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The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 37

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

## Common Market Rule Seen Hurting PRS

By ROB PARTRIDGE  
Staff Member, Music Week

LONDON — Europe could be left with just three performing right societies as a result of free competition within the Common Market, predicts Stephen Stewart,

director general of the International Federation of the Phonographic Industry.

Stewart, commenting on music industry problems caused by the EEC regulations, told Billboard, "The EEC has already eroded some of the monopolistic structure of the performing right societies by ruling that a songwriter is free to become a member of a foreign society. This means that a French writer can give his rights to GEMA in Germany if he wants to.

The next step, however, could

(Continued on page 50)

## Buying Shift of Home Software To Malls Noted

By RADCLIFFE JOE

FORT LEE, N.J.—Home entertainment equipment and software are experiencing a gradual shift in consumer buying emphasis from city shops to suburban malls, according to Tom Marchiano, president of the TMC Corp., a prominent east coast representative of such companies as 3M Wollensak, Sanyo Electronics, TDK Electronics, and Dutone products.

Marchiano, who has been repping consumer electronics since 1952, felt the new trends were developing as a result of the growing exodus of residents from the cities to the suburbs, and the need for retailers to follow the consumer.

The TMC executive did not see any real need for the manufacturer's representative to revise or modify his marketing or merchandising approaches because of the

(Continued on page 40)

## Melodiya to Strike New Policy Note; 78's Out by '75

By VADIM YURCHENKOV

MOSCOW — Russia's Melodiya Records' annual output will reach 210 million units in 1975, as against 170 million units in 1970, according to company officials.

Melodiya's chief editor A. Karpov, who is in charge of the company's catalog and is involved

in a&r, said: "The Russian record industry has entered into a new qualitative era. Melodiya plans to systemize its valuable heritage while simultaneously building up a good stock of new material."

Karpov said that planned

(Continued on page 50)

## Columbia And WEA Top Charts 3rd Straight Year

LOS ANGELES—Columbia and Warner/Elektra/Atlantic made it three years in a row as top label and top industry corporation, respectively. Each again finished first in a 12-month survey of Billboard's Hot 100 and Top LP's & Tapes (Billboard, Jan. 15, 1972).

Columbia's 41 singles gave it a 5.1 percent share of the total label chart action in the Hot 100. Atlantic, fourth in 1971, jumped to second with 4.5 percent and 28 singles. RCA, second in 1971, was third with 4.3 percent and 29 singles. Warner Bros. vaulted from eighth in 1971 to fourth, with 4 percent and 24 singles. Epic, not in the top ten in 1971, tied with A&M for fifth, each with a 3.6 percent. A&M, seventh in 1971, had 22 singles, while Epic had 17. MGM rose from ninth to seventh, with 17 singles giving it a 3.4 percent share. Bell, third in the previous year, dropped to eighth, with 22 singles accounting for a 3.3 percent share. Motown moved up

one notch to nine, with 16 singles for a 3.2 share. Elektra entered the top ten at ten with 22 singles giving it a 3.1 percent share.

### Singles by Corporations

Corporately, following WEA as singles leader was CBS, third in 1971, with 63 singles providing a 10.8 share. Motown dropped from second to third, with 31 singles and a 5.7 share. RCA moved up from five to four, with 33 singles giving it 5.4 percent. MCA rose from seven to five, with 24 singles and 5.1 percent. Buddah/Kama Sutra's 28 singles elevated it from nine to six with a 4.9 share. Bell rose from eight to seven on 30 singles and a 4.5 percent. Capitol dropped from six to eight, with 27 singles and a 4.2 share. Tying for nine were A&M and ABC-Dunhill, with 4 percent each. A&M, not in the top ten in 1971, had 24 singles, while ABC, fourth in 1971, had 26 singles.

One hundred and thirty-one labels participated in the singles action in 1971, while 129 labels shared in 1972. The top five labels in 1971 snared 23.9 percent of the action, while the same quintet did 21.5 percent in the 1972 period.

### LP's Corporately

Following WEA as top corporate LP achiever was CBS, which maintained its second position of the previous year with 136 LP's & Tapes for 13.1 percent. Rising from fifth to third was A&M, with 41 entries providing 7.7 percent. Capitol remained at four with 43 LP's and tapes for a 5.6 share. Tied with Capitol was RCA, which dropped from third. The firm had 43 LP's to share the slot. In sixth was Motown, rising from seven the previous year, with

(Continued on page 4)

### CHAIN STORES:

## Training Plans for Clerks/Mgrs.

By PHIL GELORMINE

NEW YORK—Ben Karol, head of the King Karol record-tape chain here, feels that experienced sales help is a hard commodity to find. "It's certainly a problem," Karol said, "but fortunately we've located a number of young people interested in making the business of selling records a career." Karol explained that the bulwark of his sales force is found in young men between the ages of 18-23. "Most of these young people are relatively inexperienced saleswise," Karol continued, "but often show a love of music and an enthusiasm to work hard."

(Continued on page 66)

By BOB KIRSCH

SCARSDALE, N.Y.—Discount Records, Inc., 72-store nationwide chain headquartered here, is conducting retail managerial training programs throughout the country using monies specifically budgeted for that purpose.

"We've been taking people primarily from within the company," said national director of operations Irwin Katz, "people who are assistant managers or particularly talented salespeople who have been recommended by their manager or one of our district managers."

When a prospect is selected for the program, he is interviewed in New York where he speaks with chain president-founder Marvin Saines, Katz, advertising director Bruce Wilson and Hugh Breslin, head of the chain's IBM system, as well as other department heads.

"What is generally done then," according to Katz, "is to send the trainee to a store where the manager has been with us for many

(Continued on page 66)

LOS ANGELES—The Warehouse, 22-store statewide chain headquartered here, is in a process of beefing up its training programs for managers and clerks, primarily through in-store training but also using central location and setting planning manuals for later this year.

According to vice president of store operations Louis Fogelman, "99 percent of our present managers have come from within the

(Continued on page 66)

## Hansen in Reorganization To Step Up Growth Pace

By ROBERT SOBEL

NEW YORK—Hansen Publications, one of the largest print and music book distributors and publishers, will undergo several reorganizational changes designed to accelerate its growth pattern. Involved in the restructuring program will be a re-evaluation and tightening of cost factors; the realignment of some top executives (see Executive Turntable), and new emphasis on foreign and domestic expansion.

At the helm of the new program will be Joe Carlton, vice president of marketing, last week appointed executive vice president of the company by Charles H. Hansen, president and chairman of the board. According to Carlton, the firm will aim for tighter accounting and auditing control by "attempting to reduce administrative costs and by introducing more sophisticated business sys-

(Continued on page 66)

FOR ITA PREVIEW  
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37-43

(Advertisement)

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# Contemplate LP Price Hike

LOS ANGELES—A rise in median suggested list price for LP's to \$6.49 from \$5.98 is the rumored recommendation of several major record manufacturers to mass users, who are complaining about the profit squeeze to suppliers.

In meetings between irate rack jobber executives and label marketing and distribution chiefs, it's understood that label representatives have tried to assuage rackers by pointing out that the projected 51 cent hike would put more money into all pockets. The mass merchandisers are hacked over the rising cost of doing business and the fact that over the past two years the differential between dealer price and sub-distributor price has diminished in favor of the dealer. The more favorable dealer price has increased the take

of those major labels using branch distribution, while cutting in heavily with the rackers' gross. The pricing controversy is certain to surface during the National Association of Record Merchandisers' convention in Los Angeles late this month.

Another beef that might occur is one from chain store dealers

like John Cohen, Disc Records, Cleveland, who is personally campaigning for a new pricing category for chain owners. Presently, they are sold at dealer price, the same price accorded to a dealer with just one store, Cohen contends. He feels by the volume chains offer they fall more into the category of a racker.

## FIND Moves HQ to NY; Wardlow Upped

NEW YORK — Willis (Bill) Wardlow, FIND president, is moving the firm's executive headquarters from Terre Haute, Ind. to Billboard Publications, Inc. corporate

base here where he will also serve as the newly appointed Associate Publisher of Billboard Magazine (see Executive Turntable). In that post he will function as administrative head of the publication's New York operation.

Wardlow, who headed FIND since its inception two years ago, said that the dealer special inventory service is now expanding its warehousing facilities and fulfillment operations which will continue to be based at Terre Haute under the direction of Dean White.

FIND, he said, is hitting an all-time high in number of outlets serviced and quantity of product moved. In addition to these strides, Wardlow said, FIND is now in the process of establishing its own electronic data processing facilities in Terre Haute to handle the increased business volume.

## Atlantic's 25th Fete —Paris Convention

NEW YORK—Atlantic Records will unveil a 60 minute motion picture illustrating the history of the company at a five-day 25th anniversary festival in Paris, starting April 11. Over 500 Atlantic executives, staff members and WEA personnel will attend, making it the largest in the company's history.

In addition to the film, which will subsequently be shown to Atlantic branches, distributors and retailers, a special multi-LP album will be coordinated for the occasion.

A radio show and recorded compendium of Atlantic's most historically important releases will also be produced by Atlantic's creative products coordinator, John Gibson.

Two publications will be tied in with the anniversary—writer Charlie Gillett's book, "Making Tracks: The Story of Atlantic Records" (Outerbridge and Lazard) will be available at the end of April and "A Short History of Atlantic" a tabloid size 8-page booklet by Atlantic vice president Bob Rolontz will be issued during the same period to be used as dealer giveaways, stuffers and promotional material.

For the 25th anniversary there will be a day of business meetings on Friday April 12 when new product and campaigns will be introduced. Also scheduled are discussions and seminars on the firm's promotion, advertising, merchandising and marketing policies.

Included during the five days is a banquet at the Lido nightclub and on the following evenings sev-

eral Paris restaurants will host the convention.

The Paris meetings will mark the beginning of a series of festivities, worldwide throughout the coming year. The convention will be based at the Hotel Meridien.

The film of Atlantic's history will also be made available to colleges, schools and public television.

## 1973 Newport Jazz Fest Bigger Than Ever—Wein

NEW YORK — Atlantic Records is one of the sponsors of the 1973 Newport Jazz Festival in New York, said the Festival promoter George Wein. The label will sponsor one night in the 10-day jazz festival set for June 29-July 8.

Wein said that the Festival would be bigger this year and in addition to using the 1972 sites; Philharmonic Hall, Carnegie Hall, Radio City Music Hall, and the Staten Island Ferry; the Festival would also use Central Park, Alice Tully Hall, the Apollo Theater, Roseland Ballroom and Nassau Coliseum.

Around 1000 musicians would appear in 64 concerts. Last year 600 musicians appeared in

45 events. Wein is hoping for between 150,000 and 200,000 admissions to celebrate the 20th anniversary of the Newport Jazz Festival.

Profits for last year's Festival were only \$12,000 on ticket sales totalling \$516,000.

For the 1973 Festival Wein's organization has embraced the New York Musicians Organization which last year staged an "alternative festival" in objection to Wein's choice of events. This year the Organization will stage concerts under Festival auspices at Alice Tully Hall.

Wein also announced that writer James Baldwin would stage a work, "The Hallelujah Trail," built around Baldwin's prose and Ray Charles. Subsidized concerts, two a day, will take place at the Apollo Theater, the first time the Festival has gone to Harlem.

## FD Records Tie In With 'Tango'

NEW YORK—Flying Dutchman Records is naming March "Gato Barbieri and Oliver Nelson Month" releasing new product and reservicing earlier product to tie in with the film, "Last Tango in Paris." Barbieri wrote the music for the film and Nelson arranged and conducted it.

Both musicians appear on the soundtrack album released by United Artists by permission of Flying Dutchman.

Flying Dutchman is releasing "Under Fire" by saxophonist Barbieri and "Swiss Suite" by Nelson which was recorded at the Montreux Jazz Festival. Three previous albums by both musicians will also be featured in radio and in store advertising by the label.

## Canaan Forms Record Firm

NEW YORK—Revelation Records has been formed here, according to Lee Canaan, president of the company and owner of the club Periphery.

Canaan stated that the label will concentrate on rock product and will release its first single in mid-March. The release will feature Phil St. James and the Disciples. Plans for distribution will be announced shortly.

## MCA Snares Kooper Label

ATLANTA—To capitalize on the abundance of talent in the South, Al Kooper launched Sounds of the South Records. Through an agreement with Mike Maitland, president of MCA Records in Los Angeles, the label will be distributed via MCA Records.

Kooper, who rose to prominence as a member of the old Blues Project group then later moving on to form Blood, Sweat & Tears and later becoming a superstar in his own right, will produce all of the material on the new label. He has signed Mose Jones, a local blues-rock band, and Lynnyrd Skynnyrd a Florida rock group. David McSheehy and Patty Dunn are also involved in the record label.

More Late News  
See Page 66

# Executive Turntable

Paul Ackerman, Billboard's veteran Music Editor and for the past decade, its Executive Editor, becomes the publication's Editor Emeritus March 1 when he retires after 38 years of service. Ackerman will continue to serve Billboard in the capacity of consultant. Ackerman, world renowned as a music industry authority, is the recipient of innumerable industry awards and professional accolades. He has twice won the Jesse H. Neal Editorial Achievement Award (for "The World of Country Music" and "Campus Attractions"). He is the winner of the Country Music Association's Connie B. Gay President's Award, and last year became the first member of his profession to be nominated to the Country Music Hall of Fame. The previous year, he received the Memphis Music Special Award presented by Sam Phillips for his journalistic contributions to the evolution of Rhythm & Blues. He was the recipient of the Third Street Music School Settlement's Third Annual Award for Distinguished Service to American Music (1972). Ackerman was a member of the Country Music Association's board of directors, a vice-president of the Country Music Foundation which he today serves as a board member. He was one of the founding officers of the Songwriters' Hall of Fame, its first executive director, and remains a member of its board. He is a member of the White House Record Library Commission.

Willis (Bill) Wardlow was named Associate Publisher of Billboard Magazine by Hal B. Cook, Billboard Publisher and vice-president of Billboard Publications, Inc. in charge of business-papers. Wardlow will headquarter in New York. His new responsibilities are in addition to the post he has held for the past two years as president of FIND, the dealer special order service. As Associate Publisher, he will serve as the administrative head of the magazine's operations there, providing advice and counsel to Ian Dove, New York Bureau Chief, and Mike Eisenkraft, Eastern Sales Manager. Dove will continue to report to Lee Zhito, Billboard's Editor-in-Chief, and Eisenkraft will continue to report to Heine, Director of Sales. Concurrent with Wardlow's elevation, Cook named Zhito co-publisher, a new responsibility he assumes in addition to continuing to serve as the publication's Editor-in-Chief. Both Zhito and Wardlow report to Cook.



HIGGINS



GRIMES



FISCHER



CARLTON

At Columbia Records of Canada, Ltd., Jack Robertson has been appointed executive vice president. He is responsible for sales and marketing functions, a&r production, publishing, and special products. Also at Columbia of Canada, Rick McGraw has been named vice president, planning and development, and John Fallows has been appointed vice president and general manager. A&A Books and Records Company, Ltd. . . . Joe Higgins, head of the variety department at International Famous Agency, has resigned. Prior to joining IFA ten years ago, Higgins was a partner at General Artists Corporation. He plans to open his own company in personal management and to be involved in the packaging and production of fairs.

