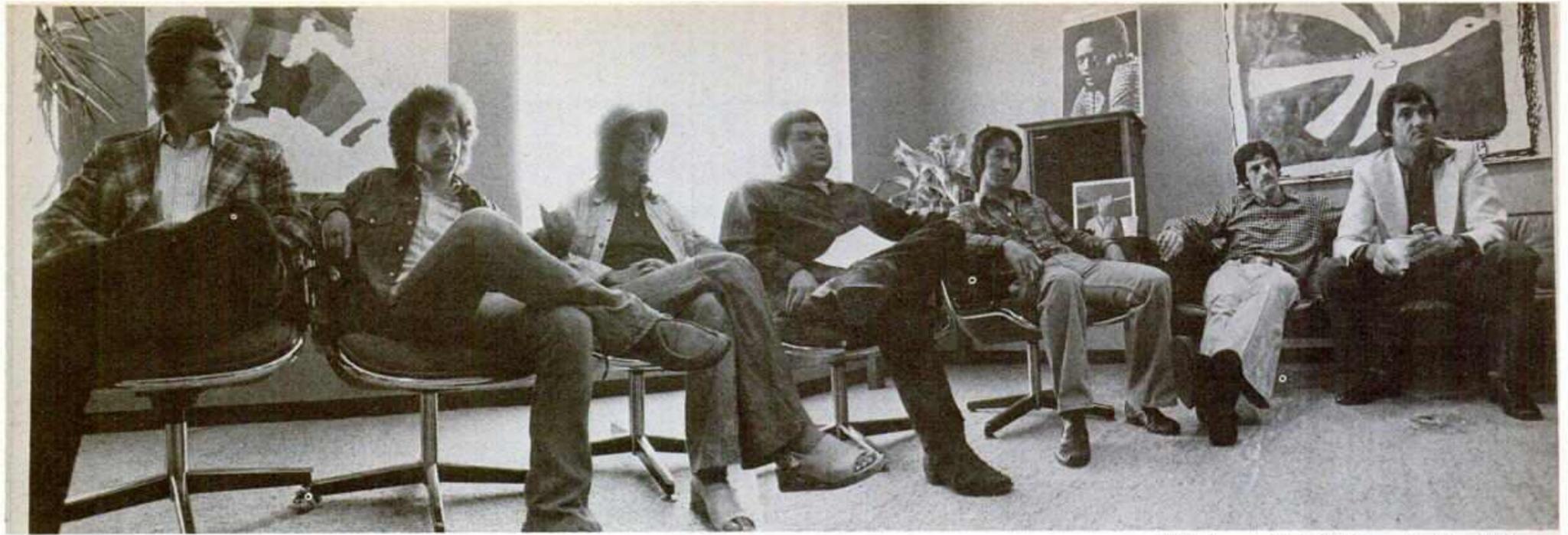
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A&M vice president Gil Friesen (right) guided creative services panel of department heads explaining their activities. From left: Barry Grieff, merchandising; Andy Meyer, publicity; Barbara Gosa, advertising; Bob Garcia, artist relations; Roland Young, art; Chuck Casell, consumer communications.

A&M International Meet

A&M Records hosted international affiliates at its Hollywood lot for four days in September. In attendance were: Minoru Suzuki and Hirokazu Aihara, King Records, Japan; Albert Tan, Dyna Products, Philippines; Keith Bruce, EMI-Far East, Singapore; Allan Hely and Phil Mathews, Festival Records, Australia and the A&M Canada delegation of Gerry Lacoursiere, Pete Beauchamp, David Brodeur, Joe Summers and Colin Cross. A&M international director David Hubert has scheduled other 1973 conclaves in Europe and Barbados.



A&M international affiliates meet Joan Baez, seen holding son Gregory, after San Diego State College concert.



DAVID Hubert confers with Sussex Records promotion director Warren Gray. Sussex product is distributed by A&M outside the U.S. and Canada.



A&M president Jerry Moss (right) hosted affiliates at Bistro luncheon. From left: Keith Bruce, David Hubert, Phil Mathews, Allan Hely.



HIROKAZU Aihara displays Japanese poster for Carpenters, number one international act in Japan this year.



REPRESENTATIVES meet Kip Cohen, A&M's new a&r director. From left: David Hubert, Kip Cohen, Pete Beauchamp, Joe Summers, David Brodeur, Albert Tan, Keith Bruce, Allan Hely.

Distrib Takeover

• Continued from page 84

Sales promotion manager Gerald Barc pointed out the advantage of the move was that, unlike other Japanese firms which have gone it alone, JVC products will continue to be distributed and promoted by the same staff using the expertise gained over the past four years since JVC products were introduced in the U.K. through Denham and Morely.

Barc added this also avoided the possibility of a decline in sales while a new company set up distribution facilities. Denham & Morely have in the past dealt in mainly audio electrical equipment, although some JVC general electrical goods had been distributed by the firm. He said the new company would have an expansion of its audio electrical product sales and its sales force as the firm grew.

• Continued from page 83

material of Scottish hit group, **Middle of the Road**, thanks to a deal negotiated between Taylor and **Elmar Hussing**, international manager of Ariola, Germany. Taylor said RTC had negotiated with **Pat van Berk**, chief of Joburg Records, for the distribution of all Joburg Records' future product.

Taylor added that local SARIE award singer **Judy Page** will have her material released in future in Japan, thanks to a new three-year deal. Her first release by Sunnysland is "Hit 'Em in the Head With Love." A number by **Billy Forrest** and **Sharon Tandy** called "I Hear Those Churchbells Ringing" will be released by Vogue in France, Belgium, Switzerland, Holland and Luxembourg.

PETER FELDMAN

From the Music Capitals of the World

PARIS

Johnny Hallyday and **Sylvie Vartan** appeared together at the Palais d'Hiver on Sept. 14 for the last time for some time. **Hallyday** is to star in a straight theater production, "And Then The Cuckoo Flew" and **Sylvie Vartan** will start rehearsals for a musical comedy. . . . **Tamla Motown**, through Pathe-Marconi, has launched a competition asking record fans to indicate the real name of **Edwin Starr** from a list of 20 possibilities. . . . **Eddie Constantine**, American-born French actor and singer, is making a singing comeback with a 15-day season at the Olympia Theater. . . . **Eddie Barclay** has been voted the best-dressed Frenchman. . . . **Jean-Claude Pascal**, who has been making a record career in Germany, returned to his na-

tive France to record a new LP, "Je Voyage." . . . **Gerard Davoust** has been appointed president of Chappell SA.

Background music producer **Editions Sforzando** has issued its first commercial single on the Sirocco label, distributed by Discodis—title "Pepper Box." The company has also signed **Noelle Cordier**. . . . **Redbone** visit France for four days on Thursday (Oct. 4) and do a Musi-corama concert on Oct. 6. . . . French artists set for visits to Japan in November and December are **Mireille Mathieu**, **Paul Mauriat**, **Adamo** and **Juliette Greco**. . . . A CBS France market survey shows that of all French cars equipped with tape players, 89 percent have cassette players installed and only 11 percent 8-track units.

HENRY KAHN

DUBLIN

New albums from Polydor include the **Osmonds'** "The Plan" (MGM), **Rod Stewart's** "Sing it Again Rod" (Mercury), and **Peters and Lee's** "We Can Make It" (Philips). . . . EMI issued the first Bell album by **Sergio Mendes and Brazil 77**, "Love Music." . . . **Lee Lynch**, the Ballinasloe, County Galway-born singer now living in London was in for a short tour that included a show in his hometown as well as Dublin, Kilrush, Abascragh, Mountbellew, Loughrea and Ballymoe. His latest single on Columbia is "The Love in My Woman's Eyes." . . . **Some People** returned home after appearing at the Barbarella Club in Majorca with **Demis Roussos**, but they will return again to club next year.

KEN STEWART

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GILBERT O'SULLIVAN—*I'm a Writer, Not a Fighter*, MAM 7 (London). This is a stylistic breakthrough endeavor for the vocalist. Breakthrough in terms of his throwing away his reliance on multi-tracking and moving into the realm of clear, clean vocals without any studio gimmicks. The effect is stunning and well worth while. But just for insurance, Gilbert offers a number of cuts which feature his customary commercial sound. And there's nothing wrong with that, but listening to him once around is a delightful experience. The songs all penned by the artist are about personal contacts. A tight group with solid guitar, bass and drums, lends a pulsating background. There is a propulsion to the singer's voice which combines nicely with the contemporary arrangements.

Best cuts: "I'm a Writer, Not a Fighter," "Who Knows, Perhaps Maybe."
Dealers: Appealing green cover can be used for a display. But since you know that he's one of pop music's top attractions, you'll be displaying this LP, right?

DAWN—*New Ragtime Follies*, Bell 1130. This is a clever way to take advantage of the ragtime revival or interest in the old form of syncopated rhythm. The title is a bit deceiving because this LP isn't just a mere rag project. There is indeed some modern sounding ragtime, but there are also some clever modern arrangements and some easy, open singing by the trio. Tony Orlando's lead voice sets the pace and pattern for all the songs, with his two female associates riding along in a gentle manner, singing in unison with him and then adding vocal vamps behind his lead. The songs may not at first seem like they can be enjoyed by today's crowd of rock oriented listeners, but that's not the case. For the LP is a jam packed fun program of clever charts and fine vocal performances. "Steppin' Out, I'm Gonna Boogie Tonight" is a good example of how the music of yesterday is married to the modern arrangements of today so that the performances are contemporary but the music smacks of Dixieland and some rag. The LP is full of surprises.

Best cuts: "Steppin' Out, I'm Gonna Boogie Tonight," "Sweet Summer Days of My Life," "Say, Has Anybody Seen My Sweet Gypsy Rose," "Ukulele Man."
Dealers: The trio is super hot in pop markets so display prominently.

THE De FRANCO FAMILY—*Heartbeat, It's a Lovebeat*, 20th Century T-422. Yes, here come the new kings of the teenybopper market, extremely well-produced by

Pop Picks

the Mike Post organization's Walt Meskell and with the title cut already a major national hit. Tony De Franco, 13, not only looks like the adolescent Donny Osmond, he has that true-toned trumpeting sound which has marked the style of most recent bubblegum superstars. The music has that direct, simple appeal needed for this market but is not offensively mindless. A true pro job all around.

Best cuts: "Heartbeat, It's a Lovebeat," "Abra-Ca-Dabra."
Dealers: Rear jacket is a removable foldout 3-D picture of Tony, leaving cover with fan club pitch.

MICHAEL NESMITH—*Pretty Much Your Standard Ranch Stash*, RCA APL 0164. It's a shame Mike Nesmith is not a full fledged star. He's a fine singer/songwriter who can fit with ease into the pop or country genre and who manages to straddle both. Perhaps there is still a certain stigma about him having once belonged to the Monkees, but this should have been forgotten long ago. In this set, his sixth for RCA, he has again chosen some of the best session musicians around, especially Red Rhodes on pedal steel, and has written his usual fine selection of tunes ranging from honky tonk country to solid pop. The voice is not perfect, but it is a good, expressive voice. And Nesmith also produced and arranged the set.