C. J. (Red) Gentry has been promoted to the newly-created post of director, marketing and operations, automotive sound products at Motorola. The promotion is part of the firm's expansion. He reports to Fred P. Hill, vice president and director of entertainment products. Other promotions announced by Oscar P. Kusisto, vice president and general manager of the division (see separate story in tape section): Philip A. Costanzo has been named commercial sales manager; Thomas P. Carroll, distributor sales manager, has new responsibilities in direct sales to major accounts; and Stanley J. Bac has been named manager, product planning and business management. . . . At Columbia Records, Richard Mack has been appointed national r&b promotion manager. Coming to Columbia from Atlantic Records, where he worked in a variety of promotion capacities for five years, Mack will be responsible for the promotion of Columbia/Epic and custom label product. . . . Also at Columbia/Epic Steve Slutzah has been named manager, national album and FM promotion, and Eugene (Speedy) Brown has been named manager, blues promotion for the Cincinnati area. Slutzah will be responsible for all national LP promotion, specializing in FM progressive product. Previously, he was a college representative for the label. Brown will be responsible for promotional and marketing activities in Cincinnati, Dayton, Columbus, and Louisville. Prior to joining the label, he was with James Brown Enterprises. . . . John Marsicano has been named vice president, finance, at Buddah Records. Reporting to Art Kass, co-president of the Buddah Group, Marsicano will be responsible for fiscal plan-

(Continued on page 55)

### In This Issue

CAMPUS	30
CLASSICAL	18
COUNTRY	24
INTERNATIONAL	50
JUKEBOX PROGRAMMING	44
LATIN	20
MARKETPLACE	56
RADIO	16
SOUL	23
TALENT	10
TAPE/AUDIO/VIDEO	37
FEATURES	
Stock Market Quotations	8
CHARTS	
Action Records	58
Best-Selling Soul Albums	23
Best-Selling Soul Singles	23
FM Action	19
Hits of the World	55
Hot Country Albums	26
Hot Country Singles	26
Hot 100	60
Latin	20
Top 40 Easy Listening	18
Top LP's	62, 64
RECORD REVIEWS	
Album Reviews	57, 58
Pick Singles & Radio Action	59

# Phoenix Duplicator Raided

By BOB KIRSCH

PHOENIX—A plant allegedly used for the unlicensed duplicating of recorded material was raided by agents of the Arizona Dept. of Public Safety here Feb. 3, with authorities confiscating an estimated 2,500 prerecorded and

blank 8-track cartridges as well as a duplicating unit with 10 slaves. Arrested in the raid was Daryl D. "Skip" McFarlin Jr. who was charged with violation of Arizona statute 13-1024 which prohibits "unauthorized copying of sounds."

Penalty is \$300 fine and/or six months imprisonment. The law was passed last year.

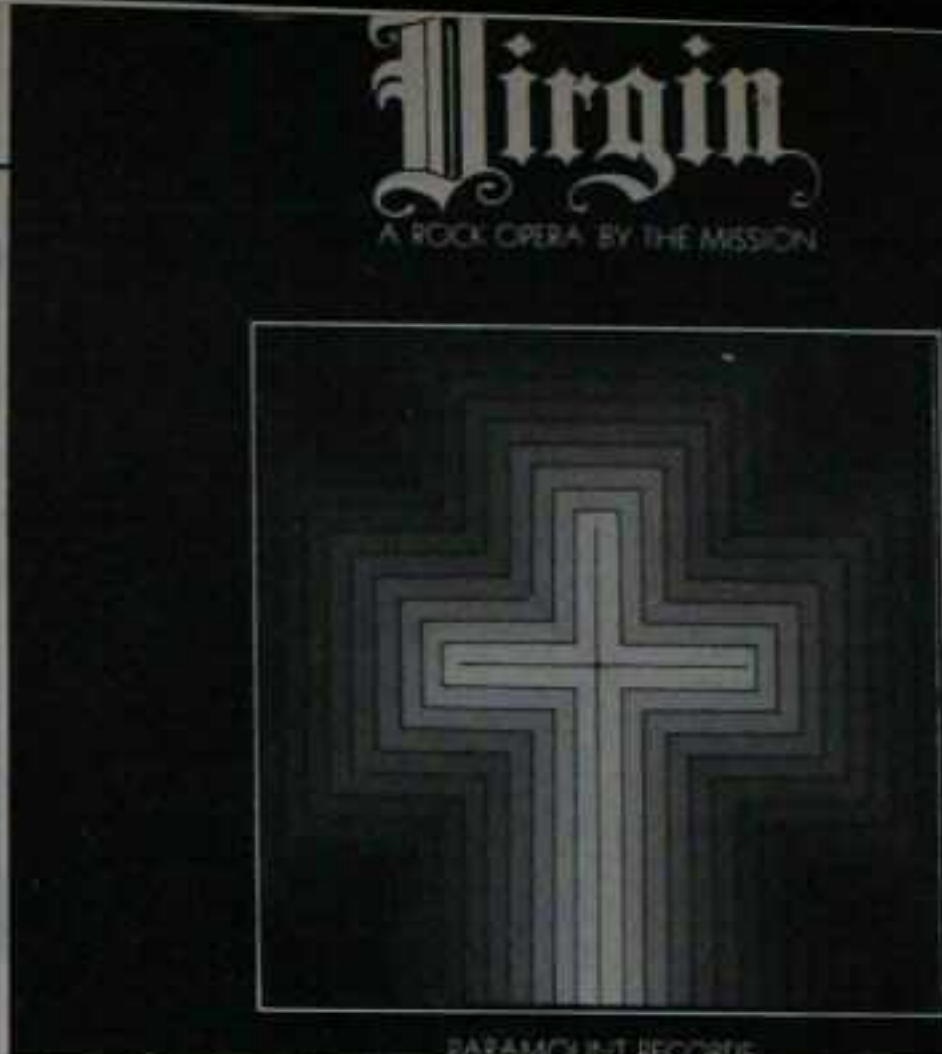
Otis Thrasher, agent on the case from the department, said that three search warrants were issued, one for 4426 S. 12th Drive where the alleged duplicating equipment was stored, another for 1426 E. Broadway where packaging and shipping was allegedly conducted and one for the Phoenix Sky Harbor International Airport where a number of cartridges were being shipped to Montana.

Thrasher said: "We first became interested in the operation because of the many top chart tapes that were allegedly being duplicated." The confiscated tapes include Carly Simon's "No Secrets," an Al Green LP and the latest Tammy Wynette album. "There were all types of tape there," Thrasher continued, "including pop, country and Mexican music."

"We also confiscated a list of accounts and states where the tapes was being shipped," Thrasher continued. "The states included Montana, Florida, Utah, Illinois, New Mexico and Oklahoma." Thrasher said he was investigating the contacts in the various states.

Arizona authorities have given all of the information they've collected in the case to the Phoenix office of the FBI for possible future prosecution. McFarlin is due to appear in court on Arizona charges on Feb. 27.

Thrasher also said the duplicating equipment confiscated was a Viking 235 unit with 10 slaves and that other items confiscated included sleeves, artwork plates and shrink wrap equipment.



PARAMOUNT RECORDS

GRAMMY nominations reprint. Last week's issue displayed a full color page showing the eight Grammy nominations for the NARAS album cover of the year award. Because of the nature of the design of Paramount's "VIRGIN" nomination, the reproduction did not do it justice. The box is black with a hot-stamped silver title, and a mounted square of embossed foil, designed as a geometric cross that radiates as the eye passes it. Since it is difficult to photograph radiating silver foil, the rendition is being reproduced again as an aid to voters.

# Bell-Ringing Push On 'Lost Horizon'

By PHIL GELORMINE

NEW YORK—Bell Records has launched its largest promotion, merchandising and advertising campaign behind the soundtrack album for Ross Hunter's musical production of the Columbia Pictures release "Lost Horizon." According to marketing vice president Gordon Bossin, the campaign took effect in September in four phases: "Because of the scope of this project, the songwriters, the story, cast and producer, felt it required a major push of great proportion," Bossin said.

Phase one began as a general awareness program, making the industry cognizant of the album six months prior to the picture's opening. The second phase involved the preparation of merchandising aids, i.e., posters, mobiles, window displays and streamers. Over 2,000 press kits consisting of "Lost Horizon" stories and stills were mailed to radio stations of all formats, publications, distributors, rackjobbers, one-stops, press and consumers.

The third phase was just completed. This entailed the shipping of the album in conjunction with accelerated advertising. "Our field salesmen report the soundtrack selling in rack locations already," added Bossin. The final phase, geared toward the opening of the film next month, consists of a full-throttle advertising exploitation effort via the radio and print media.

"Every facet of the business has been hit by us promotionally," commented Steve Wax, vice president of national promotion. Every radio station in the country we've attempted to service with a copy of the record and everybody's jumped on it."

Bell has initiated an incentive contest whereby its salesmen are encouraged to secure record retailer window display space utilizing the "Lost Horizon" promotional aids. The winner will be awarded a trip to the "Shangri-La" of his choice or a comparable cash compensation.

Versions of the "Lost Horizon" songs are already appearing on the charts. The 5th Dimension's "Living Together, Growing Together" is a Top 30 hit. Shawn Phillips has just made the chart with his single "Lost Horizon," which also appears on the Bell soundtrack through the courtesy of A&M Records. And the latest album from Ed Ames on RCA, "Songs from 'Lost Horizon' and Other Movie Themes," features one side of songs from the film.

## 'Horizon' Logo

Also, in recent months Bell has used a specially-designed "Lost Horizon" logo with the catch phrase, "... on the horizon for '73" as part of the entire promotional drive.

Bell president Larry Uttal explained the nature behind the label's tack as language saleability. He cited past examples; the first was rock group Mountain (on Bell-distributed Windfall Records), the second was the off-Broadway musical "Godspell" (for which Bell is set to release its soundtrack) and

(Continued on page 6)

# NARM Awards Completed

NEW YORK—Nominees for the annual NARM Awards for 1972 in twenty categories have been completed, with results to be announced at the annual NARM Awards Banquet on Wednesday, Feb. 28, in the Los Angeles Ballroom of the Century Plaza Hotel.

Nominated for the hit single were "Alone Again (Naturally)," by Gilbert O'Sullivan; "American Pie," by Don McLean; "Baby, Don't Get Hooked On Me," by Mac Davis; "Candy Man," by Sammy Davis, Jr.; "Lean On Me," by Bill Withers; "Let's Stay Together," by Al Green; "Me and Mrs. Jones," by Billy Paul; "My Ding-A-Ling," by Chuck Berry; "The First Time Ever I Saw Your Face," by Roberta Flack; and "Without You," by Harry Nilsson.

Albums nominated were "American Pie," by Don McLean; "A Song For You," by the Carpenters; "Baby, I'm A Want You," by Bread; "Chicago V," by Chicago; "Harvest," by Neil Young; "Hot Rocks 1964-1971," by The Rolling Stones; "Superfly," by Curtis Mayfield; "Tapestry," by Carole King; and "Teaser and the Fire Cat," by Cat Stevens.

Movie sound tracks or original cast albums nominated were "A Clockwork Orange," "Cabaret," "Fiddler On The Roof," "Godspell," "Jesus Christ Superstar," "Superfly," and "The Godfather."

Nominated as male artists were Neil Diamond, Al Green, Elton John, Donny Osmond, Elvis Presley, Cat Stevens and Neil Young.

Female artists nominated were Cher, Roberta Flack, Aretha Franklin, Carole King, Helen Reddy, Carly Simon and Barbra Streisand.

Nominated for male country artist were Merle Haggard, Freddie Hart, Charley Pride and Conway Twitty.

Female country artists nominated were Lynn Anderson, Donna Fargo, Loretta Lynn and Tammy Wynette.

Nominated as male soul artist were James Brown, Al Green, Isaac Hayes, Michael Jackson, Curtis Mayfield and Bill Withers.

Female soul artists nominated were Roberta Flack, Aretha Franklin and Diana Ross.

Groups nominated were Bread, the Carpenters, Chicago, the Moody Blues, the Osmonds, the Rolling Stones and Three Dog Night.

Orchestras nominated were those conducted by Burt Bacharach, Ray Conniff, Ferrante and Teicher, Henry Mancini, Mantovani and Peter Nero.

Comedy albums nominated were "AM and FM," by George Carlin; "And That's The Truth," by Lily Tomlin; "Big Bambu," by Cheech and Chong; "Cheech and Chong," by Cheech and Chong; and "Class Clown," by George Carlin.

Jazz artists nominated were Miles Davis, Isaac Hayes, Quincy Jones, Ramsey Lewis, Herbie Mann, and Grover Washington, Jr.

Best selling instrumental, classical, children's and economy albums are each to be determined by a write-in vote.

# London Opens Office in L.A.

LOS ANGELES—London Records will open a Los Angeles office this month, independent of the London Records of California branch in suburban Gardena.

The Gardena facility handles all marketing and distribution for the Western states and maintains separate outlets in San Francisco and Denver, while the new Los Angeles operation will focus on all areas of company operations.

London Records will house departments handling artist relations, promotion, local merchandising, print and publicity media and related marketing functions, in addition to music publishing activities conducted via London's affiliated Burlington-Felsted houses.

Office chief and western division operations manager will be company veteran Mel Turoff, who has served as West Coast promotion chief for the company in the past. Other staff appointments will be announced later.

All policy guidelines and operational directions will come through London Records' home office in New York.

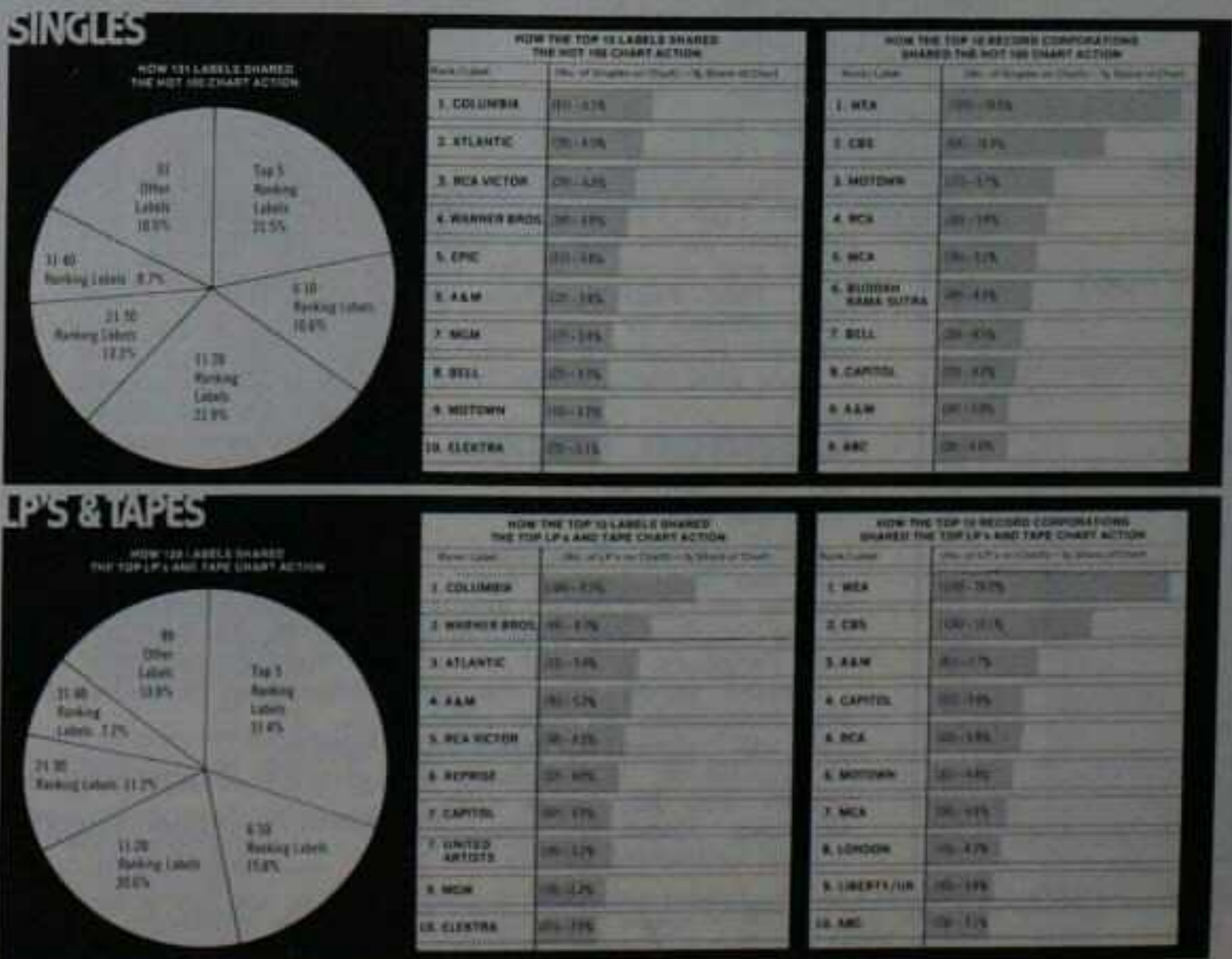
# WEA & Col Lead Charts 3 Straight Years

Continued from page 1  
18 LP's and tapes for a 4.2 share. United Artists entered the top ten at nine with 30 LP's and tapes for a 3.4 percent. ABC-Dunhill dropped two notches to ten with 28 LP's and tapes for a 3.1 portion.

WEA's share at 4.8 percent on 31 LP's and tapes. MCA dropped a notch to seven, with 30 LP's and tapes providing a 4.6 share. London rose from ten to eight on the annual survey with

Sharing LP & Tape action were 129 labels as opposed to 125 in 1971. The top five labels in 1972 took 31.4 percent of the chart action, while in 1971, they did 33.8 percent.

# Chart Analysis: 1972 Industry Performance Survey



# The times have finally caught up with Laura Nyro.

Presenting the original versions  
of two of the most famous songs from  
one of America's finest songwriters.



## Laura Nyro's new single is "Wedding Bell Blues"/"Flim Flam Man."

LAURA NYRO THE FIRST SONGS  
including:  
Wedding bell blues / Flim flam man  
And when i die / Stoney end / Blowing away



KC 91410

Sometimes a record comes out and it's ahead of its time. Just listen to Laura's definitive version of these two great songs and you'll see why the brand-new release of her first album is selling out everywhere.

"Wedding Bell Blues"  
and "Flim Flam Man."  
From "The First Songs," the  
original music that changed  
the course of pop music.

**"The First Songs." Laura Nyro's hot album. Bulleting up the charts.  
On Columbia Records® and Tapes**

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Vol. 85 No. 7

## General News

# A&M Scoring Dept. Nabs Soundtracks

LOS ANGELES — A&M Records' Almo Productions, a division of their Irving/Almo publishing complex, has become probably the first full-service film-TV score operation run by a record company. In its first nine months of operation, Almo Productions has been responsible for eight soundtrack scores.

The A&M scoring office was founded by Michael Arciaga, a young former film agent and personal manager who peddled his idea to many major publishers before finding a willing ear in A&M's vice president Chuck Kaye.

Almo Productions contacts film-TV producers as soon as a project is announced. It offers a complete musical soundtrack service or any scoring elements separately. "At the very least, we try to show that A&M's resources can provide the maximum exposure for a title song, if we're given the co-publishing."

## TMC Closes S.F. One-Stop

SAN FRANCISCO—Super Stop, which was NorCal One-Stop until 1970 when Transcontinental Music Corporation changed the name, closed recently. Transcon bought NorCal from Lee Hartstone in 1967. Dave Eshoo, manager for the past two years, would not comment on the closing. Bill Hall, TMC executive in this area, was out of the city at presstime.

This leaves the Bay area with four one-stops. They are: All Records Service, Oakland; two Musical Isle One-Stops, one downtown and one in Emeryville and Mighty Fine Dists., also downtown.

## Kirshner, WB Pub U.K. Pact

NEW YORK — Kirshner Entertainment Corp., and Warner Bros. Music Publishing have entered into an agreement through which the latter company will represent Kirshner Music Ltd. of England, a newly-formed company, in the U.K.

Warner Bros. Publishing will also represent all future Kirshner Entertainment Corp. catalogs in France. In the United States, Warner Bros. Publishing will print and distribute all sheet music and folios for Kirshner Entertainment Corp.

The agreement was announced jointly by Ed Silvers, president, Warner Bros. Music Publishing, and Don Kirshner, president of Kirshner Entertainment Corp.

## Jeromes Set Up Pub, Prod Cos.

NEW YORK—The production firm of Steve and Bill Jerome Associates, with its publishing wing Pound of Music, has been formed here.

The Jeromes, both veteran producers, said that will maintain an "open-door" policy for new artists and material. Included on their artist roster are Steve Feldman, Reparata, Kay Kole, Patrick Coppeleaf, and Suite, a four-piece rock group.

## GRAMMY FETE CITES SEEGER

NEW YORK — Folksinger Pete Seeger will receive a special Governors Award during the Grammy Award nominee presentations at the Americana Hotel here Feb. 22. The award, to be presented by singer Don McLean (UA), honors Seeger for his contributions to music and his concern for the welfare of New York.

Scheduled to perform at the presentation are Linda Hopkins, Bobby Short and David Amram. Joe Raposo will be musical director; composer-playwright Will Holt will write and narrate a special script.

Almo administers Walter Scharf's "Walki Tall" theme and helped get a Columbia cut by Johnny Mathis.

But overall, Almo Productions prefers to take a movie's music budget and deliver a complete score synchronized on the film soundtrack. Jules Chaikin, veteran independent music contractor, has joined Almo Productions as music supervisor to take charge of the physical details of the scoring.

The company's biggest chart success so far has been Billy Preston's "Slaughter" film theme. Arciaga tries to involve A&M writers and artists in the projects whenever possible, but is not restricted from signing outside talents when this is more applicable to producers' needs.

"What we've been doing in the early phase of our operation is to communicate to as many producers as possible that a strong record company like A&M can presell their shows with advance release and promotion of a soundtrack record," said Arciaga. "What we're aiming for is a complete merchandising tie-in where we go into a specific market and give the soundtrack product our most powerful promotional effort, including billboards, advertising and a personal appearance with local interviews by the actual record art-

## ABC & James Gang Hassle Over Contract

LOS ANGELES—ABC Records has filed suit in Superior Court here, charging the James Gang and its individual members, James Kent Fox, Charles Kriss, Dale Thomas Peters and Joseph Fidler Walsh with breach of contract.

The suit, which seeks \$500,000 damages, charges that the act has failed and refused to perform services, enumerated in the pact. The original contract, signed March 14, 1969, called for an 8 percent royalty, graduating to 12 percent in the fourth renewal year. There was an \$800 advance. ABC alleges that the act failed to follow the provisions set forth in the contract as far as producing albums. ABC suspended the act Oct. 22, 1971, when the act failed to make an album at the Record Plant here between Oct. 1 and Oct. 21 and did not send selections made to the company.

The James Gang and Carl Maduri of Belkin Management, Cleveland, their management firm, contend in the suit that they did notify ABC of a recording session Dec. 15, 1971, at Quadraphonic Sound, Nashville, which was budgeted at \$22,000. They also contend that ABC would not provide a proper accounting of royalties. In addition, defendants and their management contend that ABC accepted material for LP's Jan. 5, 1972, and June 5, 1972, which LP's were later released on the label.

## 15th Birthday Grammy Theme

LOS ANGELES—The National Academy of Recording Arts & Sciences chapter here has set a NARAS 15th Anniversary theme for its Grammy dinner Mar. 3. Songs of the year for the past 15 years will be divided in medleys between a top male and female vocalist and rock group, all to be announced.

The Don Ellis Orchestra will provide back-up. The TV show of the Grammy awards comes from Nashville this year and will be projected onto large screens during dinner at the Hollywood Palladium. Gary Owens of KFWB-AM will emcee locally.

ist. All of this would be coordinated with the film opening."

### Good TV Potential

To date, most Almo Productions work has been done with movies for TV. Instrumentalist Tom Scott has done two such scores and is now signed with A&M as a staff writer as well as an artist. A forthcoming Paul Williams' single, for which A&M has high hopes, is "If We Could Still Be Friends," which was composed as a main theme for TV film, "Girls of Huntington House."

"Naturally, if it suits the film, we'd like to see a main melodic theme used throughout the film and with full lyrics at some point in the show," said Arciaga. "What better way to expose a new song to 20 million people in one evening? And unlike standard film scoring practices, we'll use our Almo staff writers to present a producer with several alternate melodic themes, strictly on speculation. The theme can be expanded into a full song once it's chosen."

Budget for the music in most TV movies runs \$10-\$12,000. A&M makes only a small profit on each scoring assignment. The hope is that film-score projects will steadily lead to new hit records and profitable publishing copyrights.

Almo Production credits include, besides the films previously mentioned, ABC-TV Movies of the Week: "No Place to Run" with a Paul Williams' theme song; "Home for the Holidays," scored by George Tipton, and "Trouble Comes to Two Town," scored by Tom Scott with a theme song; "Good Morning World," by Cheryl Dilcher, subsequently released on her first A&M single.

Williams and Jeff Barry are collaborating on theme music for the "Ted Bessell Show," CBS-TV pilot. "Go Ask Alice," ABC-TV film on teen drug addiction, utilized Irving/Almo copyrights by Grace Slick, the Beach Boys and Williams. Almo Productions is also involved in exploiting Quincy Jones' "Get-away" film theme, "Faraway Forever," released as an A&M single.

## PRESLEY TV SPECIAL SET

NEW YORK—NBC-TV has slated April 4 at 9:00 p.m. for telecast of the Elvis Presley television special, "Aloha From Hawaii," broadcast live via satellite on Jan. 14 from Honolulu throughout the Far East. RCA Records recently issued a double album Quadradisc recording of the performance.

## Deram LPs Ghostly Bow

LOS ANGELES—Deram Records, distributed by London Records, unveiled its new Moog Synthesizer LP "The Electronic Spirit of Erik Satie," here Thursday (1) at the Magic Castle replete with magicians and card tricks, the ghostly spirit of Erik Satie, the physical presence of LP arranger-conductor Tutti Camarata, and discrete quadrasonic music.

The album presentation was mixed especially for quadrasonic, Camarata said. It was played via half-inch tape on recording studio equipment brought into the private club especially for the occasion. The LP given out at the presentation, however, was stereo.

## Bell-Ringing Push

Continued from page 4

now the motion picture "Lost Horizon."

Burt Bacharach and Hal David composed the original musical score for "Lost Horizon," which is based on the novel by James Hilton. The film opens here March 14 at the Tower East and Lowe's State I.



**INGREDIENTS:**

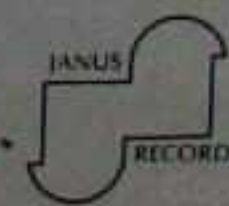
**Chuck Berry**/Chuck Berry's Golden Decade Vol. 2/2CH 60023  
**Michael Gately**/Gately: Still Round/JLS 3049  
**Potliquot**/Louisiana Rock & Roll/JLS 3036  
**Jack McDuff**/Check This Out/CA 50024  
**Walrus**/Walrus/JLS 3051

**Denise La Salle**/On The Loose/WB 2016  
**Johnny Nash**/Teardrops In The Rain/CA 50034  
**Catfish Hodge**/Boogiemann Gonna Get Ya/EB 9004  
**The Everyday People**/RCL 6000  
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# Off the Ticker

**SUPERSCOPE INC.**, Sun Valley, Calif., has readjusted its profit estimate upward. Earlier projections had started a \$2 a share and \$80 million in gross sales in 1972. In turns out, according to the company, those figures are conservative. The company said that net for 1972 "will probably exceed \$2.20 a share on about \$84 million in gross sales," against net of \$1.57 a share on \$66.7 million of gross sales in 1971. The \$2.20 a share figure doesn't take into account the possible earnings of **Standard Radio Corp.** Superscope owns a 50 percent interest in Standard Radio.

**BELL & HOWELL CO.**, Chicago, increased quarterly dividend to 16.2 cents from 15 cents, payable March 1 to shareholders on record Feb. 15.

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**WARNER COMMUNICATIONS INC.**, New York, has arranged two loan agreements totaling \$200 million for the construction and development of its cable communications business. The company which has about 380,000 cable subscribers, said it arranged bank credit with a group of nine banks headed by the First National Bank of Boston for a \$125 million loan by three-bank group headed by Chase Manhattan Bank. The \$200 million loan will mature in eight years, with amortization of the principal beginning three years before maturity.

**GRT Corp.**, Sunnyvale, Calif., reported sales, earnings and shipments all reached record highs as the company ended its third quarter Dec. 31. GRT enjoyed its best third quarter in the company's seven-year history with earnings of \$780,632, or 24 cents a share—fully diluted—compared to \$148,211, or 5 cents a share—fully diluted—a year ago; sales increased 46 percent over a year ago to reach \$8,237,635; nine months net earnings of \$1,302,555, or 40 cents a share, compared to \$4,121 for the nine months of fiscal 1972; and nine months sales increases were 23 percent higher than last year, reaching \$21,266,628. Contributing to the sales and earnings records was a November shipping month of 1.4 million, a 38 percent increase over a previous record set in September.

**WALT DISNEY PRODUCTIONS**, Burbank, declared a quarterly cash dividend of 3 cents a share payable April 1 to shareholder of record March 5. That is up from the equivalent of 2½ cent a share before a recent 2-for-1 stock split.

# Market Quotations

As of closing, Thursday, February 8, 1973

NAME	1973 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13½	682	14¾	13¼	14½	- ½
ABC	81½	51¼	759	67¾	64¾	65¼	- ¾
AAV Corp.	15½	8¾	44	9¼	8¾	8¾	- ¼
Ampex	15½	5	515	6¾	6¼	6¾	+ ¼
Automatic Radio	8¾	5	67	6¾	5¾	5¾	- ½
Avco Corp.	20¾	12¾	622	14¾	13½	13½	- ½
Avnet	15¼	10¾	488	11½	10¾	10¾	- ¾
Bell & Howell	73¾	38¾	268	41½	39¼	39¼	- ½
Capitol Ind.	14¾	6¼	56	8½	8¼	8¼	- ¼
CBS	63	44½	1064	47¾	46½	46¼	- ¼
Columbia Pictures	14¾	7½	412	8	7½	7¾	+ ½
Craig Corp.	8¾	3¾	253	4¾	4¼	4½	- ¼
Creative Management	15½	7	70	9	8	8¼	Unch.
Disney, Walt	123¾	100¾	4743	105½	95	103¾	+ 3¼
EMI	6	4	71	4¼	4¼	4¼	- ¼
General Electric	74¾	58¼	2814	69¾	66½	67½	- 1
Gulf + Western	44¾	27¾	1810	29¾	27¾	29	+ ½
Hammond Corp.	16¾	8¾	312	13½	12¾	12½	- ¼
Handleman	42½	10½	263	11½	11	11½	+ ½
Harvey Group	7	3¾	21	4	3¾	3¾	Unch.
ITT	64¼	48¼	4744	53	50½	50¾	- 2
Lafayette Radio Electronics	40½	12½	474	14	12¾	12¾	- ½
Matsushita Electric Ind.	35¾	18½	891	26¾	25½	26½	- ¼
Mattel Inc.	34¾	9¼	766	10¾	9¼	9¼	- ¾
MCA	35¾	23½	61	27¾	26¾	27¾	+ ¾
Memorex	38½	12½	968	13¾	12½	12½	- 1½
MGM	27½	16¾	73	22½	20¾	20¾	- ¼
Metromedia	39	27¼	287	29	27¾	28	- ½
3M	88¾	74¼	2486	84	80¾	83¾	+ 1½
Morse Electro Products	40¾	25¾	664	30¼	27	28¼	- 2¾
Motorola	138	80	1205	126¼	122¼	123¾	- 2¾
No. American Philips	39¾	26¾	279	30	28¾	28¾	- 1½
Pickwick International	51½	39¼	95	46¾	45½	46	Unch.
Playboy Enterprises	25½	14¾	205	16¾	15½	15½	- ½
RCA	45	29¾	3778	32¾	29¾	30¾	- 2¼
Sony Corp.	57¼	40½	1957	49¾	46¾	49¾	+ 1¾
Superscope	29½	11½	1549	29½	26¼	27½	+ ¾
Tandy Corp.	49	32	633	38¾	37½	38½	- ½
Teletex	23	10½	284	11¾	10½	11	+ ½
Telex	14¾	4¼	1300	5	4¼	4¾	- ¾
Tenna Corp.	10¾	3¾	304	4¾	3¾	3¾	- ¾
Transamerica	23½	15¾	3004	16½	15½	16	+ ¾
Triangle	20	14	54	14¾	14½	14¾	+ ½
20th Century-Fox	17	8½	468	9¾	9½	9½	- ½
Viewlex	12¾	3½	329	3¾	3¼	3¾	+ ½
Warner Communications	50¼	27¾	1666	31	27¾	27¾	- 3½
Wurlitzer	20¼	13¾	76	14	13¾	13¾	- ¾
Zenith	56¾	39¾	1032	47¾	45½	46¾	+ ¾

As of closing, Thursday, February 8, 1973

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	5¼	5½	5¼	Goody, Sam	4¾	4	4
Bally Mfg. Corp.	54½	54	54½	Koss Electronics	14½	14	14
Cartridge TV	12½	11	11	M. Josephson	18¼	16¼	16¼
Data Packaging	6½	6	6½	NMC	3¼	3	3½
Gates Learjet	10¾	10¾	10¾	Recoton	3¾	3¾	3¾
GRT	3½	3¼	3¼	Schwartz Bros.	4½	4½	4½

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

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## Earnings Reports

**LAFAYETTE RADIO & ELECTRONICS**

6 mo. to Dec. 31:	1972	1971
Sales	\$ 41,563,081	\$ 38,636,244
Net income	1,856,148	2,000,895
Per share	.78	.82

**TRANSAMERICA CORP.**  
 (United Artists Records)

Year to Dec. 31:	a1972	1971
Revenues	\$1,900,000,000	\$1,640,000,000
cIncome	81,200,000	58,500,000
Capital gains	6,800,000	3,400,000
Net income	88,000,000	61,900,000
Common shares	67,310,000	666,974,000
Per share	1.30	b.92

a—Preliminary. b—Adjusted to reflect a 4 percent stock dividend paid in September 1972. c—Equal to \$1.20 a share in 1972 and 87 cents a share in 1971.