Best cuts: "Some of Shelly's Blues," "Winona," "Born to Love You."
Dealers: Place in both rock and country sections.

ROY WOOD—*Boulders*, United Artists US LA 168 F. From the founder of the Move, ELO and Wizzard and undoubtedly one of the most brilliant singer/songwriter/musicians in rock today comes this totally solo LP, featuring Wood on all lead vocals as well as complicated background harmony singing and instruments including keyboards, guitars, bass, drums, oboe, cello, recorder, banjo and others. Wood has managed to capture many styles on this set, from pretty, ballad numbers to straight rock (which is his true forte) to black comedy numbers. His lyrics and

tunes seem uncomplicated, but upon a second listening they are intricate pieces of music. In short, the album is a one-man masterpiece.

Best cuts: "Rock Down Low," "Songs of Praise," "Miss Clarke and the Computer," "Nancy Sing Me a Song."

Dealers: Wood is known to many fans as the founder of three top British groups. Cover of this set is ideal for display with the portrait of Wood. Also, be aware that he has never missed in his native England, no matter what group he has been with.

COUNTRY GAZETTE—*Don't Give Up Your Day Job*, United Artists UA LA 090F. Here is a fine country LP which somehow comes out partly pop. A perfect example of the kind of crossover which is taking place in music today, with musicians including fiddler-mandolinist Byron Berline who has played with such diverse bands as the Rolling Stones, Byrds and Bill Monroe's Bluegrass Boys; Roger Bush from the Dillard and Clark Expedition; bluegrass player Kenny Wertz and Alan Munde on mandolin. The group has put together a fine mix of contemporary material, traditional country and bluegrass and some original tunes. All material is characterized by superb vocal harmonies and outstanding musicianship and the tunes are suitable for a wide variety of markets. Remarkably clean tracks, thanks in great part to producer Jim Dickson.

Best cuts: "Down the Road," "Deputy Dalton," "Winterwood," "I Don't Believe You Met My Baby."
Dealers: Display in country, rock and folk.

VARIOUS ARTISTS—*A Motown Christmas*, Motown M 795V2. It's too warm in California to be thinking of Christmas, but here is the first super holiday package. Included are all the standard Christmas tracks by such artists as the Jackson Five, Stevie Wonder, the Temptations, Diana Ross and the Supremes, Smokey Robinson and the Miracles, Michael Jackson. Although the material is all familiar ("Santa Claus Is Comin' to Town," "God Rest Ye Merry, Gentlemen," "Joy to the World") the stylistic changes of these artists comes through. There are 36 songs on this double LP set.

Dealers: modern painting with an insert which pulls put produces an arresting cover.

also recommended

THE HUES CORPORATIONS—*Freedom For The Stallion*, RCA APL 1 0323. Fine album offers full set with the pleasing sound of trio's title-cut hit single. The Corp. should be charting for years to come. Best cuts: "Freedom for the Stallion," "Bound on a Reason," "Miracle Maker."

PACIFIC GAS & ELECTRIC, ABC/Dunhill DSX 50157. Highly versatile, tightly-produced package stressing country-gospelish elements of a band overdue for full success. This is its first for its new label. Best cut: "Somebody You Love."

CASS ELLIOT—*Don't Call Me Mama Anymore*, RCA APL 1 0303. Singer is in her mellowest voice trying out score from upcoming TV special at Mister Kelly's in Chicago. Best cut: "Extraordinary."

TUCKY BUZZARD—*Allright on the Night*, Passport PPS 97001 (Famous). Good, solid rock PL from constantly improving British band produced by Rolling Stone Bill Wyman. Lead vocalist Jimmy Henderson is a standout. Best cuts: "Can't Live Without It," "Gold Medallions."

THE SIEGEL-SCHWALL BAND—*953 West*, Wooden Nickel BWLI 0121 (RCA). Good bluesy rock set from the veteran congregation who have played with the oldest Chicago bluesmen and the San Francisco Symphony. Best cut: "When I've Been Drinkin'."

JIMI HENDRIX—*Moods*, Trip, TLP 9512 (Springboard). A vintage sample of precise guitar work from this rock virtuoso. The technical quality of the recording proves to be a severe detriment to this otherwise flawless effort. These are instrumental cuts made in New York in 1966. Best cuts: "Mumbling Word," "Girl So Fine."

Soul also recommended

LOLETTA HOLLOWAY—*Loleatta*, General AA 2003. Good set from new artist featuring shouting soul material, sophisticated productions and even a standard or two. Best cuts: "We Did It," "Can I Change My Mind."

Country Picks

TOMMY OVERSTREET—*My Friends Call Me T.O.*, Dot 26012. Some of his own ballads, some songs by others, and a wide selection of variety marks this Overstreet album, which will add to his stature. With excellent production, he now is singing everything well, and the excellent arrangements only enhance what's being done. Overstreet even does fine treatments with tunes previously done by Charlie Rich and Tony Orlando.

Best cuts: "Welcome To My World of Love," "Sleep My Lady."
Dealers: The album contains four proven hit singles.

BUCK OWENS—*Arms Full of Empty*, Capitol 11222. This is a one-man gang operation. Buck wrote every number that he sings, published every one, and produced them as well. In fact, he did everything but the cover photography. And in that same unflinching way, he comes up with another winner. He has a style that makes people listen and buy, and his lyrics always are outstanding.

Best cuts: "Happy Hour," "Colors I'm Gonna Paint the Town."
Dealers: Marvelous photograph on the back of the LP, which stands out for display purposes.

JERRY LEE LEWIS—*Sometimes a Memory Ain't Enough*, Mercury 1-677. A little different approach this time, with Cam Mullins arrangements and production by the Killer's former Memphis pal, Stan Kesler. Overdubbing was done in Memphis, by the way, and the remixing back in Nashville. There is plenty of everything in the album, and Lewis gives it his incredible treatment. Again, a lot of the selections have been done by others, but Jerry Lee manages to outdo them all. Plenty of piano on a few cuts.

Best cuts: "Falling to the Bottom," "I'm Left, You're Right, She's Gone."
Dealers: Plenty of featured material in this album, right off a hit single.

RAY GRIFF—*Songs for Everyone*, Dot 26013. It's a well-named album, for there is just that, something for everyone. This excellent writer-singer wrote most of the

songs therein, co-produced them with Jim Fogelson, and did the arrangements himself. Several are tunes he wrote for others, and now performs in his own style. He not only is a jack of all trades, but masters several of them.

Best cut: "Somewhere Between Atlanta and Mobile."
Dealers: Enough hits and potential hits on this one to make it extremely marketable.

RED STEAGALL—*If You've Got the Time, I've Got the Song*, Capitol 11228. Continuing a pattern which seems to be developing, Red writes or co-writes every song on the LP except the title song, which was his last single, and publishes nearly all of them. In this case, however, Joe Allison is the producer. It even contains an old-fashioned waltz-tempo tune, and a good deal of variety. Steagall gets better each time around.

Best cuts: "What's Happening In Your World," "She's A Lady At Home," "Ol' Helen."

Dealers: With a strong following in the West and increasing popularity elsewhere, this one could go strong with a push.

Jazz also recommended

THE CRUSADERS—*At Their Best*, Motown M 796V1. These are "early" cuts by the Jazz Crusaders before they began playing with commercial pop sounds in mind. The music is harder and more intensely jazz, but it's still infectious and down home. Side two is surprising in its change of style into what the public recognizes as the Crusaders sound today. Best cuts: "Papa Hooper's Barrelhouse Groove," "Rainy Night In Georgia," "Thank You (Falletin Me Be Mice Elf Agin)."

HERBIE HANCOCK/WILLIE BOBO—*Succotash*, Blue Note BN LA 152 F. (United Artists). If you are listening to the 1973 Herbie Hancock on electronic piano and ensconced within the free space concept of jazz, then this LP offers some perspective as to where Hancock has been. For these are 1964 tracks with a Latin rhythm section and the style is definitely not what Herbie is playing today. It's more main-

stream swing on these cuts. Best cuts: "Jack Rabbit," "Succotash."

CHICK COREA—*Bliss!*, Muse MR 5011. Pianist Corea has come into his own of late and these tracks cut in 1967 indicate that Corea was about to step into the avant-garde. His associates on these dates (the sound is rather poor on Pete LaRoca's drums) include John Gilmore on tenor sax and Walter Booker on bass. Best cuts: "Dancing Girls," "Bliss."

THE CEDAR WALTON TRIO—*A Night at Boomers*, Vol. 1, Muse MR 5010. Pianist

Walton's quartet works over some melodic ditties in a delightfully controlled modern stance. All the instruments gel beautifully. Assisting Walton are Clifford Jordan on tenor sax; Sam Jones on bass and Louis Hayes on drums. Best cuts: "This Guy's In Love With You," "Down In Brazil."

TINY GRIMES—*Profoundly Blue*, Muse MR 5012. Fine 4-string guitar work from this veteran jazzman highlights this set, as well as the excellent tenor sax of Houston Person. Best cuts: "Matilda," "Cookin' at the Cookery."

LITTLE SONNY—*New King of the Blues Harmonica*, Enterprise ENS 1005 (Stax). The album title claim is not unjustified. Detroit local star is master of the mouth harp, with great sound and melodic ideas. Best cut: "The Creeper Returns."

Classical Picks

MENDELSSOHN: CONCERTO IN E MINOR; BRUCH: CONCERTO NO. 1—Itzhak Perlman, London Symphony (Previn), Angel S-36963. First disk collaboration of these two potent artists carries lots of commercial weight. And the repertoire is as basic and broad in popular appeal as could be found in the entire fiddle literature. Although the Mendelssohn performance is somewhat blander than one might have anticipated from Perlman, his playing of the Bruch is outstanding and due for favored status for a long time to come.

Dealers: Informal cover photo of Perlman and Previn mark both as "today"

people. Good display values.

TCHAIKOVSKY: THE THREE PIANO CONCERTOS—Emil Gilels New Philharmonia Orch. (Maazel), Angel SB-3798. An awesome performance of the B Flat Minor, piling thrill upon visceral thrill in its profligate display of virtuosity. No matter the many

catalogue duplications of this most popular of all piano concertos, including Gilels' own on another label, this version will win hosts of enthusiastic admirers. Grouping the less familiar Second and the one-movement Third Concertos with the First makes of this two-record package a handy anthology of Tchaikovsky's efforts in the form.

Dealers: Cover art may be old hat, somewhat dull and surely not indicative of the excitement in the grooves, but reasonable display should move plenty of copies, and for a long time to come.

Billboard's Top Album Picks

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also recommended

ILHAN MIMAROGU: WINGS OF THE DELIRIOUS DEMON, AND OTHER ELECTRONIC WORKS, Finnador SR-9001 (Atlantic). Composer is one of the most skillful and prolific electronic music practitioners and to the usual vocabulary of grunt, rumble, blip and burp adds intriguing manipulations of "legitimate" instruments. Pieces are highly effective particularly the title selection and its Side One companion, "Anacolutha." Atlantic's marketing association with this avant-garde label may well win a larger share of the youth audience, a logical target, than would be the case with more traditional sponsorship.

PUCCHINI: THE GIRL OF THE GOLDEN WEST—Nilsson, Gibin, Mongelli, La Scala Chorus & Orch. (von Mata), Seraphim SIC-6074 (Angel). Out of the catalogue for some years, this highly-regarded performance should win good sales response at

the modest Seraphim price. While this may not be one of Puccini's most popular operas, the competition is slim and Nilsson's public large, two strong pluses in today's burgeoning opera market. No libretto included.

BOYCE: THE EIGHT SYMPHONIES—Menuhin Festival Orch. (Menuhin), Angel S-36951. These short charmers by the Baroque Britain have long been favorites of discerning disk collectors. Menuhin's nicely paced readings, excellently recorded, should outstep the competition, despite the budget price of some alternate versions.

BEETHOVEN: PIANO CONCERTO NO. 3; RONDO IN B FLAT—Julius Katchen, London Symphony (Gamba), London STS-15111. Proof, if it were needed, that the most

recent is not necessarily the best, even in sound. This vintage recording of the C Minor was one of the finest years back, and the performance is still way out in front of most available competitors in interpretation as well as in warmth and clarity of sound. A true bargain at the Stereo Treasury list.

RIMSKY-KORSAKOV: THE TSAR'S BRIDE—Soloists, Bolshoi Theater Orchestra & Chorus (Mansurov), Melodiya SRCL-4122 (Angel). A first stereo recording and the only version currently listed, it's an interesting, if flawed, addition to the slight representation of recorded Russian opera. Intonation lapses and some vocal discomfort on the part of Galina Vishnevskaya, lead name in the cast, is offset, however, by the overall conviction of the performance. An unexpected bonus are record surfaces here as silent as Tsar Ivan.

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 positions. Other category LP's are deemed to break in the top and lower half of their respective charts in a similar fashion. Review editor—Eliot Tiegel.

- 201.—JIMMY CLIFF/SOUNDTRACK, *The Harder They Come*, Mango, SMAS 7400 (Capitol)
- 202.—JOHNNY RODRIGUEZ, *All I Ever Meant To Do Was Sing*, Mercury SRM 1-686 (Phonogram)
- 203.—AEROSMITH, Columbia KC 32005
- 204.—ANDREWS SISTERS, *Boogie Woogie Bugle Girls*, Paramount PAS 6075 (Famous)
- 205.—MANDRILL, *Just Outside Of Town*, Polydor PD 5059
- 206.—THOSE GLORIOUS MGM MUSICALS, *bandwagon/Kiss Me Kate*, MGM 2 SES 44 ST
- 207.—JAMES BROWN, *Soul Classics Vol. II*, Polydor PD 5402
- 208.—WILLIE HUTCH, *Fully Exposed*, Motown M 784 VI

Bubbling Under The Top LP's

- 209.—BEDLAM, *Chrysalis* CHR 1048 (Warner Brothers)
- 210.—ELEKTRA GLIDE IN BLUE, *Soundtrack*, United Artists UA CA 062-H
- 211.—JERRY BUTLER & BRENDA LEE EAGER, *The Love We Have*, Mercury SRM 1-660 (Phonogram)
- 212.—IKE & TINA TURNER, *World Of*, United Artists UA LA 064-G2
- 213.—SESAME STREET, T.V. CAST, Columbia KC 32343
- 214.—WILSON PICKETT, *Miz Lena's Boy*, RCA APL 1-0312
- 215.—LOOKING GLASS, *Subway Serenade*, Epic KE 32167 (Columbia)

- 216.—THOSE GLORIOUS MGM MUSICALS, *Seven Brides For Seven Brothers/Rose Marie*, MGM 2 SES 41 ST
- 217.—JIMMY CLIFF, *Unlimited*, Reprise MS 2147
- 218.—THOSE GLORIOUS MGM MUSICALS, *The Pirate/Pagan Love Song/Hit The Deck*, MGM 2 SES 43 ST
- 219.—LIVINGSTON TAYLOR, *Over the Rainbow*, Capricorn CP 0114 (Warner Brothers)
- 220.—LIGHTHOUSE, *Can You Feel It*, Polydor PD 5056
- 221.—SPENCER DAVIS GROUP, *Gluggo*, Vertigo VEL 1051 (Phonogram)
- 222.—COULSON, DEAN, MCGUINNESS & FLINT, *Lo & Behold*, Sire SAS 7405 (Famous)
- 223.—BETTY DAVIS, *Just Sunshine* JSS 5 (Famous)

- 101.—PEACEMAKER, Albert Hammond, *Mums* 6021 (Columbia)
- 102.—KID'S STUFF, Barbara Fairchild, Columbia 4-45903
- 103.—OH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 104.—LOVE IS THE FOUNDATION, Loretta Lynn, MCA 40058
- 105.—I WON'T LAST A DAY WITHOUT YOU, Maureen McGovern, 20th Century 2051
- 106.—I CAN'T BELIEVE THAT IT'S ALL OVER, Skeeter Davis, RCA 74-0968
- 107.—PASSION PLAY EDIT #10, Jethro Tull, Chrysalis 2017 (Warner Brothers)
- 108.—IT'S A SMALL WORLD, Mike Curb, Curb Congregation, MGM 14494
- 109.—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873

Bubbling Under The HOT 100

- 110.—I'LL HAVE TO GO AWAY, Skylark, Capitol 3661
- 111.—SMARTY PANTS, *First Choice*, Philly Groove 179 (Bell)
- 112.—I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists XW 313 W

- 113.—HUM ALONG & DANCE, Rare Earth, Rare Earth 5054 (Motown)
- 114.—DREAM, ON, Acresmith, Columbia 4-45894
- 115.—KISS IT AND MAKE IT BETTER, Mac Davis, Columbia 4-45911
- 116.—COSMIC SLOP, Funkadelic, Westbound W218
- 117.—BACK FOR A TASTE OF YOUR LOVE, Syl Johnson, Hi 45-2250 (London)
- 118.—DANCING ON THE MOON, Judi Pulver, MGM 14615
- 119.—SHADY LADY, Shepstone & Dibbons, Buddah 379
- 120.—EASY EVIL, John Kay, Dunhill 4360

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BALTIMORE: WKTK-FM, Joe Buccheri
 BUFFALO: WPHD-FM, David Cahn
 DENVER: KCER-FM, Jeff Polleck
 EUGENE: KFMV-FM, Janice Whitaker
 ITHACA: WVBR-FM, Ric Browde & Dan Boyle

AEROSMITH, Columbia: KNAC-FM, WORJ-FM
 JAN AKKERMAN, "Profile," Sire: WGLF-FM, KCFR-FM, WKTK-FM
 CHAD ALLAN, "Sequel," GRT: CHUM-FM
 THE ART ENSEMBLE OF CHICAGO, "Chi Congo," Paula: KCFR-FM
 NICK ASHFORD & VALERIE SIMPSON, "Gimme Something Real," Warner Bros.: WORJ-FM
 KEVIN AYERS, "Bananamour," Sire: WOUR-FM, CHUM-FM
 BABE RUTH, "First Base," Harvest: WZMF-FM
 PETER BANKS, "Two Sides Of Peter Banks," Sovereign: KJCK-FM
 BARNABY BYE, "Room To Grow," Atlantic: WBAB-FM
 BEDLAM, "Chrysalis: KJCK-FM
 BLUE, RSO: WBAB-FM
 DELANEY BRAMLETT, "Mobius Strip," Columbia: WVBR-FM, KSAM-FM, WOWI-FM, WOUR-FM
 SEVERIN BROWNE, Motown: WGLF-FM
 BROWNSVILLE STATION, "Yeah," Big Tree: WBAB-FM
 BUCKINGHAM NICKS, Polydor: KNAC-FM, WVVS-FM, WOUR-FM
 BARRE PHILLIPS, "For All It Is," Japo (Import): KCFR-FM
 WILSON PICKETT, "Miz Lena's Boy," RCA: KSAN-FM
 OTIS PUGH WITH DUANE ALLMAN, "Mourning In The Morning," Cotillion: WOUR-FM
 JUDI PULVER, "Pulver Rising," MGM: WORJ-FM, WZMF-FM
 QUEEN, Elektra: WNEW-FM
 RASPBERRIES, "Side 3," Capitol: WOWJ-FM
 RENAISSANCE, "Ashes Are Burning," Sovereign: WZMF-FM
 ANDY ROBERTS, "Urban Cowboy," Elektra (Import): WMMR-FM
 ROLLING STONES, "Goatshead Soup," Rolling Stone: WZMF-FM, WVBR-FM, WBRU-FM, WGLF-FM
 LINDA RONSTADT, Asylum: WMMR-FM, WNEW-FM
 BOB SANDERS, "Scrape & Napkins," Sweet Fortune: WBAB-FM
 SHOOT, "On The Frontier," EMI: WOWI-FM, WRAS-FM, WORJ-FM, WOUR-FM
 SIEGAL SCHWALL BAND, "Best Of," Vanguard: KJCK-FM, KNAC-FM
 SLADE, "Sladest," Reprise: KNAC-FM, WNEW-FM
 SOPWITH CAMEL, "The Miraculous Hump Returns From The Moon," Reprise: WRAS-FM, KPRI-FM, WBAB-FM, WKTK-FM
 TIM BUCKLEY, "Sefronia," DiscReet: KNAC-FM, KSAN-FM, WBAB-FM

JUNCTION CITY: KJCK-FM, Mark Franklin
 LONG BEACH: KNAC-FM, Ron McCoy
 MILWAUKEE: WZMF-FM, Steve Stevens
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WBRU-FM, Marc Kirkeby