## Knight, GFR File Suit

NEW YORK — Terry Knight and GFR Enterprises, Ltd. have filed suit in the U.S. Federal Court against the Evansville, Indiana Municipal Auditorium; the Nashville, Tenn. Civic Center and Lon Varnell Enterprises, Inc., promoter of the Nashville performance of Grand Funk Railroad there, and against the Mobile, Ala. Civic Center. The suit charges trademark infringement and unfair competition. Each lawsuit seeks damages in the amount of \$300,000. These are the first three auditoriums on the new Grand Funk Railroad tour announced last week.

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# Talent

## ATI Expands Operation To Worldwide Basis

NEW YORK—American Talent International, Ltd., will now operate on a global basis, following recent major expansions into all areas of artist representation. "Full circle" activities will involve clients in the music field throughout the world.

The company, founded less than three years ago, expects to gross \$12-15 million during 1973.

ATI is also adding a circle to its logo, reflecting its international expansion, which is expected to continue the firm's primary concern with artist representation and packaging tours, but is expected to expand into other areas as well.

Representing over 40 artists primarily in the field of rock, ATI has entered TV packaging via two specials. One special featuring Three Dog Night, and produced through Dick Clark Productions, has already been aired.

Drawing on its past experience in booking English artists, ATI will now map plans for global

tours, concerts, television activities and music production operations incorporating both talent currently represented by ATI and new artists to be announced.

ATI president Jeff Franklin has just returned from a global trip during which he firmed up agreements with those foreign agents slated to participate in ATI's expansion. Cited as a major feature of the new "full circle" concept is the incorporation of computer programming to handle all tour arrangements for each touring package.

Also projected is a major organizational move into motion picture packaging. ATI is also negotiating to produce the "Rock 'n' Roll Circus," last year's touring package, as the basis for a projected weekly television series.

Computer programming will also be used both in booking tours and in guiding the activities of record producers represented by ATI. Sol Saffian, vice president of ATI, has recently opened and now coordinates the college booking department. Joining Saffian in New York is Stan Rubin, and, in Los Angeles, Bob Bonus.

## Kirshner Series With D'Angelo

NEW YORK—Don Kirshner and Bill D'Angelo will produce the projected 20th-Fox Television series "The Boomtown Band and Cattle Co.," dealing with an electric rock band in a late 19th century western setting. The project is conceived by Kirshner as a "multi-media development" with the band participating in live concert appearances and records as well as the series. Recording, by the group itself, will be for Kirshner's RCA-distributed label. Music production will be by Jeff Barry, who has worked with Kirshner on such previous projects as the "Monkees" and "Archies" TV shows and recordings.

Licensing of "Boomtown" western-style clothing and other endorsed products will be emphasized. James Sheldon will direct the pilot, which was written by veteran film scripter James Lee Barrett. Main characters cast so far include Raymond St. Jacques, David Holmes, Tanis Montgomery, Little Dion and Eric Shea.

## Amphitheater Is Enlarged

LOS ANGELES—The Universal Studios Amphitheater has been enlarged from 3,828 to 5,150 seats for its second season and will present a 10-week series of rock headliners starting in mid-July.

Already contacted for one-week engagements are John Denver, who is expected to open the series, the Carpenters, Tom Jones, Engelbert Humperdinck, and Kris Kristofferson with Rita Coolidge. Exact dates have not been set as yet.

Once the entire series has been scheduled, eight-show season tickets will be offered with preferred locations. Top price for single tickets will range from \$6.50 to \$8.50.

MCA's Raphael Etkes is booking talent for the room. In the Amphitheater's debut last summer, some 220,000 attended the production of "Jesus Christ Superstar." With new seating arrangements, total 10-week capacity is 350,000. A new sound system and stage has been constructed for the facility.

## Signings

Gladys Knight and the Pips have signed an exclusive recording contract with The Buddah Group. Formerly with Motown Records, the group's previous records have included "I Heard it Through the Grapevine," "The End of Our Road," "Help Me Make It Through the Night" and their current chart success, "Neither One of Us (Wants to Say Goodbye)." An album is scheduled for release at the end of April.

RCA Records has signed the Cleveland Quartet to an exclusive recording contract. The quartet will make its debut appearance on the Red Seal label in March with a specially-priced two-record package containing the three string quartets of Johannes Brahms. . . . Recently signed by Columbia, Dennis Doherty, former lead singer with the Mamas and the Papas, has completed his first single "Indian Girl" for the label. . . . Captain Beefheart and Captain Beyond (Warners) have signed with ATI for exclusive booking representation. . . . Ron-Don Management, Inc. has signed Eleanor Mills. Singer was formerly with the Dixie Cups of "Chapel of Love" fame.

John Stewart, late of the Kingston Trio, has signed an exclusive recording contract with RCA Records. Stewart has just completed his first RCA album, "Cannons In The Rain." Recorded in Nashville, it will be released in March. . . . Michael Kamen, veteran player of the former New York Rock Ensemble, will have his first solo album released by Atlantic Records in March. . . . Paradise Lost and

(Continued on page 14)

## Legal Hassle on Hendrix Records

LONDON—A complex legal dispute over the musical career of Jimi Hendrix, who died in September, 1970, began in the High Court last week. An American company, with whom Hendrix allegedly signed a three-year recording contract in 1965, is suing a British record company and others concerned in the production of Hendrix disks from early 1967.

PPX Enterprises, Inc., New York firm, has brought the action, expected to last five weeks, against the administrator of Hendrix's estate, Polydor Records; Track Records; talent scout Michael Frank Jeffery, of London; and Yameta Ltd., Nassau, Bahamas.

There are also "third party" proceedings by Jeffery, Brian James Chandler of London, and Hendrix's estate against Mammoth Records, London.

Opening the case for the American company, Ronald Bernstein told Justice Mars-Jones that in 1965 Hendrix was a young guitar player earning a living in New York nightclubs as a member of a group called The Squires. He had never recorded at that time. But, in October, 1965, he and another member of that group made some recordings in the PPX studios, on the strength of which, by a contract dated Oct. 15, 1965, Hendrix agreed to record exclusively for PPX for three years.

Some recordings were made, but by January, 1966, Hendrix and the company had lost contact in circumstances which were in dispute, said counsel.

Early in 1967, allegedly at the

instigation of Michael Jeffery, Jimi Hendrix began recording for Polydor under a chain of contracts involving all the defendants. Because of the recordings' success, their existence soon came to the notice of PPX.

The American company is claiming damages against Hendrix's estate for alleged breach of contract and against the other defendants for inducing or conspiring to induce a breach.

According to the defendants, the PPX contract is void because of the uncertainty of its clauses and in its stature as a "Home-made document."

But, contend the defendants, if the contract is valid, it is unenforceable because it is "oppressive and one-sided," is an unfair restraint of trade, and induced Hendrix to enter a contractual obligation through misrepresentation.

The Judge, who has been told there are 42 "live issues" between the parties, is only considering questions of liability.

## Gold Awards

Phonogram Mercury act Uriah Heep's "The Magicians Birthday" has been certified by RIAA marking the group's second gold album in four months.

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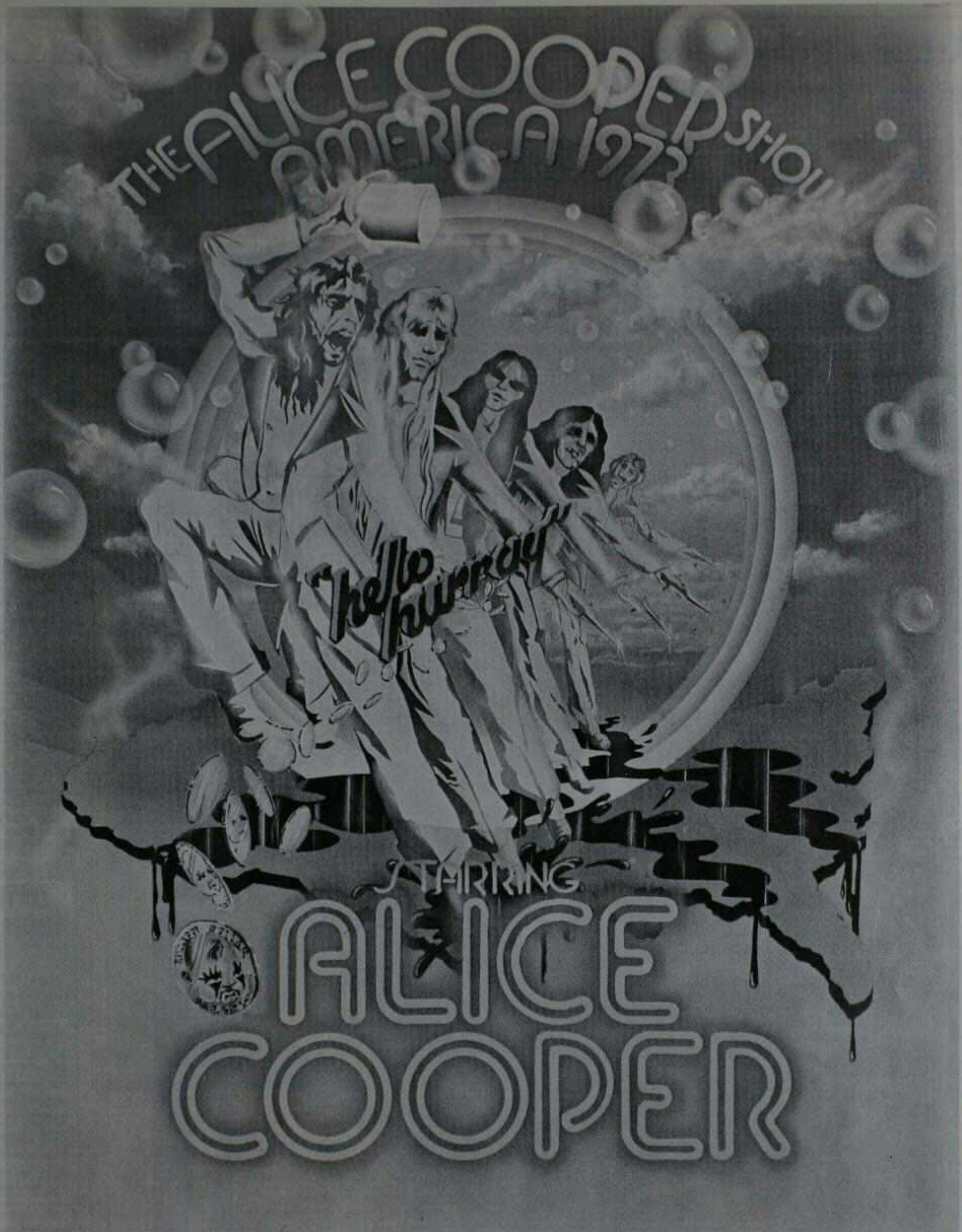
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8	Philadelphia, Pa.	31	Cleveland, Ohio	22	Jacksonville, Fla.	12	San Bernardino, Calif.
10	Roanoke, Va.	April 1	Cincinnati, Ohio	25	Mobile, Ala.	13	San Diego, Calif.
11	Williamsburg, Va.	2	Louisville, Ky.	26	New Orleans, La.	17-18	Denver, Colo.
16	Fayetteville, N.C.	4-5	Detroit, Mich.	27	Shreveport, La.	19	Salt Lake City, Utah
17	Clemson, S.C.	6	Pittsburgh, Pa.	28	Dallas, Texas	20	Las Vegas, Nev.
18	Charlotte, N.C.	8	Ft. Wayne, Ind.	29	Houston, Texas	25	Portland, Oregon
20	Jackson, Miss.	9-10	Chicago, Ill.	May 1	Oklahoma City, Okla.	26	Seattle, Wash.
23	Atlanta, Ga.	12	Lincoln, Neb.	2	Tulsa, Okla.	27	Vancouver, B.C.
24	Columbia, S.C.	13	St. Louis, Mo.	3	Fort Worth, Texas	30	Minneapolis, Minn.
26	Boston, Mass.	14	Memphis, Tenn.	4	Albuquerque, N.M.	31	Milwaukee, Minn.
27	Hershey, Pa.	15	Kansas City, Mo.	5	Tucson, Arizona	June 3	New York City
28	Baltimore, Md.						

## New Atlanta Rock Club To Feature Name Acts

ATLANTA—A new rock club opens here Feb. 1, featuring name acts and showcasing new talent. The club, known as Richards', will seat up to 500 patrons.

Opening act for the club will be Elephants Memory, who record for Capitol. Included on the bill is Mose Jones, formerly Stonehenge, currently being produced by Al Kooper for the new MCA label via Sounds of the South predictions.

These acts will be followed by Wet Willie, Capricorn artist, and then Bo Diddley of Chess, with an

all-star jam session slated for Feb. 17.

The club will feature theatrical lighting by Pyramid-Lighting Design, and sound by Carlos of Nashville. Dressing rooms will have private bath and shower, to accommodate all acts.

The club is owned and managed by Richard Bryan and Richard Floyd. Floyd is the associate producer of Howard Stein Productions in the Atlanta concert scene, while Bryan has been a principal in the Atlanta and Dallas Pop Festivals.

## 'FAT ALBERT' TO RINGLING

NEW YORK—Ringling Bros. and Barnum & Bailey Records has acquired the soundtrack rights to "Fat Albert & The Cosby Kids," an animated series aired on CBS television, according to Joe D'Imperio of Ringling Bros.

D'Imperio said that negotiations are under way for the release of the material and that concert and fair appearances by Fat Albert are being coordinated with upcoming single releases. Filmation Studios produces the series.

## N.Y. 'Jingles' Lull Ceases

NEW YORK—The business lull which has existed for many of the jingle houses here has been reversed, according to Tom McFaul, creative director of David Lucas Associates.

McFaul said that lull, existing for the past 2-3 years, was based on the industry's economic picture as well as the lessening status of New York as a recording center. The reversal comes, he continued, from the brighter economic outlook and from the recent campaign to once again highlight New York as the "recording capital" of the world.

In operation for three years, Lucas Associates is currently handling 4-6 dates a week, according

to McFaul. He stated that the studio hopes to expand its 8-track studio to 16-track.

While union problems are often suggested for the lull in recording here, McFaul said that the firm has had absolutely no problems with musicians. He said that the musicians who do studio work for the company are completely cooperative on a professional basis. "If anything," he continued, "they just don't like to be type-cast."

Arranging and composing duties for the jingle house are shared by McFaul and Lucas, McFaul said that close to 90 percent of the material used is original work. "We might not be in a golden era in terms of creative expression," McFaul said. "But, even the hard sell approach of many advertisers is creating new opportunities for the recording community in New York."

## MGM Signs Angels

LAS VEGAS—The Little Angels of Korea, a singing and dancing group of 32 children between the ages of seven and 15, were signed by Stan Mores to an MGM-Verve recording contract while Mores was in Japan last month.

Mores and the head of MGM's Daniel Ben Av Productions were in town last week to discuss offers of Las Vegas nightclub dates. "We have had offers from Andy Williams, Liberace and Glen Campbell to appear as part of their nightclub act," said the head of the production company. He said it was the Flamingo's entertainment buyer Bill Miller who encouraged the group to come to Las Vegas. Liberace and Campbell play the Hilton hotel while Williams stars at Caesars Palace.

"Now it's a question of deciding where the kids would fit in best in relationship to how much time on stage and how well they would work with the artist. They would be an intricate part of the act, rather than just opening the show and then leaving the stage."