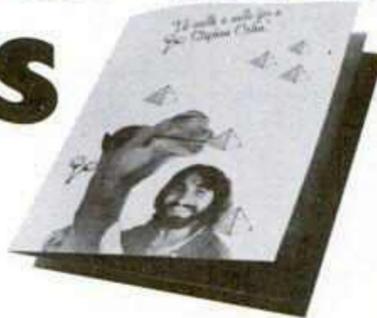
THE CAPTAIN MATCHBOX WHOOPEE BAND, "Smoke Dreams," Epic: WMMR-FM
 ROBERT CHARLESBOITS, "La Solidaritude," Barclay: CHUM-FM
 LEE CLAYTON, MCA: WNEW-FM, WBAB-FM
 ERIC CLAPTON, "Live At The Rainbow," RSO: WZMF-FM, KSAN-FM
 JIMMY CLIFF, "The Harder They Come (Soundtrack)" Mango: WOWI-FM
 STEPHEN COHN, Motown: KNAC-FM
 THE COUNTS, "Love Sign," Aware: WVVS-FM
 MILES DAVIS, "Basic Miles," Columbia: WMMR-FM
 THE DELUXE BROTHERS, "Deluxe Radio Theatre," Singing Duck Records: KNAC-FM
 NEIL DIAMOND, "Rainbow," MCA: WPHD-FM
 CHERYL DILCHER, "Butterfly," A&M: WZMF-FM, KJCK-FM
 YVONNE ELLIMAN, "Food Of Love," MCA: KJCK-FM
 ESPERANTO, "Rock Orchestra," A&M: KJCK-FM, WPHD-FM
 MATTHEW FISHER, "Journey's End," RCA: KNAC-FM, KSAN-FM, CHUM-FM
 FOUR TOPS, "Main Street People," ABC: KFMV-FM, WVBR-FM, WOUR-FM
 MICHAEL FRANKS, Brut: WOWI-FM, WOUR-FM
 FRUMPY, "By The Way," Billingsgate: WRAS-FM
 DAVID GATES, "First," Elektra: WNEW-FM
 GARFUNKEL, Columbia: KPRI-FM, KJCK-FM, KFMV-FM
 SIR ROBERT CHARLES GRIGGS, "The Legend Of," Capitol: WOWI-FM
 KEITH HAMPSHIRE, "First Cut," A&M (Canadian): KJCK-FM
 HAYDN, "Six Symphonies," Columbia: KCFR-FM
 THE HOLLIES, "Greatest Hits," Epic: WZMF-FM
 GROOVE HOLMES, "New Groove," Merchant: WGLF-FM
 HORSLIPS, "Happy To Meet . . . Sorry To Part," ATco: WRAS-FM
 ISLEY BROTHERS, "3 + 3," T-Neck: KSAN-FM
 JONATHON KING, "Pandora's Box," London: WPHD-FM
 KRIS KRISTOFFERSON & RITA COOLIDGE, "Full Moon," A&M: WGLF-FM, WKTK-FM
 LA BELLE, RCA: WPHD-FM
 HUBERT LAWS, "Carnegie Hall," CTI: WGLF-FM
 LAZARUS, "A Fool's Paradise," Bearsville: WVVS-FM, WRAS-FM, KNAC-FM, CHUM-FM
 LES VARIATIONS, "Take It Or Leave It," Pathe (Import): WRAS-FM
 LINDA LEWIS, "Say No More," Reprise (Import): WOUR-FM
 RAMSEY LEWIS, "Golden Hits," Columbia: WKTK-FM
 LIGHTHOUSE, "Can You Feel It," Polydor: KFMV-FM, KPRI-FM, KNAC-FM

SAN DIEGO: KPRI-FM, Mike Harrison
 SAN FRANCISCO: KSAN-FM, Bonnie Simmons
 TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

LYNYRD SKYNYRD, *Sounds Of The South*: KJCK-FM
 M. FROG, "Labat," Bearsville: WBAB-FM
 MANDRILL, "Just Outside Of Town," Polydor: WORJ-FM, WNEW-FM
 IAN MATHEWS, "Valley Hi," Elektra: KSAN-FM
 JOHN MAYALL, "10 Years Are Gone," Polydor: KPRI-FM, WBRU-FM, WMMR-FM, WVBR-FM
 STEVE MILLER, "The Joker," Capitol: WVVS-FM, WMMR-FM
 MARIA MULDAUR, Reprise: WVBR-FM
 THE NEW HERITAGE KEYBOARD QUARTET, Blue Note: KFMV-FM
 ORLEANS, ABC: WOWI-FM, WKTK-FM
 B.W. STEVENSON, "My Maria," RCA: KPRI-FM, CHUM-FM
 STRIDER, "Exposed," Warner Bros.: WGLF-FM
 LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WBRU-FM, WORJ-FM, WOWI-FM, WRAS-FM
 TEXAS, Bell: WOWI-FM
 IAN THOMAS, Janus: KFMV-FM, WPHD-FM, WVBR-FM, WNEW-FM
 TUCKY BUZZARD, "Alright On The Night," Purple (Import): WRAS-FM, KPRI-FM, WKTK-FM, WNEW-FM
 URIAH HEAP, "Sweet Freedom," Warner Bros.: CHUM-FM, WGLF-FM, KPRI-FM, WVBR-FM
 THIJS VAN LEER, "Introspection," Columbia: KCFR-FM, WMMR-FM
 WENDY WALDMAN, "Love Has Got Me," Warner Bros.: WVBR-FM, KFMV-FM
 HAL WALDRON, "On Steinway," Paula: KCFR-FM
 CEDAR WALTON TRIO, "A Night At Boomers Vol. I," Muse: KCFR-FM
 DOC WATSON, "The Essential Doc Watson," Vanguard: KJCK-FM
 ERIC WEISSBERG & DELIVERANCE, "Rural Free Delivery," Warner Bros.: WBAB-FM
 DUKE WILLIAMS & THE EXTREMES, "A Monkey In a Silk Suit Is Still A Monkey," Capricorn: WORJ-FM, WVVS-FM
 HANK WILSON, "Hank Wilson's Back Vol. I," Shelter: WZMF-FM
 JOHNNY WINTER, "Austin Texas," United Artists: KFMV-FM
 PETER YARROW, "That's Enough For Me," Warner Bros.: WBAB-FM, CHUM-FM, WOWI-FM
 JESSE COLIN YOUNG, "Song For Juli," Warner Bros.: WZMF-FM, KSAN-FM, WVBR-FM, WBRU-FM, CHUM-FM, KPRI-FM
 FRANK ZAPPA & THE MOTHERS, "Overnite Sensation," DiscReet: WVVS-FM, WORJ-FM, WNEW-FM, WKTK-FM, WRAS-FM, WVBR-FM, KPRI-FM

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**and put together
a funny
promotion package.**



**But Stephen Cohn
created the music.
(He wrote, performed,
& produced the album.)
And that's no joke.**

Stephen Cohn. Written, performed, and produced by Stephen Cohn. Featuring (in alphabetical order) Boney Banana, Ben Benay, Phil Bishop, Stephen Bishop, Roger Bobo, Diane Bornstein, Michael Botts, Colin Cameron, Larry Carlton, Charlie Cockey, Michael Cohen, Donnie Dacus, David Duke, Felix Falcon, Vanetta Fields, Jim Gordon, Robert Jacobson, John Jarvis, Royce Jones, Jackie Kelso, Jim Keltner, Cyldie King, Sherlie Matthews, Lincoln Mayorga, Kres Mersky, Buell Neidlinger, Dan Neufeld, John Neufeld, Tom Oberheim, Dick Rosmini, David Sherr, Pepper Spann, Stephanie Springer, David Stockhammer, Susan Stockhammer, Mark Tulin, Klaus Voorman, Ken Watson, Tom Zimmerhoff. Recorded at Wally Heider Studios. Engineered by Richard Moore, Ed Barton & John Horton. Mixing Engineer: Christopher Huston. Special thanks to Ron Jacobs and Watermark, Inc. Executive Producer, Karl Bornstein.



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Pop

CAROLE KING—Corazon (3:56); producer: Lou Adler; writer: Carole King; publisher: Colgems, ASCAP. Ode 66039 (A&M). The most instrumentally inventive cut from her recent LP makes it debut in this form. There is Carole's voice all right doing some sparing vocalizing on the Spanish lyrics, but the key is the superb instrumental sound of the orchestra, with jazz flavored trumpet and trombone solos. Flip: That's How Things Go Down. Info same in all categories.

GILBERT O'SULLIVAN—Ooh Baby (3:14); producer: Gordon Mills; writer: O'Sullivan; publisher: Management Agency & Music

Publishing, BMI. MAM 3633 (London). Gilbert's standard format for multi-tracked vocalizing tells us about how he's affected by this super woman in his life. There's plenty of pulsating guitar and other rhythm pushing his admonition along. Flip: no info available.

also recommended

LOBO—There Ain't No Way (3:14); producer: Phil Gernhard; writer: Lobo; publishers: Kaiser, Famous, ASCAP. Big Tree 16,012 (Bell).

THE SWEET—Wig Wam Bam (3:03); producer: Phil Wainman; writers: N. Chinn, M. Chapman; publishers: Chinnichap, Rak, ASCAP. Bell 45,408.

PERRY COMO—Love Don't Care (Where It Grows) (3:19); producer: Chet Atkins; writer: Tupper Saussy; publisher: Milene, BMI. RCA 0096.

SONNY GERACI AND CLIMAX—Walking In the Georgia Rain (2:45); producer: Larry Cox; writer: John Rhys; publisher: Valendo, ASCAP. Rocky Road 30074 (Bell).

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Soul

CURTIS MAYFIELD—If I Were Only a Child Again (2:52); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Curtom, BMI. Curtom 1991 (Buddah). Curtis' distinctly soft voice—which is an instrument by itself—melds beautifully within the structure of a very adventurous instrumental package. There are lots of percussive instruments, soaring brass and Curtis' concern for looking back toward the simplistic sense of being a child in a world today with its many complexities. Flip: no info available.

THE STYLISTICS—Rockin' Roll Baby (3:15); producer: Thom Bell; writers: Thom Bell, Linda Creed; publisher: Mighty Three, BMI. Avco 4625. Romp, stomp, bing bang, the group has moved into a more bouncy, rhythmic mold. And it works. Their fine, soft vocal blend glides easily on top of the most infectiously rhythmic tune they have released thus far. The lyrics aren't the greatest, but that doesn't seem to matter when hand clapping and hip swaying come first. Flip: no info available.

MANU DIBANGO—Dangwa (3:10); producer: not listed; writer: M. Dibango; publisher: Cotillion, BMI. Atlantic 2983.

SHARON CASH—Dead Alive (2:18); producer: George Tobin; writer: Harold T. Beatty; publisher: Chardax, ASCAP. Playboy 50026.

SAM RUSSELL—It's So Nice (3:13); producers: Russell, Hunt, Relf; writers: Sam Russell, Irvin Hunt; publisher: Pasa Alta, BMI. Playboy 50031.

TED TAYLOR—Break of Day (3:00); producer: Ted Taylor; writers: Bobby Patterson, Jerry Stickland; publishers: Su Ma/Rogan, BMI. Ronn 74 (Jewel).

3 OF A KIND—Save It (Don't Give It Away) (2:58); producer: Jeffrey Perry; writers: Z. Perry, L. Perry, S. Barnes, R. Bryant; publisher: Avant Garde, ASCAP. Sussex 506.

THE MONTCLAIRS—Hung Up on Your Love (2:43); producers: Keith Frye, Oliver Sain; writers: Phil Perry, Regina Bennett; publishers: Su Ma/Frye, BMI. Paula 390 (Jewel).

PAT LIVINGSTON—Sugar Love (2:52); producers: Hadley Murrell, Richard Cason; writer: Richard Cason; publishers: Eye of Hadley, Spirit, ASCAP. Money 605.

DON JULIAN & THE LARKS—Shorty the Pimp (2:34); producer: Two Tone; writer: Don Julian; publisher: Two Tone, BMI. Jerk 202.

also recommended

First Time Around Picks

(These are new artists deserving airplay and sales consideration)

DEEP VELVET—Hanna Mae (3:10); producer: Martin Nichols; writers: A. Waters, E. Waters; publishers: Ala King, BMI. Aware 034 (General Recording Corp.) (Impressively strong soul effect from this Atlanta group. Lots of driving rhythms and energy available.)

RODNEY ALLEN RIPPY—Take Life a Little Easier (2:54); producer: Al Capps; writers: Sid Woloshin, John Annarino; publisher:

ers: Senor, G&W, ASCAP. Bell 45,403. (Everyone has by now heard this charming child singing the Jack-in-the-Box commercial. Here's the commercial music version of the melody by this five-year old on the way to commercial exploitation.)

DONNY BURKS—I Was Satisfied (2:40); producer: Jimmy Krondes; writers: D. Burks, J. Heavlow, B. Johnson; publisher: Valendo, ASCAP. Metromedia 0102. (Competent vocal treatment of

a good pop medium tempo tune with harmonica as the lead solo instrument.)

JAY RAMSEY—Draggin' Chains (2:50); producer: Tommy Cogbill; writer: Jay Ramsey; publisher: Surety, BMI. ABC 11385. (With a style reminiscent of the late Jim Croce, Ramsey offers a sad insight into a life of dismal existences. Good vocal and good backup instrumental work.)

Country Picks

NARVEL FELTS—All In The Name of Love (2:38); producer: Farrah Productions; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Cinnamon 771. Felts comes right back and does it again, after going to near the top of the charts. He has the zest, the drive, and the song. He's a remarkable singer, and Cinnamon seems to have done it again. Flip: no info available.

LOIS JOHNSON—Love Will Stand (2:08); producer: Jim Vienneau; writers: Foster & Rice; Jack & Bill Music (ASCAP); MGM

14638. This highly talented singer has been waiting for the right song, and the Foster-Rice combination brought it to her. Jim Vienneau's production is outstanding, and how she can sing. Flip: No info available.

EDDY RAVEN—Southern Queen (2:24); producer: Don Cant; writer: Eddy Raven; Milene Music (ASCAP); ABC 11392. Here is a fine rendition by a newcomer to the label, singing something he wrote for himself, as he has been doing for others. An excellent

voice and a record which should catch on quickly. Flip side: No info available.

CHARLEY PRIDE—Amazing Love (3:08); producer: Jack Clement; writer: John Schweers; Pi-Gem (BMI); RCA DJAO-0073. The best Charley has had in some time, and that's saying something. In addition, it has an excellent B-side. Flip: "Blue Ridge Mountains Turnin' Green; producer: same; writer: Jim Lunsford; Chess (ASCAP).

also recommended

HUGH KING—When She's Good She's Really Good (2:33); producer: Mac Allen; writer: R. Bourke-G. Barnhill; Chappell & Co. (ASCAP) and Unichappell Music (BMI); Hickory 307.

ROBERT MITCHUM—The Ballad of Thunder Road (2:28); producer: unlisted; writers: D. Raye, R. Mitchum; MCA (ASCAP); Capitol 3741.

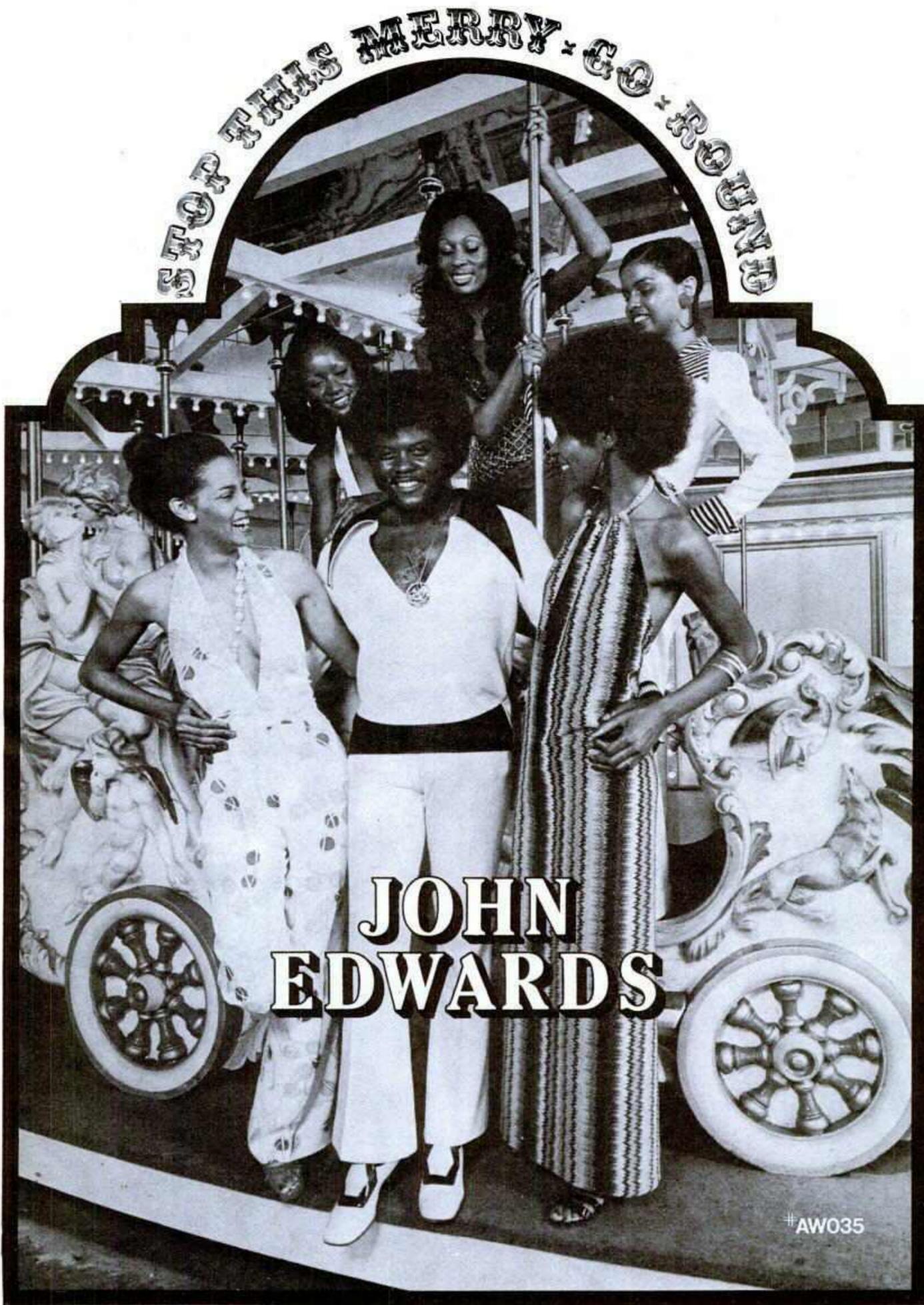
NAT STUCKEY—RCA (2:48); producer: Jerry Bradley; writer: Jack Clement; Jack Music (BMI); RCA DJHO 0115.

BARRY ETRIS—The Devil & Ambrose Webster (3:38); producer: Sonny Limbo; writers: Barry Etris, Sonny Limbo; Lowery Music (BMI); MGM South 7021.

PAT DAISY—My Love is Deep, My Love is Wide (2:29); producer: Roy Dea; writer: Ben Peters; Pi-Gem (BMI); RCA ADJO 0087.

MARILYN SELLARS—Sing Me a Song (To Make Me Happy) (2:58); producer: Clarence Selman; writer: Marijohn Wilkin; Buckhorn (BMI); MEGA 200.

DAN DALTON—Male Chauvinist Pig (3:18); producer: Dan Dalton; writer: Dan Dalton; Bresnahan (BMI); Capitol 3742.



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GILBERT O'SULLIVAN—Ooh Baby (MAM 3633) CAROLE KING—Corazon (Ode 66039) CURTIS MAYFIELD—If I Were Only A Child Again (Curton 1991) SEE TOP SINGLE PICKS REVIEWS, page 96

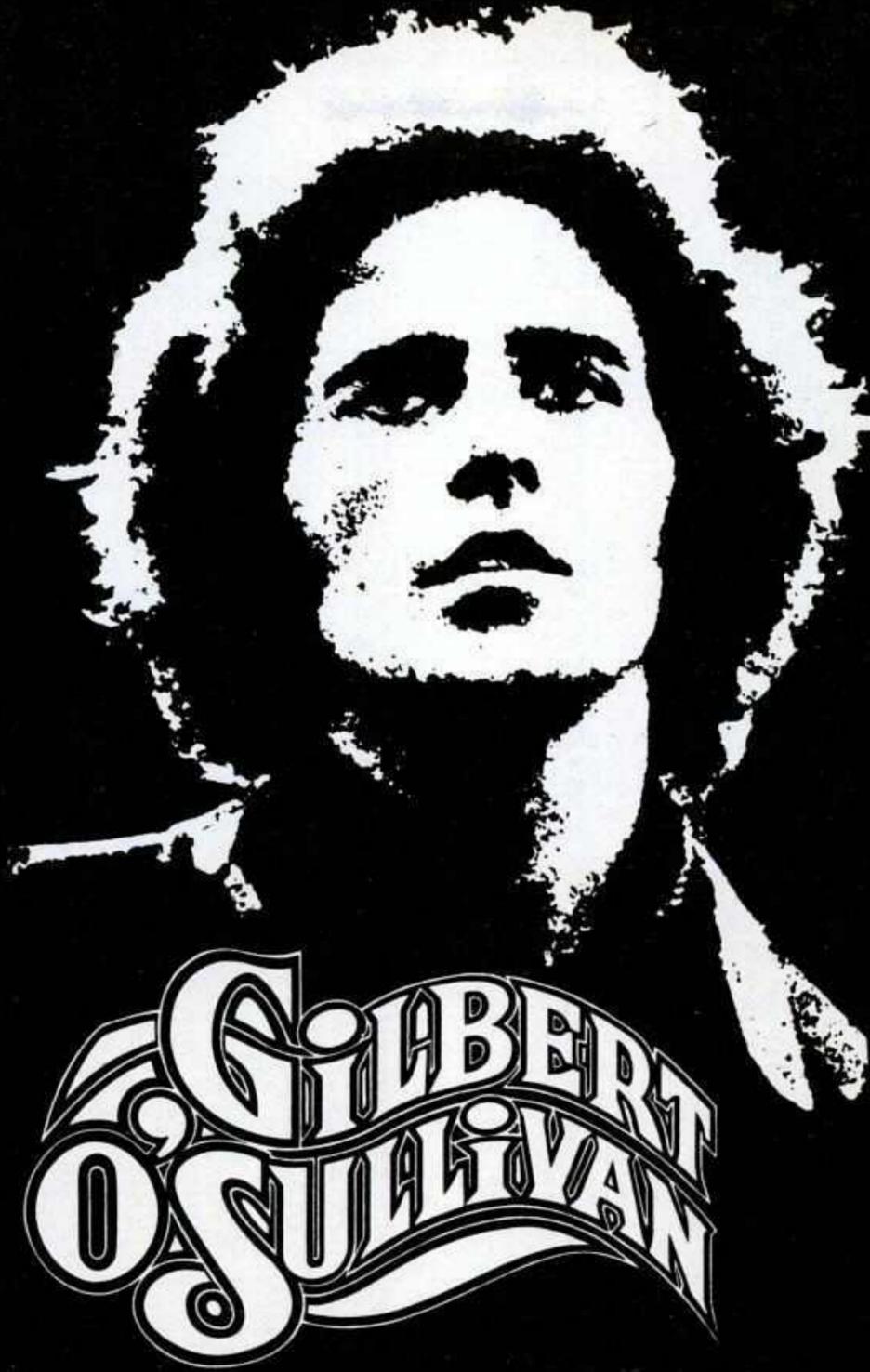
Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like HALF-BREED—Cher, LOVES ME LIKE A ROCK—Paul Simon, LET'S GET IT ON—Marvin Gaye, etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as 'All I Know (Canopy, ASCAP) 29', 'Angie (Promopub, ASCAP) 8', etc.