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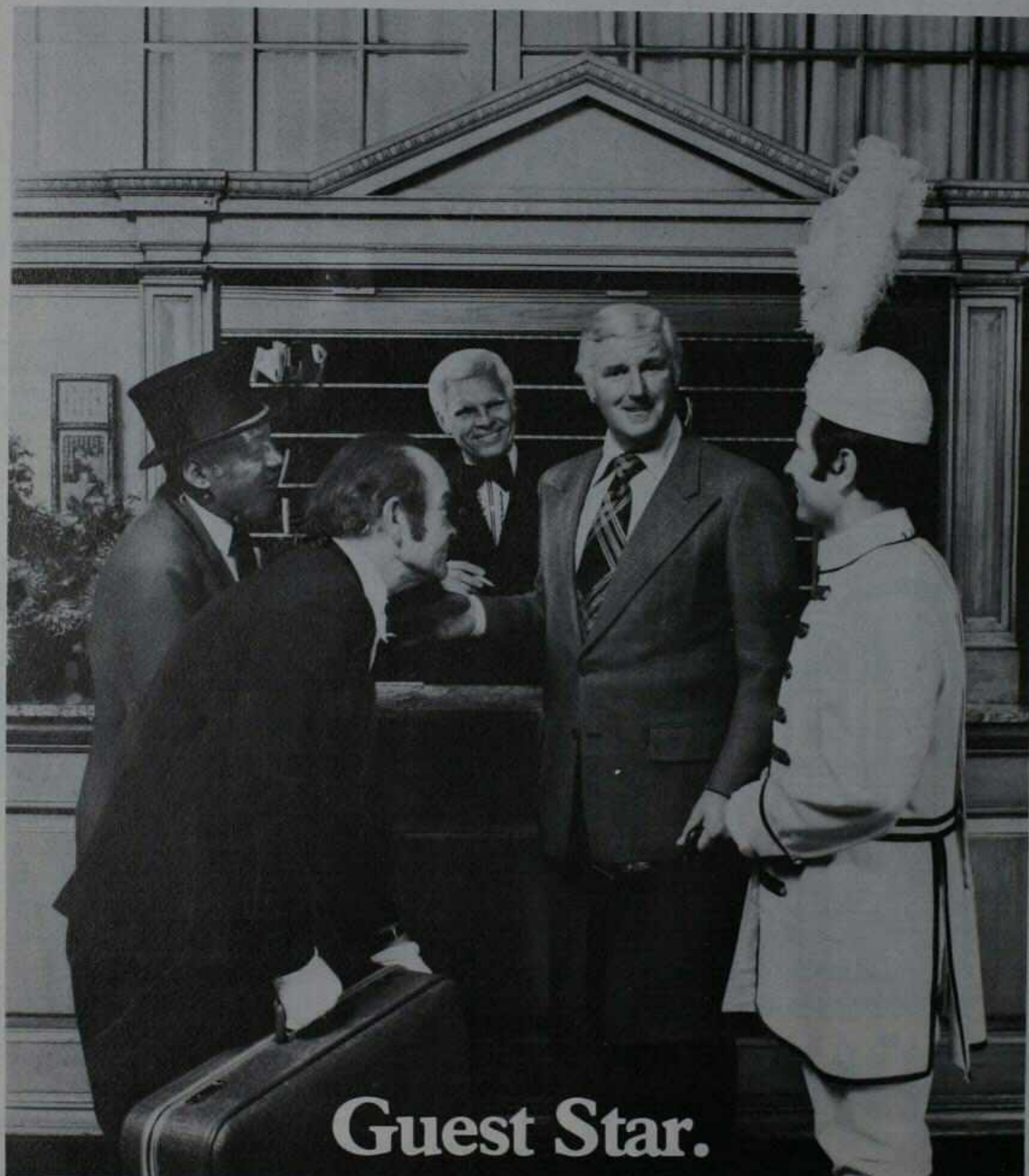
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# Talent In Action

## KENNY ROGERS AND THE 1ST EDITION

*Riviera Hotel, Las Vegas*

The red hot singing group had been set to make their main room debut opening the show for Roberta Flack, which would have been a fantastic team-up. With Miss Flack's drop out the group opened the show for comedienne Totie Fields, one of the worst pairings possible. The audience was an older crowd who had come to see Totie, but with word of mouth comments on their superior performance, the next time around the crowd will be coming for the 1st Edition.

Wearing black and white outfits and banked in red light they open with a slide of Henry Kissinger superimposed on the nude Bert Reynolds centerfold. They get the joint swinging with "Good Vibrations" and the gospel song "Holy Moses."

A medley of Paul Simon songs allows Kenny Rogers the solo spot proving he has soul and can sell a song.

The hard drinking midnight crowd sobered up and sat in total silence during the group's rendition of "Abraham, Martin and John" accompanied by colored slides in a very effective, dramatic presentation.

They finished with "Ruby, Don't Take Your Love to Town" and "What Condition Is My Condition In."

They are a terrific group of singers who have a tendency to keep the sound too loud. The Riviera Hotel wisely kept the group from increasing the volume, resulting in perfectly balanced sound and a pleasant evening for all age groups.

LAURA DENTI

## THE SUPREMES

*Flamboyant Hotel, San Juan*

The Supremes rolled back into the Royal Room here more determined than ever to emerge from the shadow of their 1960's incarnation—but they didn't make it.

If anything, they seemed to have deteriorated as a nightclub act since they were here last year, when Linda Lawrence had joined the group.

Jean Terrell is an effective lead singer, but she doesn't radiate that "star" quality the group sorely needs. Indeed, it is Mary Wilson who stands out in the stage presence department with her fluid grace and personal radiance.

Today's Supreme's seem, on stage anyway, to exhibit more individual differences than the tight togetherness of their past. The oldies medley now offers recent hits as "Floy Joy" and "Automatically Sunshine," replacing "Baby Love" and "Come See About Me."

Miss Wilson delivers a soft "Can't Take My Eyes off of You" and Miss Laurence offers "You're Nobody Till Somebody Loves You"—but the Motown act isn't what it used to be. The recording studio can still capture the sound, but the on-stage excitement just doesn't seem to be there anymore.

JACK CURTISS

## BRUCE SPRINGSTEEN BIFF ROSE

*Max's Kansas City, New York*

Question: Will Bruce Springsteen be the Dylan heir of the '70s? Maybe not yet, but the Columbia artist, with his debut LP and his evening's performance here, shows definite signs of acquiring the mantle.

Showcasing material from the LP "Greetings From Asbury Park," Springsteen generated some good energy levels in both the above ground and below ground segments of the audience. His lyrics are incisive, with the touch of Dylan rambling, and his voice more than meets the flow of the compositions.

Standout selections for the set were "Mary Queen of Arkansas," "Spirit in the Night," "The Angel," "Blinded by the Light," and "Growin' Up." Reflections of Dylan throughout, yes—but Springsteen, with his own performing style and delivery, will create his own measurements for the garb of the '70's.

Biff Rose (UA) completed the evening's bill. The electric organ-playing-humorist had his moments, but like the oriental meal analogy, he leaves one hungry a few hours later—for better or worse, it's hard to say.

JIM MELANSON

## ROY AYERS JIMMY WALKER

*Bitter End, New York*

Rock-jazz-soul-pop-electric-acoustic vibraphonist Roy Ayers, and his powerful, smooth, sweet, aggressive group, Ubiquity, opened a week's stay at the Bitter End in a mellow mood. The unusual rapport among these highly professional musicians makes their basic R&B rhythm structure melt into fluid jazz as if the two musics could not exist without each other. Ayers is an outstanding virtuoso of the vibes, and an inventive one, not just in the sequence of notes but in the use of textures. He often plays up the contrast between the plain percussive sound of the unamplified vibes and the eerie resonance of the electric set. Concentrating on numbers from his two Polydor albums, Ayers added to his music that comfortable force of personality that makes his sets seem a little less like a stage show and a little more like a celebration.

Opening the show was a promising black comedian, Jimmy Walker, a man with an undeniably racy sense of humor. There is something distressing in the fact that a man who sees the world as it is and describes it honestly can be so funny. But he does, and he is.

NANCY ERLICH

## LOU REED

*Alice Tully Hall, New York*

All things that a rock show should be, Lou Reed's rock show is Unfor-

tunate publicity has played up Reed as the original freak among gay-rock trendies, but there's no way that his appeal is as limited as that. Reed takes the essence of rock and roll, in the form of those bashing Velvet Underground chord-rhythms, and then bottles

it up for extra impact with his stylized, low-key-into-death delivery.

Deadpan, rarely moving (just an occasional choreographed spasm) he sings in that relentless, expressionless voice that puts all the responsibility for humor or seriousness on the material itself.

His songs are real life a la Lou Reed, and though his is a particularly New York underground sensibility, it hits home whether you've shared his experience or not. With an understated and minute sense of self-mockery, Reed is an exquisite put-on artist as well as a solidly straightforward writer. When he's serious, he's as gripping and inescapable a force as ever held an audience trapped inside a song.

Reed (who has a new and perfectly lovely album on RCA) has long been called a legend and a man for ahead of his time. It remains to be seen whether the world, which still favors

gloss and euphemism, is even now ready for him.

Opening the bill for Reed was Atlantic Records' Garland Jeffries.

NANCY ERLICH

## AL GREEN SPINNERS SYLVERS

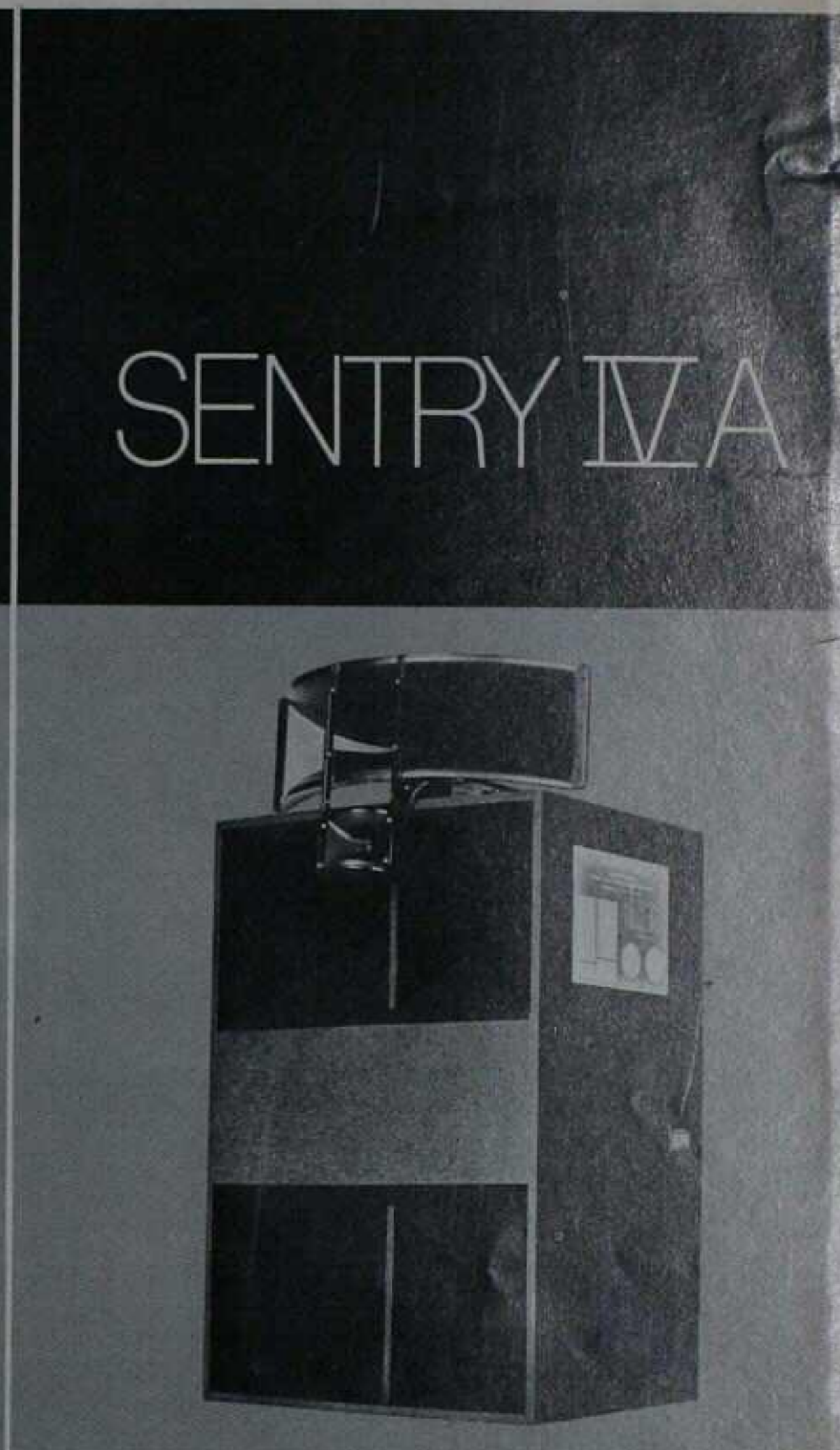
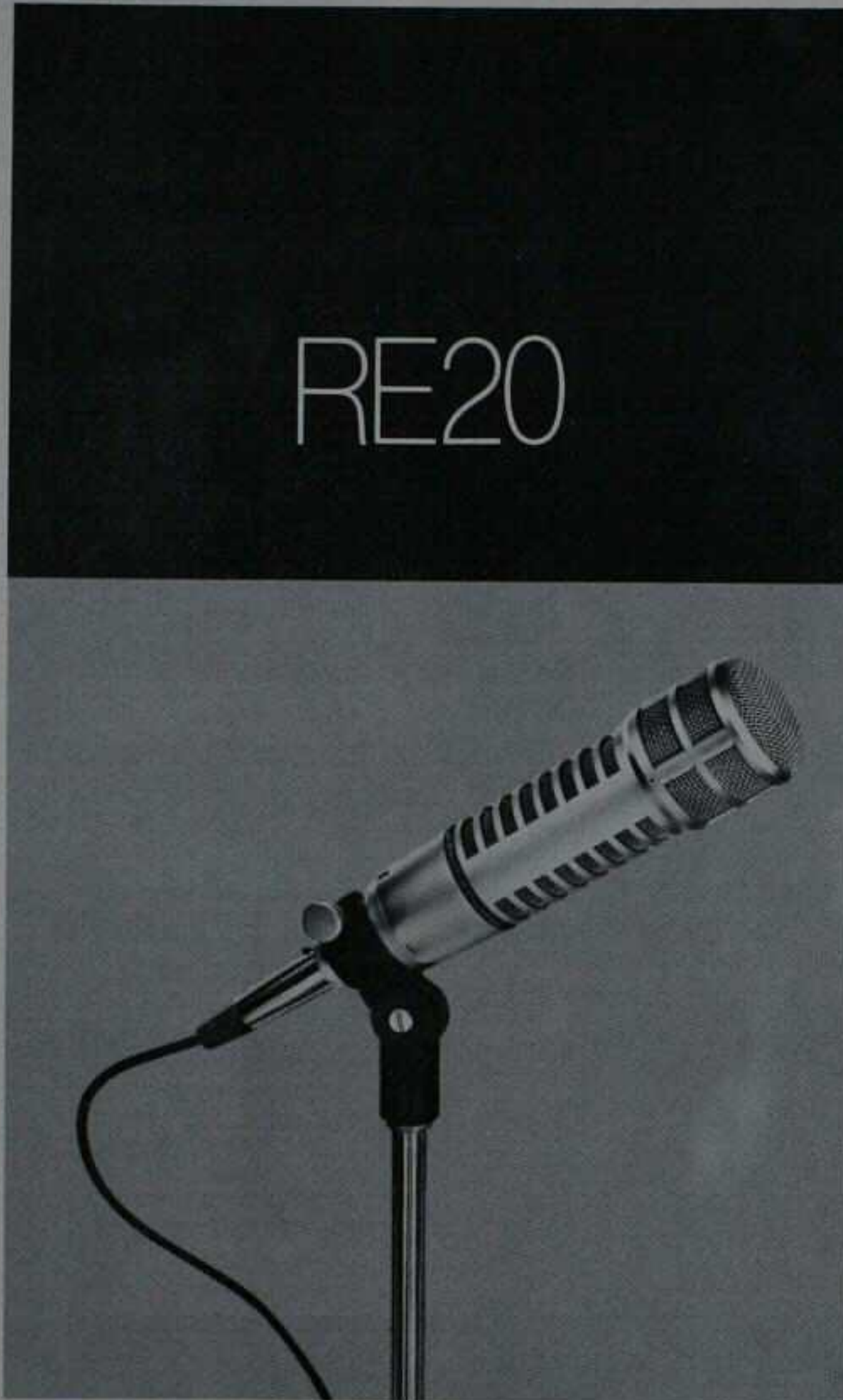
*Forum, Inglewood, Calif.*

Three diverse styles of pop flavored soul filled out this four-hour program

(Continued on page 14)

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# Ono LP Broadens Base; Apple Massive Promotion

By SAM SUTHERLAND

NEW YORK—Yoko Ono is attempting to reach a broader audience through rock music, a mission begun with stylistic departures on her new Apple LP, and now being underscored by a massive promotional campaign fielded by Apple Records.