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His new single is "OOH BABY." #3633

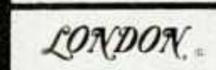
It's from his new album

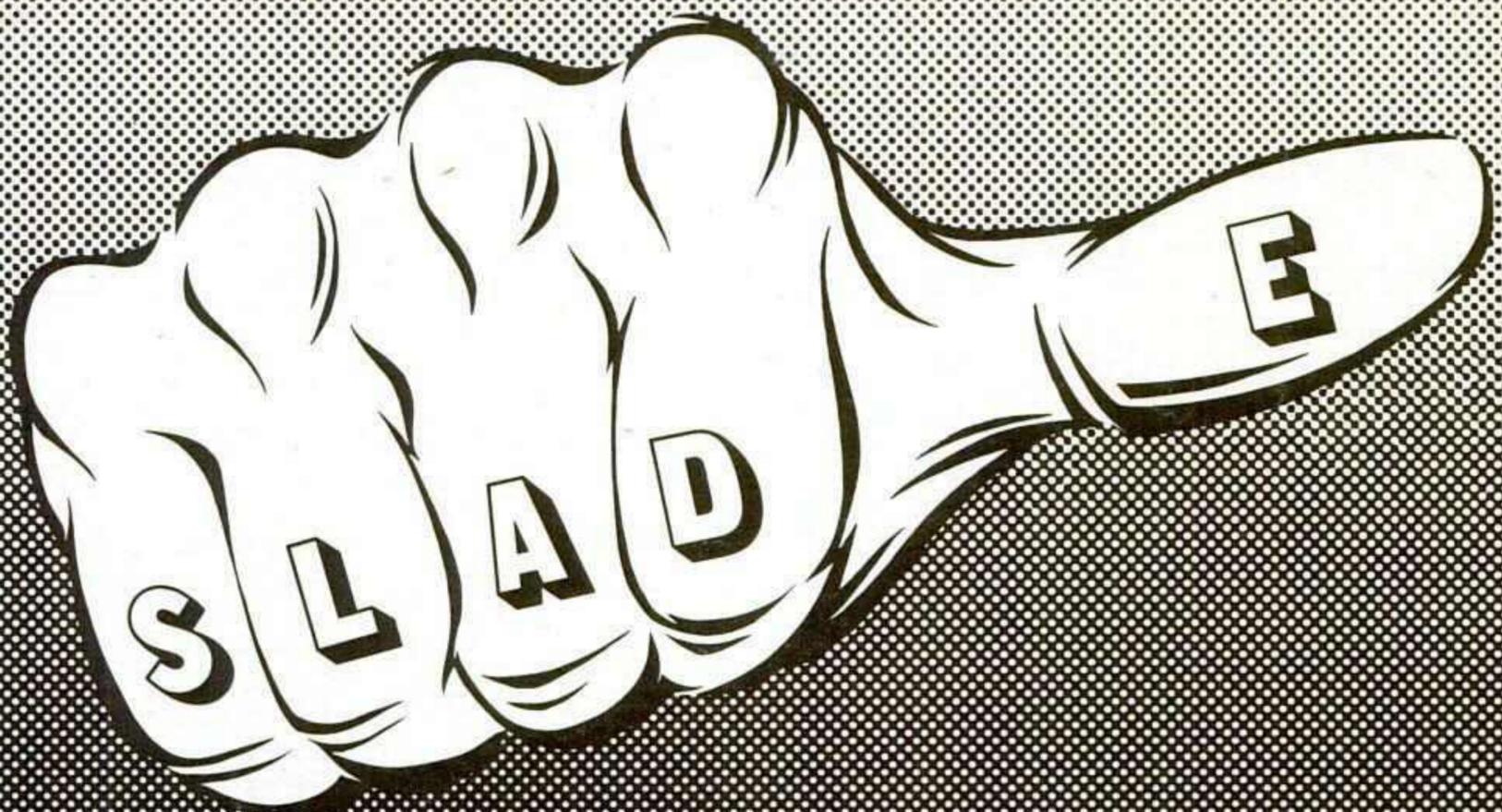
"I'M A WRITER, NOT A FIGHTER!" #MAM-7



Both just released as he continues his current triumphant debut American concert tour:

OCT. 3	BUFFALO	Kleinhans Auditorium
4	HAMPTON, VA	Hampton Roads Coliseum
5	KNOXVILLE	Municipal Auditorium
6	SAVANNAH, GA	Civic Center
7	CHARLESTON, W. VA	Civic Center
10-		
11	PHOENIX	Celebrity Theatre
12	SALT LAKE CITY	University of Utah
13	SAN DIEGO	Golden Hall
14	LOS ANGELES	Music Center
15	SEATTLE	The Arena





NOW ON REPRISE RECORDS AND NOW ON TOUR

9/21 Capital Theatre, **Passaic, New Jersey**
9/22 State University of New York, **Genesee, New York**
9/23 War Memorial, **Syracuse**
9/25 Sunshine Inn, **Asbury Park, New Jersey**
9/27 Masonic Auditorium, **Detroit**
9/28 Ellis Auditorium, **Memphis**
9/29 Convention Center, **Louisville**
9/30 Morris Civic Center, **South Bend**
10/1 Shrine Mosque, **Springfield, Missouri**

10/2 Kiel Auditorium, **St. Louis**
10/4 C. W. Post College, **Greenvale, New York**
10/6 Academy of Music, **New York City**
10/7 Falls Church, **Virginia**
10/9 Taping Don Kirshner's Rock Concert
10/15 Minneapolis
10/16 Auditorium Theatre, **Chicago**
10/19-20 Winterland, **San Francisco**
10/21 Long Beach Arena, **Long Beach**

Reprise is proud to present Slade's great new LP, **Sladest**, now on sale.

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TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	103	13	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98
108	104	16	TEN YEARS AFTER Recorded Live Columbia CX 32288	7.98		9.98		9.98
109	109	8	SOUNDTRACK featuring JOE SIMON and MILLIE JACKSON Cleopatra Jones Warner Brothers BS 2719	5.98				
110	102	7	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98
111	106	26	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98
113	111	46	DNANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98
114	114	25	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98
115	98	11	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98
117	115	38	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		7.95
118	112	12	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95
119	123	92	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98
120	105	16	NILSSON A Little Touch of Schmilsson In The Night RCA APL 1-0297	5.98		6.98		6.98
121	117	51	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98
123	119	64	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95
125	128	8	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95
126	122	29	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98		6.98		6.98
127	131	62	KENNY LOGGINS w/JIM MESSINA Sittin' in Columbia C 31044	5.98		6.98		6.98
128	137	10	BEE GEES Best of the Bee Gees, Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98
130	125	19	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98
131	113	29	DR. JOHN In the Right Place Nco SD 7018	5.98		6.97		6.97
132	132	23	URIAH HEPP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95
134	135	4	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98
135	126	7	MERLE HAGGARD I Love Dixie Blues... So I Recorded "Live" Capitol ST 11200	5.98		6.98		6.98
136	139	6	FLASH featuring England's PETER BANKS Out of Our Hands Sovereign SMAS 11218 (Capitol)	5.98		6.98		6.98
137	121	33	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.98	9.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	129	35	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98
139	134	44	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97
140	107	11	GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers BS 2721	5.98		6.97		6.95
141	140	48	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
142	120	25	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97
143	116	27	JEFF BECK, TIM BOGERT & CARMINE APPIE Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98
145	142	45	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98
147	138	12	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94
148	127	9	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95		6.95
150	118	12	DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98
151	141	12	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98		6.98		6.98
152	152	3	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98		6.98
153	154	7	CONWAY TWITTY & LORETTA LYNN Louisiana Woman, Mississippi Man MCA 335	5.98		6.98		6.98
154	155	10	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98				
155	147	13	JIMI HENDRIX Soundtrack Recordings Reprise ZRS-6481	9.98		9.97		11.95
156	151	22	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98		6.98
157	167	8	NAZARETH Razamanaz A&M SP 4396	5.98				
158	159	4	ETTA JAMES Chess CH 50042	5.98		6.95		
159	153	6	PINK FLOYD/SOUNDTRACK More Harvest SW 11198 (Capitol)	5.98		6.98		6.98
160	161	5	PETER BANKS Two Sides of Sovereign SMAS 11217 (Capitol)	5.98		6.98		6.98
161	124	13	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (GPI)	9.98		9.98		13.98
163	157	4	MELISSA MANCHESTER Home To Myself Bell 1123	5.98		6.98		6.98
165	160	20	ROGER DALTRY Daltrey Track/MCA 328	5.98		6.98		6.98
167	169	5	JACKSON FIVE Get It Together Motown M 763 VI	5.98		6.98		6.98
168	149	18	DAN HICKS & THE HOT LICKS Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98		6.95		6.95
169	162	10	EL CHICANO MCA 312	5.98		6.98		6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
171	144	11	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98		7.98		7.98
172	146	35	BILLY PRESTON Music Is My Life A&M SP 3516	5.98		6.98		6.98
173	173	3	THE EARL SCRUGGS REVUE Columbia KC 32426	5.98		6.98		6.98
175	186	2	DOORS The Best Of Elektra EQ 5035	6.98		7.97		
176	176	3	LOU DONALDSON Sassy Soul Strut Blue Note BN LA 109F (United Artists)	5.98		6.98		6.98
177	171	3	RENAISSANCE Ashes Are Burning Sovereign ST 11216 (Capitol)	5.98		6.98		6.98
178	185	18	FRAMPTON'S CAMEL A&M SP 4389	5.98				
180	180	29	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98		6.95		6.95
181	197	2	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98		6.98
183	188	3	JESSE COLIN YOUNG A Song For Julie Warner Brothers BS 2734	5.98		6.97		6.97
184	184	2	CANNONBALL ADDERLY QUINTET Inside Straight Fantasy F 9435	5.98		6.98		6.98
187	194	2	BOBBY (BORIS) PICKETT & THE CRYPT KICKERS Monster Mash London XPAS 71603	5.98		6.98		6.98
188	148	12	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98		6.98		6.98
189	166	24	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98		6.98
190	191	3	FREDDY HART Trip To Heaven Capitol ST 11197	5.98		6.98		6.98
191	195	4	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95		
192	172	9	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97		6.97
193	193	3	FABULOUS RHINESTONES Freewheelin' Last Sunshine JSS 9 (Famous)	5.98		6.95		
194	196	4	THOSE GLORIOUS MGM MUSICALS Show Boat/Annie Get Your Gun MGM 2 SES 42 ST	7.98		8.95		
195	200	2	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124-F	5.98		6.98		6.98
196	175	5	CHUCK BERRY Bio Chess CH 50043	5.98		6.95		6.95
197	-	1	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98
198	198	2	RICK GRECH The Last Five Years RSD SD 876 (Atlantic)	5.98		6.98		6.98
199	199	4	BROWNSVILLE STATION Yeah Big Tree BT 2102 (Bell)	5.98		6.98		6.98
200	179	38	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98		6.98		6.98

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

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Leon Russell	45
Carlos Santana / John McLaughlin	80
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NEXT STOP..
2 MILLION
GLADYS KNIGHT
& THE PIPS
“MIDNIGHT
TRAIN TO
GEORGIA”

BDA 383

GLADYS KNIGHT & THE PIPS
Imagination



BDS 5141

FROM THEIR SOON
TO BE RELEASED ALBUM
“IMAGINATION”
ON BUDDAH RECORDS
FROM THE BUDDAH GROUP

Atlantic Meet to Present Fall Product Campaign

NEW YORK—Atlantic Records' home office staff and regional marketing directors met here last week to preview a filmed product presentation and lay out an elaborate sales campaign for the company's fall releases. After the New York meeting, the home office personnel went on the road to show the program to sales, management and promotion

Wood Revives Four Labels

LOS ANGELES—Randy Wood, once president of Vee-Jay label, Chicago, is reactivating his labels: Mira, Mirwood, Surrey and Crestview. He will launch his new drive at the MIDEM meeting in Europe, January, 1974, where he will seek masters and catalogs.

Most recently, Wood was involved in assembling ABC/Dunhill's "Goldies 45" oldies hit series.

LA Country Fest Bombs; Technicalities Ax 2nd

LOS ANGELES—The low attendance and large financial loss of one country music festival and the cancellation of another here are not seen as deterrents to the future of country in the area.

One festival held Sept. 22 and promoted by Nell Plumer in Vail Lake, some 100 miles from downtown Los Angeles, featured Kris Kristofferson and Rita Coolidge, Waylon Jennings, Commander Cody and Jerry Reed, it drew only 10,000 people. The loss was estimated at "over \$150,000." Ms. Plumer added that the festival "was simply too far away from Los Angeles and we didn't draw from the surrounding towns as we thought we would. However, I plan to promote more festivals, probably within six months. The next one will probably be rock."

Another one-day festival set for last Saturday (29) and featuring Waylon Jennings, Commander

Appoint Ringer

• Continued from page 3

She has been admitted to practice before the District of Columbia bar, the U.S. Court of Appeals and the U.S. Supreme Court, and is the author of many studies, articles, monographs and bibliographies.

On the retirement of Register Kaminstein, the Librarian of Congress appointed Deputy Register George D. Cary to succeed, and Ms. Ringer challenged Librarian of Congress L. Quincy Mumford on his failure to follow proper procedure and consider her for the post. Eventually, she took her case to Federal court, with the further charge that the Library's paternalistic policy was discriminating against the advancement of women and of its black employees. A U.S. District judge ruled that the Library had failed to follow its own personnel procedures in passing over the eminently qualified Ms. Ringer, and ordered the Librarian to vacate the Cary appointment until compliance was complete.

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

personnel at each of the WEA offices in Philadelphia, Boston, Atlanta, Cleveland, Chicago, Dallas and Los Angeles.

Leading off the fall Atlantic releases are albums by the Rolling Stones, Bette Midler and John Prine. Also featured are new comedy albums by George Carlin, Burns & Schreiber and the Committee on Little David Records. New albums from Atlantic's newly-created Nashville office are by Henson Cargill, Troy Seals, Terry Stafford, David Rogers and Marti Brown. Artists doing their first albums for the label include Barnaby Bye, Billy Cobham, the True Reflection and Gary Farr.

The release will be supported by one of the most ambitious campaigns in the Atlantic's history. Marketing aids such as in-store sampler LP's and smaller sampler LP's for in-store giveaway, posters and mobiles will be used by branch personnel.

Cody, Roger McGuinn and the New Riders of the Purple Sage was cancelled during the week. The festival was set for the Universal Amphitheatre. A spokesman said cancellation was due to the fact that "we technically couldn't do things the way we wanted. Four electric groups in one day and all the changes involved would have been a bit much."

Island Records

• Continued from page 3

Angeles, San Francisco, Detroit, Chicago, Cleveland, Minneapolis, Dallas, Atlanta, Miami and Philadelphia. Ms. McCormack added that 30 second spots will follow the tours of the various artists (all involved in the release will be touring the U.S. between September and Christmas with the exception of Traffic).

Color posters of the various groups and some individual members will also be available to all retailers, with the posters 20 by 30 inches. In addition, display material will include a cardboard floor merchandiser which can hold up to 200 LP's, multicolored plastic divider cards featuring each group or artist and a sampler LP put together by Kileen including cuts from all seven LP's which will be available to radio stations and possibly to some dealers.

Chrysalis Anny

• Continued from page 10

Warner and Chrysalis now feel that a few such key large-scale events is the best way to build Procol Harum at this stage of their U.S. acceptance. And the group has lost some of their fear of being typed as "the rock group that plays with symphony orchestras."

Trower Promising

Ex-Procol guitarist Robin Trower has received fine reaction to his debut solo Chrysalis album, "Twice Removed From Yesterday," and with heavy touring is well on the way to breaking as a major artist.

"Chrysalis intends to remain a small company and we'll be perfectly delighted if we can break one new artist like Robin every year," said Ellis. "Frankly, this sort of effort gives us more satisfaction than working a sure-fire gold single by an act that's already made it."

Hal Blaine, one of the hottest studio drummers in the business, Los Angeles, is recording a new big band album that will feature 18 drummers. Actually, the four trumpet players, the four trombone players, and the other musicians on the session will also devote themselves to drums. Blaine, who has starred on albums before, was working on the LP this week at A&M Studios, Los Angeles. . . . Immediately following the end of their nine-city British tour, the Persuasions, MCA Records artists, will conduct a three-day seminar on music at St. George's Community Center in Liverpool, England.

New York club Max's Kansas City is reducing its seating capacity by 20 seats and increasing its admission price by 50 cents "in an effort to resolve uncomfortable conditions and to guarantee not only a table but also a clear sight line to the stage," according to a club spokesman. . . . B.B. King leaves late this month for a European and African tour under the auspices of the Educational and Cultural Exchange Program of the U.S. Department of State. . . . Barry White to star in a Father Divine bio film being produced by George Greif and Sid Garriss. . . . Carla Thomas gets lead in "Stagolee" film to be produced by Billboard contributors Leroy Robinson and Bernard Rollins. . . . Sha Na Na's new show includes theatrical settings of an urban street and a bandstand dance concert with audience ladies participating with the Sha of their choice. . . . United Artists issuing a twin-disk set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's TV special bowing Oct. 20. . . . Venice Sound Festival gave top awards to Diana Ross and "Lady Sings the Blues." . . . Persuasions will be artists in residence at Liverpool Community Center seminar. . . . Motown's TV commer-

cial produced by Chiaramonte for the Jackson 5 "Skywriter" LP won first prize at Atlanta Film Festival. . . . Ebb & Kander scoring Carroll O'Connor TV special. . . . Little Anthony, Shirley & Lee and Bobby Vee featured in the next UA legendary masters series release. . . . Mott the Hoople's new lead guitarist, Ariel Bender, used to be Luther Grovesnor of Spooky Tooth.

Rick Derringer producing new Johnny Winter LP but joining brother Edgar Winter as lead guitarist. . . . Rod McKuen scoring TV special of children's classic, "The Borrowers." . . . Benny Carter, jazz great, joining Princeton U. faculty as visiting lecturer. . . . Santana touring ten Latin American countries.

With his "Jonathan Livingston Seagull" soundtrack completed Neil Diamond is working on a new album to be completed next spring for CBS and "perhaps considering" a return to live concerts. "The trouble is there are not too many interesting places to play. I was very spoiled doing concerts such as the Winter Gardens season in New York." Diamond's tour plans will not be immediate—he says it takes him six months of preparation to get ready, including physical exercise. He works out with sabres under a sabre master. Diamond also revealed that he is "close to saying yes" to the idea of a TV special built around him and his work. Diamond has been working on the "Seagull" project for 10 months. The film bows this month. . . . Nick Perls of Yazoo/Blue Goose Records is moving into larger quarters in Manhattan. His new four-story building gives the firm 50 percent more operating space. . . . Jerry Lee Lewis will do his first dramatic chore as an actor in the "Collision Course" episode in NBC-TV's "Police Story," to be aired this fall. . . .

Ad Sees End Of Dub Dearth

LOS ANGELES—Audio Devices expects to be caught up on their back order of blank recording acetates by the end of this month (Billboard, Sept. 29), according to the firm's group product manager for professional and duplicator products Harry Preston.

Preston said the cause of the problem is due more to the fact that the company's plant was shut down for two weeks in August for vacation time (a standard procedure) than a raw material shortage.

LA Accelerating Drugola Probe

• Continued from page 1

In doing their initial investigative work, representatives from the two law enforcement agencies have been talking with persons at record companies and there are indications that a number of concerned industry representatives are cooperating with the probes.

The addition of the 15 men to the Sheriff's drugola investigative force is designed to speed up the gathering of data about alleged drug passage within the two areas of show business.

The district attorney's office, which has the responsibility for bringing persons before a grand jury if it so chooses, is working independently of any federal activity in this area.

The major focus of federal activity is the Government's Strike Force investigation going on in Newark, with a number of other federal agencies such as the IRS also probing possible violations of federal statutes.

For the past several weeks the Newark scene has been quiet as far as public disclosure of any activities within the grand jury there is concerned.

In contrast, the Los Angeles scene is starting to percolate as investigators from the Sheriff and District Attorney move their own probe into higher gear.

Oct. Sales Campaign For Philadelphia Int.

NEW YORK—October is Philadelphia International Records month and Columbia custom label marketing, promotional and merchandising personnel have geared a major sales campaign to back new product releases on the Philadelphia label.

Jim Tyrrell, director of national sales, Columbia/Epic custom labels, said that "an incentive program is being offered that will be equitable to both large and small retail dealers, with all receiving their share of merchandising materials."

With emphasis to be placed on new LP releases by such artists as Billy Paul, the O'Jays, the Three Degrees, and Harold Melvin & the Blue Notes, the campaign will include both trade and consumer print advertising; outdoor billboard advertising in black communities; and multi-product radio spots for both black and Top 40 radio stations.

In addition, "The Sound of Philadelphia Kit" will be available to all retailers for in-store display. The kit features a mobile display unit depicting 11 albums in four colors; a counter take-one bin which includes free folders containing photographs and material on Philadelphia catalog product; and divider cards to facilitate customer browsing.

Philadelphia International will

Starday-King

• Continued from page 3

The company is still very healthy, Neeley insists, with the publishing company alone "worth more than \$1 million." He said whatever debts were existent were more than covered by the properties themselves.

When contacted in New York, Bienstock said he would make a statement sometime this week. Lieber and Stoller could not be reached.

Meanwhile, Starday-King here has cut down its staff to a skeleton force. Neeley said there also is a possibility, if no agreement can be reached, that sale to a third party would take place.

also be releasing "The Sound of Philadelphia, 73," a specially priced \$4.98 album which features a number of top-selling singles by label artists. Featured on the LP are: Billy Paul's "Me And Mrs. Jones," Harold Melvin and the Blue Notes' "If You Don't Know Me By Now," the Ebonys' "It's Forever," and MFSB's "Family Affair."