While her past efforts formed a striking contrast to those of husband John Lennon in her concern for avant-garde musical abstraction, the current Yoko Ono release, "Approximately Infinite Universe," largely abandons that style to focus on much more familiar areas of rock and jazz. Accordingly, Apple is supporting the album with a variety of supportive promotional materials.

Following a teaser campaign utilizing the album's non-verbal symbols for its title, Apple has distributed shirts, pendants, cloth patches and buttons to press and radio personnel. A heavy print and radio spot campaign, touted as one of the largest pushes mounted by the label to date, is also underway and focusing on both commercial and college media.

Also projected is an in-store display for the album.

Perhaps more striking, however, is the sudden openness of the artist herself: previously unavailable to regular consumer press and music trade papers, she is now grant-

ing interviews to both, as well as to selected radio stations, displaying a cooperative attitude that corresponds directly to the, for her, unprecedented accessibility of her music.

If her style has become more immediately open to pop and rock audiences, Miss Ono still believes in experimenting with sound, as demonstrated on earlier singles and albums. About those efforts, she notes, "I was trying to do something different, to widen the possibilities of the medium."

"Before I met John, I was very interested in sound as a means to heal people, or as a means to communicate, not necessarily on a conscious level. I thought it would be good to try and communicate with people on a level other than bodily," she continued, describing her earlier interest in various scientific experiments regarding the nature of sound itself.

Her new work, while continuing that interest in healing, is more closely allied to the emotionalism of John Lennon's first "solo" album, "Plastic Ono Band," which drew public attention for its treatment of the concepts of primal therapy. On her new album, Yoko Ono sets similar goals, stating, "When I was making this album, I was going deep into basic pain. Somehow, I was thinking of a situation where a medium would take on the pain and thus cure someone else." In this respect, Miss Ono has suggested that drugs and even music itself can be used to evade facing pain, while "What I was doing was to face it for everybody, for all of us, to bring it out."

In dealing with her much publicized feminist views, Miss Ono has provided a view of sexual relationships that is already being singled out as sympathetic to male and female alike, a stance which, she notes, may surprise listeners who assumed her feminism to be more totally militant.

She does not see those songs as contradicting her views, but rather as a fuller qualification of her feminist stance, which recognizes the impact of sexism on the lives of men as well as women.

With radio interviews slated to bring her message to progressive radio listeners in Detroit, Boston and New York, and her album expected to enjoy a degree of radio exposure never delegated to her earlier work, Miss Ono still has no plans to re-create her new style on stage, although sources close to both the Ono-Lennon operations and Apple Records have suggested that she may make one concert appearance in the future.

"It would be a completely different thing if I were to do it on stage," she commented.

She has already completed ten compositions since the album's completion, with many of those selections as yet unrecorded.

## Talent

# WHO—WHERE—WHEN

**AHMAD JAMAL TRIO & ZOOT SIMS QUARTET:** The Hal Note, New York, Feb. 12-17.  
**AMERICA** (Warner Bros.): Constitution Hall, Washington, D.C., Feb. 25; Municipal Auditorium, Charleston, S.C., Feb. 27; Park Center, Charlotte, N.C., Feb. 28; Fox Theatre, Atlanta, Ga., March 1.  
**DAVID AMRAM** (RCA): Radio City Music Hall, New York, Feb. 12.  
**CHET ATKINS** (RCA): Spokane Symphony, Spokane, Wash., Feb. 14.  
**ROY AYERS** (Polydor): Inner City, Brooklyn, N.Y., Feb. 11; East Town, Cleveland, Ohio, Feb. 15-17.  
**JIM BAILEY** (United Artists): Waldorf-Astoria Hotel, New York, Feb. 6-17; El San Juan Hotel, San Juan, Puerto Rico, Feb. 22-March 3.  
**BLACK KANGAROO** (Grunt): Zig Zag Club, Flagstaff, Ariz., Feb. 13-24.  
**BLACK OAK ARKANSAS** (Atco): St. Joseph Auditorium, Hazelton, Pa., Feb. 18.  
**LAMONT BLANKENSHIP** (RCA): La Backe Room, Hollywood, Calif., Feb. 5-11.  
**BLOOD, SWEAT & TEARS** (Columbia): Community Theatre, San Francisco, March 2.  
**J.S. BLUE** (Hilly): New York, Now.  
**DAVID BOWIE** (RCA): Radio City Music Hall, New York, Feb. 14; Tower Theatre, Philadelphia, Pa., Feb. 16-18; War Memorial Auditorium, Nashville, Tenn., Feb. 23; Ellis Auditorium, Memphis, Tenn., Feb. 25-26; Masonic Auditorium, Detroit, Mich., March 1.  
**BREWER & SHIPLEY** (Buddah): Bitter End, N.Y., Feb. 28-March 5.  
**OSCAR BROWN JR.** (Atlantic): Mr. Kelly's, Chicago, Feb. 5-18.  
**JAMES BROWN** (Polydor): Chapiteau De La Ville De Nice, Feb. 25; St. Owen, Paris, Feb. 26; Palais De Sports, Lyon, Feb. 27; Wacquem, Strasbourg, Feb. 28; Rainbow, London, March 1; Hardrock, Manchester, March 2; Rainbow, London, March 3.  
**DAVE BRUBECK TRIO** (Atlantic): Philharmonic Hall, New York, Feb. 16.  
**ROY BUCHANAN** (Polydor): Allen Theatre, Cleveland, Ohio, Feb. 28.  
**ROY BUCHANAN** (Polydor): Allen Theatre, Cleveland, Ohio, Feb. 28.  
**JULIE BUDD** (RCA): Pylster Hotel, Milwaukee, Wis., Feb. 12-24.  
**JETHRO BURNS** (RCA): Municipal Auditorium, Orlando, Fla., Feb. 16-17.  
**JOHNNY BUSH** (RCA): VFW Hall, Bonham, Texas, Feb. 16; Starlite Club, Paris, Texas, Feb. 17; City Coliseum, Austin, Texas, Feb. 18.  
**JERRY BUTLER** (Mercury): Troubadour, Los Angeles, Feb. 27.  
**PAUL BUTTERFIELD** (Bearsville): Berkely, Calif., Feb. 25; Memorial Auditorium, Sacramento, Calif., Feb. 28.  
**GEORGE CARLIN** (Atlantic): Circle Star Theatre, San Carlos, March 2 & 3.  
**JIMMY CASTOR** (RCA): Le Coq D'Or, Toronto, Ont., Canada, Feb. 5-18.  
**CHICAGO** (Columbia): Tucson Community Centre, Tucson, Ariz., Feb. 25 & 26; Long Beach Arena, Long Beach, Calif., Feb. 27 & 28.  
**MERRY CLAYTON** (Ode): The Night Gallery, Worcester, Mass., Feb. 5-11; Tulagi's, Boulder, Colo., Feb. 12-17; Santa Monica Civic, Los Angeles, Feb. 18.  
**VAN CLIBURN** (Red Seal): Janesville, Wis., Feb. 20; San Antonio, Texas, Feb. 25; Houston, Texas, Feb. 27.  
**ALICE COOPER** (Warner Bros.): Kitchener, Ontario, March 1; R.F. Skylawn Tower, Niagara Falls, N.Y., March 2; Ottawa Civic Center, Ottawa, Canada, March 3.  
**CORNELIUS BROS. & SISTER ROSE** (United Artists): Youth Fair/Dade City, Miami, Fla., March 3.  
**JAMES DARREN** (Suttmillers): Dayton, Ohio, Feb. 19-25.  
**SKEETER DAVIS** (RCA): Ava, Mo., Feb. 10-11.  
**SPENCER DAVIS** (United Artists): Municipal Auditorium, Mobile, Ala., Feb. 15.  
**JIM DAWSON** (Buddah): Cellar Door, Washington, D.C., Feb. 26-March 3.  
**TONY DEVON** (Polydor): Al-Jo's, Cherry Hill, N.J., Feb. 26-28.  
**JIMMY DICKENS** (United Artists): Sumter, S.C., Feb. 17; Wichita, Kansas, Feb. 23-24; Leigh Acres, Fla., March 2.  
**DOOBIE BROS.** (Warner Bros.): Winterland, San Francisco, Feb. 16 & 17.  
**CASS ELLIOT** (RCA): Holiday House, Pittsburg, Pa., Feb. 9-17.  
**EVERLY BROS.** (RCA): Losers Club, Dallas, Texas, Feb. 9-18.  
**FANNY** (Reprise): Tucson Community Center, Tucson, Ariz., Feb. 25-26; Long Beach Arena, Long Beach, Calif., Feb. 27-28.  
**JOSE FELICIANO** (RCA): Fairmont Hotel, San Francisco, Feb. 18-25.  
**FERRANTE & TEICHER** (United Artists): Falls High School, Cuyahoga Falls, Ohio, Feb. 28; Masonic Auditorium, Toledo, Ohio, March 1; Kleinhans Music Hall, Buffalo, N.Y., March 3.  
**ROBERTA FLACK** (Atlantic): International Sports Arena, San Diego, Feb. 18; Celebrity Theatre, Phoenix, Feb. 19; Community Center Arena, Tucson, Feb. 21; Paramount Theatre, Portland, Oregon, Feb. 23; Paramount Theatre, Seattle, Feb. 24.  
**FRIENDS OF DISTINCTION** (RCA): Music Festival, Caracas, Venezuela, Feb. 14-17.  
**JACKIE FORREST & BILLY ECKSTINE** (Stax): Copacabana, New York, Feb. 15-March 1.  
**GRAND FUNK** (Capitol): Columbia, S.C., Feb. 25.  
**GALLERY** (Buddah): Bedford, N.H., Feb. 10 & 11.  
**KELLY GARRETT**: Plaza Hotel-Persian Room, New York, Feb. 5-March 3.  
**GLADSTONE** (ABC): Salt Palace, Salt Lake City, Feb. 16.  
**AL GREEN** (Hi): Independence Hall, Baton Rouge, La., Feb. 11; Hirsch Memorial Coliseum, Shreveport, La., Feb. 12; Civic Center, Pittsburgh, Pa., 16; Professional Black Announcers of N.Y. Annual Award Dinner, New York, Feb. 23; The Coliseum, Jacksonville, Fla., Feb. 24; Memorial Coliseum, West Palm Beach, Fla., Feb. 25.  
**EDDIE HADDAD & KANYON** (MGM): Inner Circle, Cincinnati, Ohio, Feb. 16-18; Flicks, Boston, Feb. 20-March 4.  
**HONEY CONE** (Buddah): Mark IV, Washington, D.C., Feb. 27-March 4.  
**HILLSIDE SINGERS** (Matromedia): New York Hilton, New York, Feb. 11; Sheridan-Cadillac Hotel, Detroit, Feb. 13.  
**IDES OF MARCH** (RCA): Arie Crown Theatre, Chicago, Feb. 18.  
**MILLIE JACKSON** (Polydor): Albandale, Fla., Feb. 17.

**WAYLON JENNINGS** (RCA): Arie Crown Theatre, Chicago, Feb. 11.  
**ELVIN JONES** (United Artists): City College, San Jose, Calif., Feb. 10.  
**JACK JONES** (RCA): Fairmount, Dallas, Texas, Feb. 8-28.  
**B.B. KING** (ABC): Milwaukee Auditorium, Milwaukee, Wisc., Feb. 15; Cowntown Ballroom, Kansas City, Mo., Feb. 19; Hilton Hotel Main Room, Las Vegas, Feb. 24-March 16.  
**ROBERT KLEIN** (Buddah): My Father's Place, Old Roslyn, N.Y., March 2-4.  
**JOHN KLEAMER** (ABC/Dunhill): The Light-house, Hermosa Beach, Calif., Jan. 30-Feb. 11.  
**GLADYS KNIGHT & THE PIPS** (Soul): Marco Polo Main Room, Miami Beach, Feb. 11; Civic Center, Baltimore, Md., Feb. 16; Music Hall, Cleveland, Ohio, Feb. 17; Veterans Memorial Auditorium, Columbus, Ohio, Feb. 18; Soul On Top of Peachtree Club, Atlanta, Ga., Feb. 19-27.  
**LEO KOTKIE** (Capitol): Performing Arts Center, Milwaukee, Wisc., Feb. 14; McCormick Place, Chicago, Feb. 16; St. Louis, Mo., Feb. 18; Victoria Opera House, Dayton, Ohio, Feb. 24; Agora Club, Cleveland, Ohio, Feb. 26; Agora Club, Columbus, Ohio, Feb. 27.  
**LINDA LEWIS** (Warner Bros.): Pall's Mall, Boston, Feb. 26-March 4.  
**SWEET LIGHTNIN'** (RCA): The Apartment, Youngstown, Ohio, Feb. 11.  
**LOGGINS & MESINA** (Columbia): Carnegie Hall, New York, March 1 & 2; Spectrum, Philadelphia, March 3.  
**LOS INDIOS TABAJAROS** (RCA): Fine Arts Auditorium, Nachitoches, La., Feb. 12; San Marcos, Texas, Feb. 13; El Centro College, Dallas, Texas, Feb. 15; Bell Auditorium, Augusta, Ga., Feb. 16; Municipal Auditorium, Charleston, S.C., Feb. 17.  
**JOE LUCIEN** (RCA): Philharmonic Hall, New York, Feb. 14.  
**LES McCANN** (Atlantic): Shrine Auditorium, Los Angeles, Feb. 24; Cheney, Pa., Feb. 27, 28 & March 1.  
**HENRY MANCINI** (RCA): Australia, Feb. 12-25.  
**JOHNNY MATHIS** (Columbia): Circle Star Theatre, San Carlos, Feb. 9-11.  
**BETTE MIDLER** (Atlantic): Performing Arts, Milwaukee, Feb. 15; Auditorium Theatre, Chicago, Feb. 17.  
**MOM'S APPLE PIE** (United Artists): Boston Club, Boston, Feb. 5-11.  
**NEW HEAVENLY BLUE** (Atlantic): Westport Playhouse, Westport, Conn., Feb. 12 & 13; Lynn Auditorium, Lynn, Mass., Feb. 14; Philharmonic Hall, New York, Feb. 16.  
**TRACY NELSON/MOTHER EARTH** (Columbia): The Boarding House, San Francisco, Feb. 13-18.  
**WAYNE NEWTON** (RCA): Frontier, Las Vegas, thru Feb. 21.  
**GRAM PARSONS** (Warner Bros.): Quiet Knight, Chicago, Feb. 28-March 4.  
**MELVIN VAN PEEBLES** (A&M): Philharmonic Hall, New York, Feb. 25; Auditorium Theatre, Chicago, March 3.  
**WILSON PICKETT** (RCA): Hilton Lounge, Las Vegas, Feb. 7-20.  
**ELVIS PRESLEY** (RCA): Hilton, Las Vegas, Jan. 26-Feb. 23.  
**KENNY PRICE** (RCA): American Leg. Hall, Mayfield, Ky., Feb. 18; Silver Saddle, Grand Prairie, Texas, Feb. 28.

**CHARLEY PRIDE** (RCA): Arie Crown Theatre, Chicago, Feb. 11.  
**BONNIE RAITT** (Warner Bros.): Academy of Music, Philadelphia, Feb. 25; Max's Kansas City, New York, Feb. 26-27.  
**JERRY REED** (RCA): Livestock Show, San Antonio, Texas, Feb. 16-18.  
**DEL REEVES** (United Artists): Hot Springs, Ark., Feb. 15-21; CPO Club, Pensacola, Fla., Feb. 23; Atlanta, Ga., Feb. 24.  
**BUDDY RICH** (RCA): Lincoln High, Yonkers, N.Y., Feb. 11.  
**JOHNNY RUSSELL** (RCA): Capitol City Jam-boree, Charleston, W.Va., Feb. 17.  
**DOUG SAHM & BAND** (Atlantic): Max's Kansas City, N.Y., Feb. 14-19.  
**SANTANA** (Columbia): Municipal Auditorium, Kansas City, Mo., Feb. 11; The Arena, St. Louis, Mo., Feb. 14; International Amphitheatre, Chicago, Feb. 16; Cobo Arena, Detroit, Mich., Feb. 19; Maple Leaf Gardens, Toronto, Ont., Feb. 20; The Forum, Montreal, Que., Feb. 21; Memorial Auditorium, Utica, N.Y., Feb. 22; Palace Theatre, Waterbury, Conn., Feb. 24; Civic Center, Baltimore, Md., Feb. 25; Spectrum, Philadelphia, Feb. 26; Arena, Springfield, Mass., Feb. 27.  
**SCHWALL-SIEGEL** (RCA): Quiet Knight, Chicago, Feb. 13.  
**EARL SCRUGGS REVUE** (Columbia): Placitas, New Mexico, Feb. 9-11.  
**SEALS & CROFT** (Warner Bros.): Capitol Theatre, Passaic, N.J., Feb. 11; Mosque, Richmond, Va., Feb. 12; Spectrum, Philadelphia, Feb. 17.  
**DOC SEVERINSEN** (RCA): Spokane, Wash., Feb. 11; Disneyland, Anaheim, Calif., Feb. 16.  
**JOE SIMON** (Polydor): Sugar Shack, Boston, Feb. 18.  
**SPINNERS** (Atlantic): Disneyland, Calif., Feb. 10 & 11.  
**STYLISTICS** (Avco): Burning Spear, Chicago, Feb. 16-25.  
**TIMMY THOMAS** (Glades): Cleveland, Ohio, Feb. 16; Canton, Ohio, Feb. 17; Philadelphia, Pa., Feb. 23; Davenport, Iowa, Feb. 24; Indianapolis, Ind., March 3.  
**IKE & TINA TURNER** (United Artists): HIC Auditorium, Hawaii, Feb. 11.  
**T-BONE WALKER BLUES BAND** (Polydor): Max's Kansas City, N.Y., Feb. 7-12.  
**PORTER WAGONER** (RCA): R. Lenoir High School, Kingston, N.C., Feb. 16; New Hanover High, Wilmington, N.C., Feb. 17.  
**WAR** (United Artists): Civic Auditorium, Atlanta, Ga., Feb. 12; Civic Auditorium, Sacramento, Calif., Feb. 18; Civic Auditorium, Stockton, Calif., Feb. 19.  
**DOC WATSON** (Poppy): Castle Creek, Austin, Texas, Feb. 26-March 3.  
**DOC WATSON** (United Artists): Austin, Texas, Feb. 26-March 3.  
**DOTTIE WEST** (RCA): Colonial Ballroom, Wasau, Wisc., Feb. 17.  
**WILD CHERRY** (United Artists): Triangle, Greenville, Ohio, Feb. 24.  
**BILL WITHERS** (Sussex): Florida College, Jacksonville, March 2.  
**BOBBY WOMACK** (United Artists): The Spectrum, Philadelphia, Pa., Feb. 26; The Arena, Springfield, Mass., Feb. 27.  
**NEIL YOUNG** (Reprise): Municipal Auditorium, Kansas City, Mo., Feb. 26; Veterans Memorial Auditorium, Des Moines, Iowa, Feb. 27; Liel Municipal Auditorium, St. Louis, Mo., Feb. 28; Myriad, Oklahoma City, Okla., March 1.

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**Signings**  
 • Continued from page 10  
 Job have signed with the Barry Ferguson Booking office of Polk City, Fla. . . Toledo based Hunza Record Company has added singer Charles Moore to the label.  
 Chess/Janus Records has signed five-member Los Angeles-based group **Walrus** to an exclusive long-term recording contract as part of an agreement with Fat Chance Productions. . . Capitol artist **Lori Lieberman** has signed with the William Morris Agency for representation in all fields. . . Sick Man of Europe is now with Antone Productions Inc. The band features **Stewkey**, former member of **Nazz**.  
 Waldorf Salad, pre-teen group consisting of offspring of Los Angeles studio musicians **Mike Melvoin** and **Gary Coleman**, has signed with **A&M Records**.

## Talent In Action

• Continued from page 13  
 Sunday (4), with a surprisingly powerful show by the Spinners vying well against Green's own distinctively dramatic stage attack.  
 Green was the headliner and the majority of the girls in the packed 18,000 seat arena were there for him. But they earned a super bonus when the five Spinners from Detroit displayed a polished, comedy filled 45-minute act.  
 The group was making its Los Angeles area debut and although they have had a series of soft sounding hit singles, their in-person presentation was a dramatic experience. These five gentlemen of soul were atomic in nature, singing their own hits and doing impersonations of past hitmakers like Stevie Wonder, the Supremes (complete with wigs and swaying shoulders), Sam Cooke, Four Tops, Contours, Temptations.  
 With down home backing by their own quartet they were the surprise sensation of the evening.  
 Green was all-involving himself. Strangely enough, the audience screamed during his songs but held back its applause at the conclusions. He is a warm and generous performer, moving slowly through all his motions, sounding like Sam Cooke at times and down right gutsy at others, and always flowing with his 10-piece band.  
 He uses tension building devices to grasp his audience and then releases them with a lyric line which sets up the screams, or he walks to a side of the stage mumbling to himself and the girls reach out to engulf him. But of course they can't. "Love And Happiness," a major production number, was the key song in his repertoire of past single hits.  
 The Sylvers are a flashy dressed, flashing moving sextet who need greater musical strength to overcome this weakness. They look nice but their harmonic blends and choice of material are weak. The night belonged to Green and the Spinners.  
**ELIOT TIEGEL**  
**THE TEMPTATIONS**  
**QUIET ELEGANCE**  
 Copacabana, New York  
 Of all those groups first groomed by the Motown empire, only the Temptations have really succeeded in retaining their force as major concert and recording artists throughout the past decade. Their Copia appearance was a celebration of that fact, neatly underscored by the presentation of several gold records for singles and albums, and entirely vindicated by the show itself.  
 Despite the Temps' changes in line-up, and their stylistic gear-changes, from straight soul through pop and protest and back to soul, the group is still as tight and energetic as ever. Older fans' memories of those earlier classic lead voices may linger, but the overall power of the ensemble remains.  
 The very potency of that group's reputation might have fazed a young trio of ladies making their club debut in New York. But that evening's group was the Quiet Elegance, Willie Mitchell's newest prize for the Memphis-based Hi label, and the vitality of this group was encouraging indeed.  
 While the group has been together less than a year, they have developed both musical punch and a rare, natural warmth onstage. Familiar pop covers and originals alike received fine support from a group that boasts three equally strong voices to provide some very tasty interaction.  
**SAM SUTHERLAND**  
**BOBBY WOMACK**  
**PEACE**  
**EDDIE ZIP**  
**Whisky A Go, Go, Los Angeles**  
 Bobby WOMACK demonstrated at the Whisky, one of his few recent L.A. appearances, that he is a strong bet to emerge as the next all-markets black superstar. WOMACK has the energy, the charisma, the showmanship, musical abilities and, above all, the imagination to stay on top of the charts for years to come. His fine, cooking band, Peace, opens up the set with a few uptempo numbers before WOMACK comes bounding on to powerhouse his way through most of his recent successful U.A. singles, "Harry Hippie," "Sweet Caroline," "That's the Way I Feel About You."  
 WOMACK is striking to look at, with his dynamic movements and wild costumes, as well as having a distinctive and compelling vocal instrument. He only picks up his reversed left-hand guitar for a few solos. But when he does, he displays the fleet styling that made him one of soul's top back-up and studio instrumentalists before taking the spotlight as a writer-artist.  
 Eddie Zip is the pianist-singer of the New Orleans funky horn band named after himself. Energetic, good-timey group is something like Elektra's Sweet Salvation in its orientation. WOMACK's manager, Marshall Brezitz, also handles them.  
**NAT FRIEDLAND**

# Studio Track

By SAM SUTHERLAND

From the folks at Capricorn Sound in Macon, Ga., comes a run-down of recent activities there, showing continued hustling on behalf of that room's parent label as well as evidence of outside action.

Johnny Sandlin is working with former Muscle Shoals engineer and session man Steve Smith (formerly with Smith, Perkins, Smith, with that group recording for Island Records) in producing "Drippin' Wet," a live album by Capricorn's Wet Willie. Recorded on New Year's Eve at New Orleans Warehouse, the LP is the group's third, recorded by Aaron Baron and Larry Dahlstrom of Location Recorders and mixed at Capricorn by Sandlin and Smith.

Smith will be engineering for Captain Beyond, now working on their second Capricorn album with producer Georgio Gomelski, who first came to light through his work with the Yardbirds, Julie Driscoll and Brian Auger, among others. As for Sandlin, he's staying busy by finishing production work on the Allman Brothers' fifth album, entitled "Brothers and Sisters" and engineered by Ovie Sparks.

Meanwhile, late February will find Columbia Records' John Hammond recording at Capricorn with one of Columbia's own engineers, ably assisted by Capricorn's Paul Hornsby. Hornsby has also produced The Marshall Tucker Band, a Spartanburg, S.C., group. Hornsby engineered with Buddy Thornton.

Coming up in March: Eric Quincy Tate, White Witch, Cowboy and Gregg Allman's finishing touches on his solo album.

\*\*\*

In contrast to the occasional moaning and groaning of studio operators who have signaled a decline in sessions during recent years, Hamilton Brosius of Audio-techniques, Inc., in Stamford, Conn., contends that "Studio business in the great northeast is great!"

As president of that operation, which handles distribution both here and abroad for a broad selection of professional studio equipment designs, Brosius has reported a spate of studio installations in recent months: Mike Serby's Artcraft 16-track facility there. Audio-techniques then headed north for another MCI 16-tracker at Earth Audio in North Ferrisburg, Vt., while Brosius' partner Bob Berliner, along with Bill Lotzko, installed an MCI console at Peer Southern's new New York studio.

Other recent installations of 16 and 24-track equipment have reflected the growth of studio operations in Pittsburgh, Baltimore and Muskegon, Mich., while facilities in Washington, D.C. and Bridgeport, Conn. have also been building their facilities up.

Brosius noted that Paul Leka's Bridgeport (Connecticut Recording) room began sessions within hours after completion of the installation. This facility was just one of several that Brosius cited as "already having heavy bookings for at least the next month."

\*\*\*

That report of brisk business is matched elsewhere by a number of studio people, among them Sunset Sound Recorders in Hollywood. Bill Robinson reports that "We have been busier than the one-armed paperhanger," with projects including Finnegan & Wood, as well as Schmitt's engineering for producer Tommy Li Puma, working with Paul Humphries; Doug Botnick, assisted by Wayne Daily, engineering the next Seatrains album for Warner Bros., and Robinson himself, at the board with producer T. Camarata, mixing the Guy Lombardo live sessions recorded for London Records at the Waldorf-Astoria in New York on New Year's Eve with Fedco Audio Labs.

Then, there is Sunset's busiest engineer, John Haeny. Haeny has been handling a variety of artists, including Bonnie Bramlett, pro-

duced by David Anderle; Joshua, produced by Paul Rothchild; Linda Ronstadt, being produced for Asylum by John Boylan; and also for Asylum, Jackson Browne. Robinson specifically cited one of the most exciting of Haeny's projects as the Ned Doheny album being recorded for Asylum.

\*\*\*

As for Boston's recording activity, Intermedia Sound Studios is bubbling along. Gunther Weil checked in recently, reporting a spread of nice sessions.

Ben Sidran, who worked there with Tony Williams some months ago, is due in for work on his second Blue Thumb LP. Sidran will continue working with the basic rhythm section from his last album, with several tracks already under way after sessions at Chicago's Paragon Studio, but the Boston dates will afford some textural departures for the funky Madisonian: Danny Frye has reprogrammed the basic tapes for the Mellotron, which Sidran will be adding to his working tracks. Richard "Berred" Oullette is engineering.

Flex Cavaliere, the original Rascal himself, has been in producing Jimmy Spheeris' next Columbia album with Adrian Barber engineering. Special effects: some background vocal work from Laura Nyro, coming briefly out of her happily domesticated semi-retirement to help out.

Barber is also engineering and, with Buddy Vega, co-producing Jim Cullen for Starship Productions, while Intermedia's in-house outfit, Intermedia Productions, is behind Charles Greene and his new group Rainbow, being produced by Weil and Tony Bongiovi.

Also in: Carle Bley and Mike Mantler, helping the J.C.O.A. family launch a new label, Watt Records, with a project expected to reveal much of the same ambitious energy as Miss Bley's "Escalator Over the Hill." Several of those musical heavyweights featured on that earlier disk are expected to participate.

Finally, "Berred" Oullette is also engineering Bill Schwartz's sessions for A&M Records.

\*\*\*

From the folks at Sound 80, the Minneapolis facility that has been trying to help build that city's musical community, comes a quick note about recent sessions there including quadraphonic work for Opera Today and sessions with Sanctuary, a group of Kansas folk who just completed their album with producer Steve Dahl for Mike Murfin Productions.

\*\*\*

Literally rising from the ashes is Sound Exchange, the New York room which suffered severe fire damage last summer. Eileen Glicken, their intermittently glib studio manager, was understandably excited about the recent reopening of the room, where all equipment has been brought back up to snuff and the facility itself has been entirely rebuilt, repainted and carpeted.

Engineer Steve Katz has moved South, but Richard Factor remains to take care of the progress of Eventide Clockworks, the studio equipment r&b firm housed in the studio's basement. While chief engineer Tom Foy holds down the fort, Factor is adding several new designs to his line of custom recording equipment, among them the "Omnipressor," which is not a super villain or the ultimate downer, but an extremely flexible compressor, described by Factor's friends as a "special effects dynamic modifier."

Factor also recently developed the Eileen Machine, which apparently helps Miss Glicken by letting her know which phone line is ringing via electronic beeps of varying frequency and 12 colored lights that respond directly to the amplitude of any sound fed into the device. A combination switch-board aid and head toy, the Machine helps Eileen happy.

# BILLBOARD'S MARCH 3 ISSUE

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# Radio-TV programming

## INTERVIEW:

# Ron Jacobs Expounds on AM/FM Simulcasting; Promotion Men's Conduct

**EDITOR'S NOTE:** This interview with Ron Jacobs, currently program director of KGB-AM-FM, San Diego, is the latest in a series of probing, personal, and deeply introspective conversations with some of the most outstanding program directors, general managers and air personalities in radio today. The interview was taped at Jacobs' home in La Jolla, Calif., in a three-hour session and delves into the album-cut format Jacobs has installed on the radio station in San Diego. The interview was conducted by Claude Hall, Radio-TV editor of *Billboard*.

HALL: The other day when you telephoned me, you said that the demise of Ron Jacobs was "premature."

JACOBS: I don't know who originally said it . . . it was a great line. Could have been Harry Truman.

HALL: That time when the headlines all read that Dewey had won the presidency?

JACOBS: Yeah.

HALL: Why did you say that? Have people in the industry been a little down on you lately. Do you feel they think you're a loser?

JACOBS: People in the industry—when we started KGB-AM last February—couldn't comprehend it

. . . because it didn't fall within the perimeters of what's already been done on radio, they were a little bit hesitant to expect that it could make it, you know? A lot of guys in the business have the image of there's either winners or losers, you know. For the most part, I've been lucky enough to be associated with things that have been successful. But what we've been doing here at KGB-AM is so radical by radio standards—not radical by the overall standards of the world, but radical by radio standards with its kind of limited, tunnel-vision criteria—I guess the concept is too far out for most people to handle. I guess it would jeopardize their security if it was successful, because, all of a sudden, they would have to start comprehending things with which they are right now unfamiliar. I don't want to name names or anything like that, but there are a lot of guys with whom I've been associated on a previous trip for me in radio, which was the "Boss Radio" trip, who could in no way conceive that this thing here would make it only because it didn't make sense with what they thought could be successful. There's not that many different things happening in radio. I was talking with a guy the other day who said that, within the ranks of show business, radio was probably just a step above juggling. And maybe that's so, you know, I don't know, for example, how many really creative guys there are in radio . . . it's too easy to steal ideas . . . but I've rapped about that before . . . when I've

had a chance to run my mouth at one of your *Billboard* Radio Programming Forums . . . about people stealing ideas and the lack of production of ideas. And about how easy it is for a man from Denver to come to Los Angeles and steal an idea in programming and take it back and become a big man in his home town. This doesn't afford the man who originated the idea any protection and what's more the concept is usually distorted and isn't carried off as well as it was originally intended to, you know. Plus, there's sort of the frustration that your thoughts are being ripped off and you're not being compensated for it. If you were a recording artist, you'd have a major record company fighting a bootleg lawsuit for you—to protect your creativity. So, when we started KGB-AM last year, and it feels strange to say "last year" since it was only 10 months ago, it was too strange for most radio guys to handle. In addition to that, some people think the record guys are going to hate me forever, you know. There were several parties held at Martoni's in Los Angeles when it was just rumored that I was going to leave KHJ-AM there. So the record guys—some of them—who weren't too happy because I wouldn't socialize with them when I was doing KHJ-AM, would probably just as soon cheer for me not to make it, you know? People resent success unless they participate in it.

HALL: When did you come to KGB-AM?