The campaign will also spotlight new LP product by the group Spiritual Concept and Yellow Sunshine.

Gosewich Denies Can. Labels Try For Rule Change

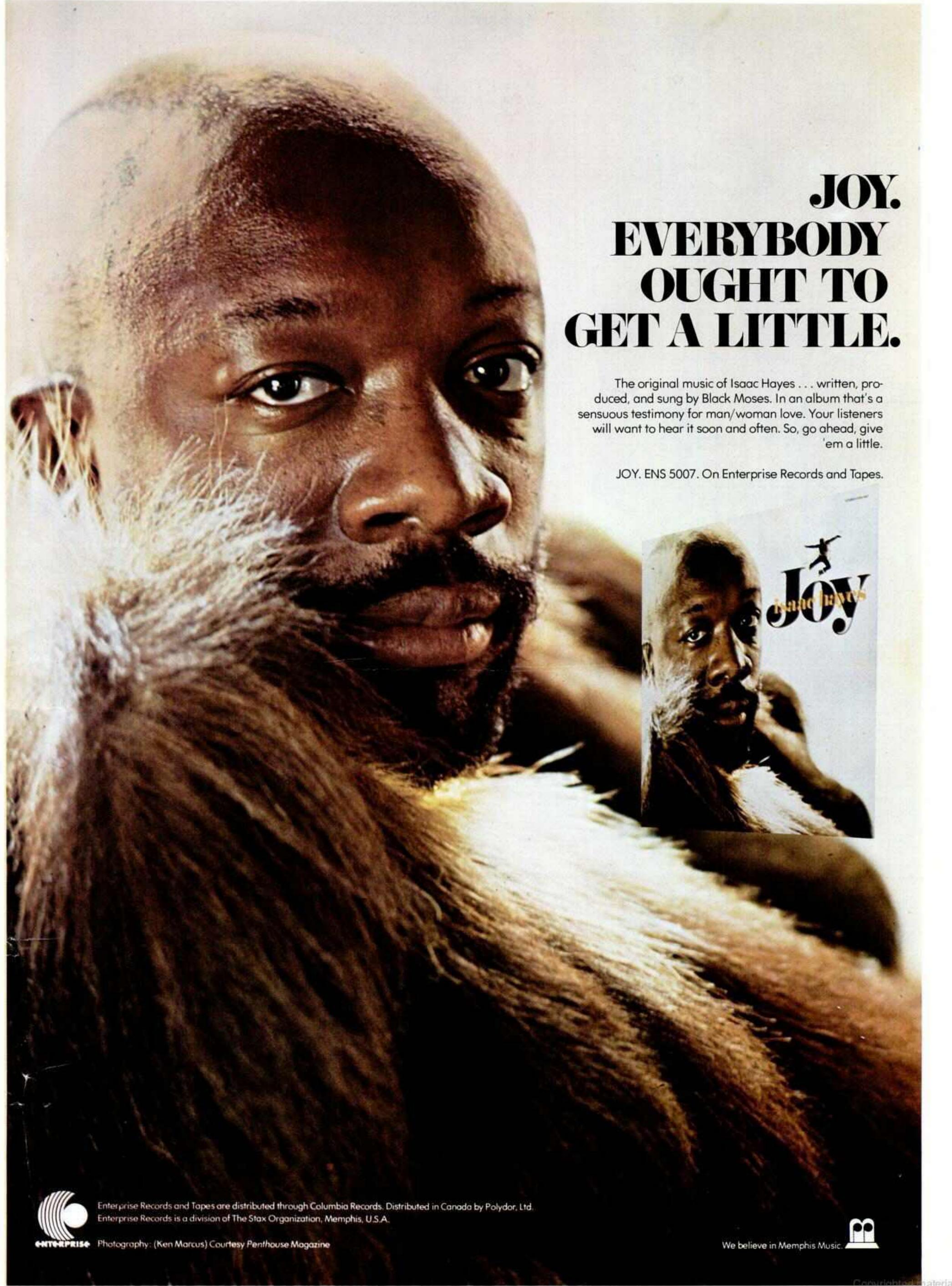
TORONTO—The report in the Sept. 29 issue of Billboard that "representatives of major record companies in Canada are preparing to make an official presentation to the CRTC requesting an end to or a significant reduction in the present Canadian content regulations, is totally untrue," says Canadian Recording Industry Association president Arnold Gosewich.

He stated: "The topic of Canadian content regulations was discussed at the recent general meeting of the CRIA but the only action agreed to was for the association to draft a statement expressing the industry's viewpoint on the regulations."

"The statement will be issued in the near future, but I can clarify now that it in no way calls for us to make any official presentation to the CRTC requesting a reduction in the regulations."

Covina Complex

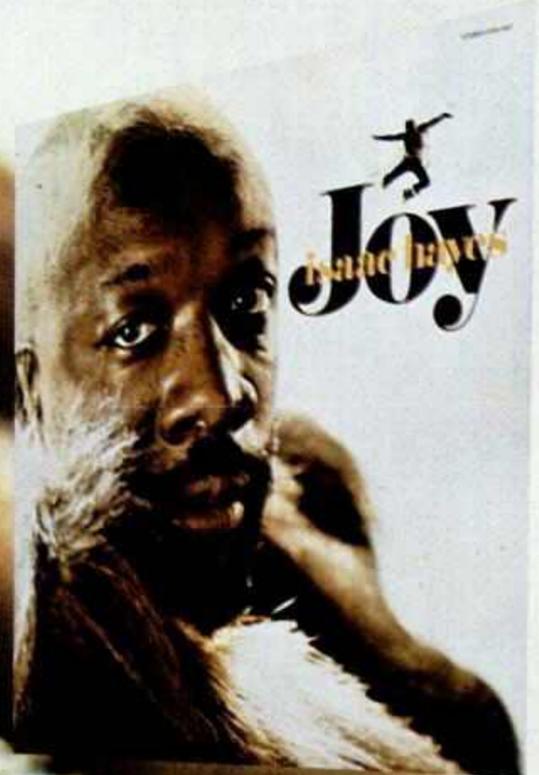
LOS ANGELES—Victor Adkins, owner of Adkorp, is setting up a full-service music complex in outlying Covina. Record veteran Rue Barclay will run Adkorp's booking agency, publishing firms, management and production facilities. First artists signed are the Trail Blazers trio.



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We believe in Memphis Music.



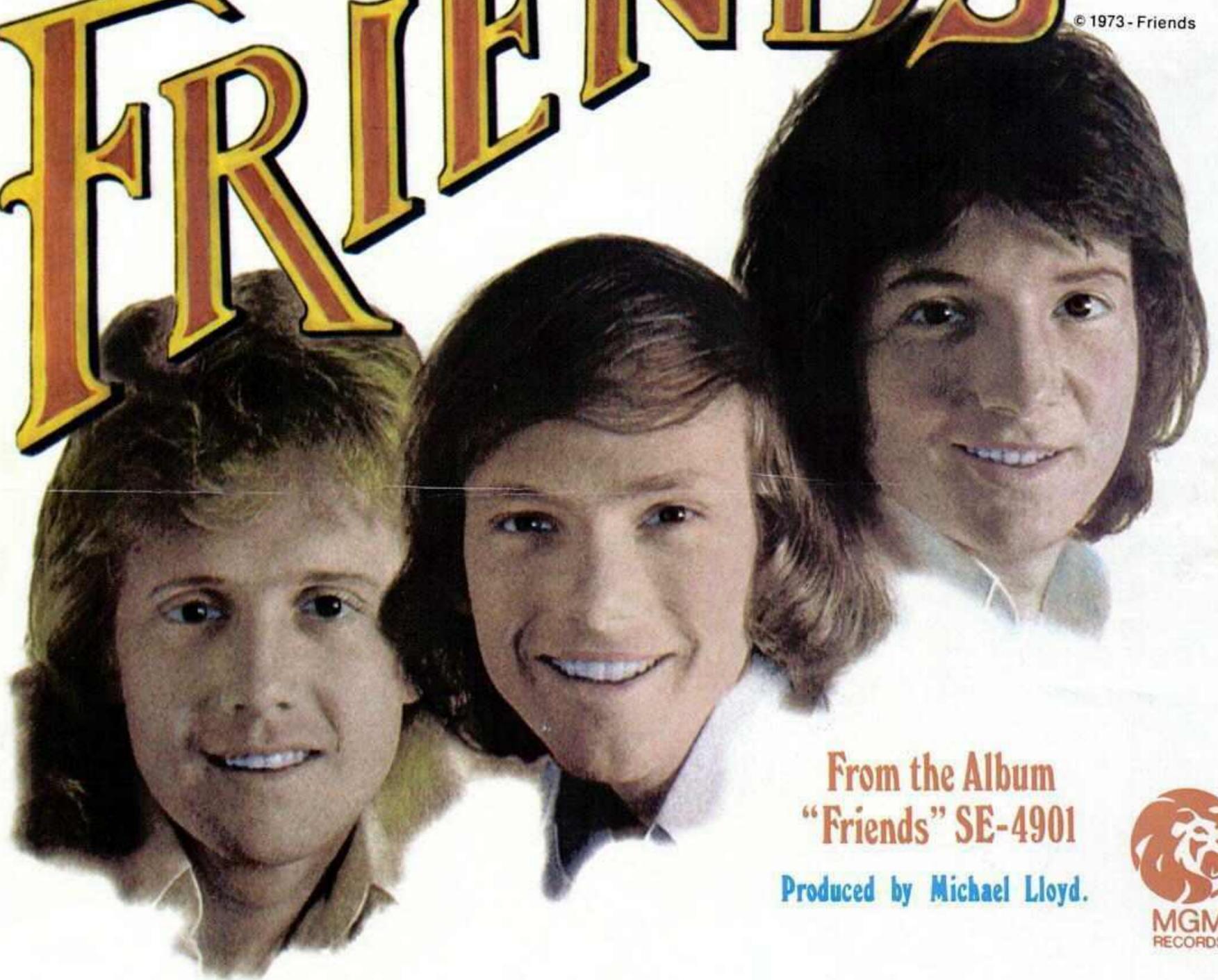
First single

“Gonna Have A Good Time”/“Would You Laugh”

FRIENDS

K 14646

© 1973 - Friends



From the Album
“Friends” SE-4901

Produced by Michael Lloyd.



Darryl Cotton was the lead singer of Zoot, which was voted Australia's top group several years in a row. During Zoot's reigning years they had eight top ten records and monopolized the music charts in Australia.

CMA

Worldwide Management:
DAVID JOSEPH for



Michael Lloyd, as a record producer, has had fifteen singles and twelve albums on the music charts during the past two years, including twelve gold records and a Grammy Award. Some of the artists he's produced include The New Seekers, The Osmonds, Kenny Rogers, Coven and Lou Rawls. He sings, he plays the piano, organ, guitar, bass and drums.

Steve Kipner's first record went all the way to No. 1 in Australia and was followed by four more hits. Steve then moved to London and formed Tin Tin, a group produced by the Bee Gees. Tin Tin had two international singles which Steve co-wrote entitled “Toast And Marmalade For Tea” and “Is That The Way.”

Together, they are “Friends”.