JACOBS: On Feb. 10, 1972.

HALL: And you went simulcast?

JACOBS: On Aug. 1, 1972.

HALL: And what was the reason for going simulcast on AM and FM? The signal on AM bad?

JACOBS: The AM signal of KGB-AM is not terrific, particularly in the nighttime pattern. However, it is sufficient for the station to have been No. 1 in the past. San Diego has gone through a complete Top 40 cycle at least twice that I know about. At one time the original Bartell group had KCBQ-AM. There was KDEO-AM and KGB-AM went through several changes before the present owners, the Browns, took it over, which was probably about 10 years ago. In the last 10 years, on AM, there has been this cycle, with the dominant leadership rotating from station to station. Whereas our AM signal at night isn't that terrific, matched up against KCBQ-AM, our FM signal reaches into a large part of Los Angeles. The idea for the stations to simulcast belongs to Mike Brown and, I think, in the long run, that's one of the most significant things we've done here. Other radio owners have been spinning off their FM stations and changing the call letters, without perhaps realizing that one station can be used to complement the other. There are distinct advantages to AM radio and distinct advantages to FM radio. And, if you have the same programming emanating from both, one is going to promote the other. In concept, the AM station is our single and the FM station is our album—just as record companies use a single today to promote an album. If we can hang people up when they're driving in their truck on the way to Ensenada . . . then when they get home cause them to tune us in on their FM set, where we know people listen much longer—the span of listening on FM, according to our

(Continued on page 17)



WDAI-FM IN CHICAGO held an Elektra Records promotion on the Doors, not exactly an open and shut case when it came to a contest. Listeners sent in doors to be eligible for a set of 11 LP's by the Doors on Elektra Records. Floored by doors are, from left: WDAI-FM music director Judy Helm, Elektra regional promotion director Ralph Ebler, winner Dave Wong. Kneeling, from left: Winner Larry Anderson, WDAI-FM program director Jim Davis, and Elektra promotion executive Burt Stein.

## Schorr Slates Black Hit LP's on New FM

LOS ANGELES—To promote his new radio station, which will feature a sound focusing on best-selling albums, principally by black artists but primarily contemporary music, Arnold Schorr, the general manager of KUTY-FM here, will be mailing reprints of *Billboard's* Top LP's Chart to some 2,000 advertising agencies coast-to-coast for eight weeks. Each week, the reprints going to the agencies will have the particular albums circled that the station is playing.

The station, which will be one of the best signals in the city, hits the air with its new sound Feb. 26. Larry Williams will be the operations manager and he and his staff will actually go on the air Feb. 19. For the first week, the station will be broadcasting in monaural, then a week afterwards go to stereo, Schorr said.

He pointed out that the station

will be a contemporary station. "It's not black in any form . . . it will be serving the Glendale area and we will have general market air personalities on the air."

"What happened was that we found in a survey of the market that a large number of albums which were selling in the city that never were getting exposure on the air." There were a lot of good cuts in those albums, he felt, that most stations didn't even consider for programming. KUTY-FM, he said, will be programming white artists, as well as black artists and it will also play some soft funky jazz. But the sound emphasis will be toward the contemporary field and the music played will be completely controlled. The playlist will feature 40 albums, with all cuts selected, timed, and placed for the air personalities. New jingles have been cut for the station by TM Productions, Dallas.

## Joseph Has 'Em Guessing About New WHK-AM Format

CLEVELAND—Though armed with a bevy of rock air personalities, programming consultant Mike Joseph is sagely refusing to comment about the new format of WHK-AM radio station, once the leading rocker in the market but more recently an MOR station and not exactly successful at that. New program director of the station is Roy Cooper from WSAI-AM, Cincinnati. His air staff will include Tom Dooley from WFIL-AM, Philadelphia; Bill Love and Jonathan Stone from WKLO-AM, Louisville; Gary Roberts from KXOL-AM, Fort Worth, and Allan Moody from WGOW-AM, Chattanooga.

The reason why he refuses to spill the beans on his new format? "The market's going crazy guessing about what I'm going to do . . . and I'm having a lot of fun." He also refuses to tell exactly when he's going to launch his format. Speculation is that he will, of course, rock the station, but what kind of rock is up for debate. Ostensibly, it would feature 30 records, a trademark of the Joseph format that he launched first in 1957 on KPOA-AM in Hawaii. And, again ostensibly, the station's format would feature a lot of oldies, which Joseph also did more than likely before anybody else.

On Dec. 7, 1960, when he took WABC-AM in New York to a rock format, in a major way (the station had rocked previously and tentatively), Joseph installed a painted playlist of 77 records based on the frequency of the station, but they played only 30 of them. "And Scott Muni, then with the station, and I came up with the phrase 'Solid Gold' and that was the first station to play solid gold."

Joseph, responsible for building such dominant stations as WFIL-AM, Philadelphia, and WKNK-AM, Detroit (which did phenomenally well under his guiding), has been in the Cleveland market since July doing research; he has been at WHK-AM since Dec. 1 when the new owners took over. He said he has come up with some "very surprising research" about the Cleveland market and he points out that everybody thought he was going to rock KTBR-AM in Denver when he, instead, switched the format to all-news several years ago.

In any case, not all of the air personalities are on the scene yet and Joseph will be having them do "dry runs" before they hit the air, so the target date for the new format is still a matter of at least a couple of weeks or longer. But Joseph isn't saying.

FEBRUARY 17, 1973, *BILLBOARD*

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# Ron Jacobs Expounds on Simulcasting

• Continued from page 16

research, is more than two hours a day—then, the simulcast thing, in retrospect, may be the most significant thing about the KGB-AM-FM trip. Right now, I don't know of any major rocker that's simulcasting. In a few minutes, AM will join with FM and you'll have the same programming coming via two different media. I think that's exciting. When I got here, this station wasn't making it on AM and the FM was in the last days of some syndicated programming. So, it seemed logical, particularly to Mike Brown, to use one station to promote the other. For years, with me, it's been: FM is just around the corner, you know? I thought it was a neat little thing, but there was no money in it . . . I wouldn't want to get involved. I think now that FM is certainly going to be the dominant form, if it isn't already. You know, how many ads do you see in a Playboy, or an Esquire, or a Coast Magazine for or about an AM radio? Or equipment? It's all for hi-fi stereo gear, the advertising. Why listen to AM radio unless you're in your car and you only have an AM car radio? Particularly when you're dealing with music. And it's really intriguing with us, because we might have the same music coming from a cheap radio in a kitchen being listened to by a housewife and an expensive stereo rig and listeners can compare the two. FM is a lot more exciting to listen to.

HALL: Do you think that record people disliked you when you were programming KHJ-AM in Los Angeles?

JACOBS: When I got to KHJ-AM, it quickly became obvious to me that I had to do everything I needed to do between 8 a.m. and 5 p.m. . . . because now it was the big time and there were unions involved. And you've got to get your work done during office hours. In the old days, if I got an idea at midnight, I'd go down to the station at 1 a.m., write the thing up, grab some music, put it on cartridge and drive home at

3 a.m. and hear it on the air. There was no limitation about what you could do. At KHJ-AM, if I touch the tape recorder, the guy who let me do it gets fined \$50. I had to adjust my whole modus operandi, right? I couldn't touch the tape recorder. Operating that radio station was like if I were driving a car and you had the clutch and somebody else had the brake. It required a different kind of concentration. As soon as I got to Los Angeles and saw the way the record guys were coming on, I realized that if I took the time to socialize with this guy for two hours next door at Nickodel's and I gave equal time to the next guy, I wouldn't have time to do anything but go to lunch and it would be August before I got through with them. So, I decided to be indiscriminately rude . . . or so they interpreted it . . . to everyone. In other words, if they had music, they could bring it in and we would listen to it. But we just didn't have time to play the games. When we first started, no one thought we'd even make a dent in KRLA-AM. There were three rockers in the market.

HALL: KHJ-AM was a dog in the market, wasn't it?

JACOBS: Plus the fact that KHJ-AM had gone rock, tentatively, a few years before, then headed the other way the minute the payola scandal erupted. KHJ-AM was on Vine Street with air personalities like Wink Martindale, and old McKensie pre-cartridge machines, doing this tentative rock thing, trying to challenge KFWB-AM, which had had the market all to themselves for about four years. KHJ-AM turned the other way as soon as the payola thing hit, so, what we were greeted with in 1965 was: What do these long-haired, bearded weirdo freaks think they're doing? That was the attitude at the TV station . . . the big deal in the building at the time was channel 9 . . . they were making all of the bucks with their Million Dollar Movie. They wouldn't even talk to us. We had to fight to get a parking place.

HALL: And to get past that guard in the lobby.

JACOBS: The day that I was hired, that evening ROBERT W. MORGAN and I walked through that station like a couple of kids in a candy store . . . with our mouths open, saying things like: "Far out! We're in Hollywood. Look over there, there's a film room! This is really the big time." A couple of months later, we were more cynical about it, to put it politely. But when we started in Los Angeles, the attitude in the building was: Who are these young weirdos because they've been through an endless series of programming changes at the station and your average engineer at KHJ-AM had worked there, I would imagine, something like 20 years. And we were just the guys passing through because somebody else had another wild idea. Too, everybody was saying: "Come on, we don't need another rocker. There's already KFWB-AM, KRLA-AM, and KBLA-AM." And I was concerned, more than anything, with doing my part to make the station successful. So, I forfeited the opportunity to be a nice guy to the record guys. "Hey, man! What's happening, baby? Far out!" And all that stuff consumes a lot of time . . . I don't know how productive it is. A record has got it or it doesn't. Regardless of what a guy tells you about it or whether it's delivered by a chick in a Harlem costume. Or whether by a guy riding an elephant or whether it comes in through the mail slot. So why should I spend two hours in a ritual involved in the receiving of a record when I could be doing a better job for the record company by working at my programming job on the station which will be playing that record?

HALL: But it's true that you've had many record promotion

friends in the past, and still do, I guess?

JACOBS: Oh, yeah. The old-time guys. By old-time, I mean guys who'd already been involved in records when I got onto the scene . . . guys who don't necessarily distinguish between one gig and the other. When I was in jail in Honolulu, there was only one record promotion guy who even bothered to ask how I was doing. And there've only been a handful of guys who've been involved with me . . . or concerned about what I was doing . . . since I first came to the mainland.

HALL: Who was the guy in Honolulu?

JACOBS: Abe Glazer.

HALL: I'll be damned. Abe's been around a long time.

JACOBS: Abe's been around longer than radio. There are several promotion men who don't operate on the winner-loser theory. There were a handful, for example, who when I got the KGB-AM job, called up and said: Good

that you're back in radio and what can we do to help. They don't discriminate about what your job is or how big the market is. They could have said: Well, crap, that guy's in a small market now. Or, what kind of gig is that compared to Los Angeles, you know? But a guy like John Fisher has been right there, you know. At every job I've had since I came over from Hawaii. From the first day he showed up at the San Bernardino station I was working at, and introduced himself and every step of the way. With a guy like that, you can have a consistent relationship and know that they're not shucking you . . . because they really care about you . . . whether you happen to be winning or losing . . . whether you're taking a thing out of the cellar or whether you're taking a thing that's on top. Guys like Abe and Fisher, I have a constant relationship with. But I also have a zero (censored) relationship with them. If John Fisher is going to give me a Stephen Stills

record, it doesn't take more than a phone call with: "Hey, how you doing?" "Okay." "Far Out." "What's new?" "Stephen Stills." "Got it." "Bye." I mean, we're both taking care of business, you know?

HALL: I have to go through a certain ritual, too, with air personalities. They call up wanting to know how I'm doing. It's a formality, of course, but after you get 50 guys asking you how you feel, you generally feel pretty blah. I try to get them down to business as fast as possible . . . and help them with whatever they need.

JACOBS: I don't think that I personally won any popularity contest when I was doing the KHJ-AM thing. That is, among the record guys . . . the ones that might have just been getting started and who might have been easily offended or who might have equated success with who could be seen in pictures in the trades with their arms around what big program director.

Perry Como Judy Garland Patty Andrews Abbott & Costello Helen O'Connell Walter Winchell

Bing Crosby Franklin D. Roosevelt Les Brown Ella Fitzgerald Freddy Martin Porky (Mel Blanc) Pig Harry Mills Tommy Dorsey George T. Simon Kate Smith

Edgar Bergen Gene Kelly Sammy Cahn Glenn Miller Peggy Lee Frank Sinatra Paula Kelly The Ink Spots Stan Kenton Edward R. Murrow Ray Eberle

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# Classical Music

## Connoisseur Society's Giveaway Record Promotion Sparks Followup

By ROBERT SOBEL

NEW YORK—A rare promotional concept has resulted in success for Connoisseur Society, the artist and his management firm. The promotion tied in the recent three-date personal appearance by pianist Antonio Barbosa and the free offering of one of his albums by Connoisseur to subscribers of the three recitals held in December and January at Hunter College.

The promotion, aided by a mailing to subscribers, increased subscription attendance by 30 percent, according to E. Alan Silver, head of Connoisseur, who also said the pitch helped sales of Barbosa albums. The campaign was so successful that Connoisseur and the Judd Concert Artists Bureau, Barbosa's management firm, will attempt a similar and more expansive promotion in conjunction with the artist's appearance on March 3 at Carnegie Hall.

"This promotion will be more extensive. At Hunter, we gave away some 150 records. At Carnegie Hall, we will supply records to all ticket holders. Exact details haven't been worked out yet, but we do have Julius Bloom's

(Carnegie Hall executive director) approval for the promotion. A stub will be attached to the ticket and the stub will be redeemed for a record. Or we may issue an equal amount of two records so that couples won't have duplicate copies of the same recordings," Silver said. Both records contain Chopin works, in keeping with the artist's performance that evening.

### CLASSICOMMENT

## Nonesuch the Antidote To Product Pollution

By IS HOROWITZ

Some manufacturers are boosting their release schedules to grab off a larger share of the rising classical record market, but Nonesuch is not one of them. In the view of Teresa Sterne, Nonesuch a&r chief, overproduction contributed to the late and unlamented "classical crisis," and the label is not about to help glut the market with product pollution.

With about 350 albums in its current catalog, the company keeps to a relatively modest release schedule of some 25 items a year.

A trendsetter of its own, Nonesuch has no intention of joining any industry bandwagon, be it the "greatest hits" formula or other pop-type ploy, according to Miss Sterne. If it seems to stray occasionally from traditional classical purity, as in its Stephen Foster or best-selling Scott Joplin recordings, it does so as a serious tribute to classics of the American heritage.

Label was started nine years ago as an Elektra offshoot. Innovative cover art, astute choice of repertoire, and a \$2.98 list price with no compromise in recording quality, quickly won it prime exposure in record shops. During early years,

The concert is being backed by one-minute radio spots on WQXR, in-store appearances, and a display in six key record stores in the Carnegie Hall area, including King Karol, Record Hunter and Colony. The LP on display will include Barbosa's newest Connoisseur release, Chopin's "Polonaises 1-7." David Kleger is handling public relations for the event.

release schedules were heavy as it strove to make its impact. Almost 100 albums were issued before the label was 18 months old. It arrived at its present release plateau after it felt it had established a solid market niche.

Miss Sterne has been with the label since 1965, but a year earlier Nonesuch acquired Joshua Rifkin as music director. He has since become one of its brightest recording stars, as performer of Joplin rags and conductor of early classical music.

Then a music student who took gigs as pianist with a jug band, Rifkin came to the attention of Jac Holtzman, label president, when he challenged an obscure musical reference in a Nonesuch liner. He was quickly recruited to help guide the company in musical matters. Now on the music faculties of both Harvard and Brandeis Universities, Rifkin still serves Nonesuch as advisor and performer.

### Runs Gamut

Most of Nonesuch's early recordings were licensed from foreign sources, but in recent years 75 percent of its output has been house-produced. Repertoire ranges the gamut from medieval to avant-garde, and some of its most prized items have been commissioned by the label itself. Eight titles have been released to date in its commission series, two of which have sold in 25,000-plus quantities—Morton Subotnick's "Silver Apples of the Moon," and Charles Wuorinen's "Time's Encemium." The latter work was also a Pulitzer Prize winner.

The Explorer Series is another segment of the Nonesuch catalog that has won a loyal public, Miss Sterne noted. Comprised essentially of folk and ethnic material, it draws on authentic recordings from Europe, Latin America and the Orient and currently numbers about 50 titles.

In the summer of 1970 the label was merged into the Kinney group, and has since had the added advantage of that organization's distributor network. Last year dollar volume was a reported 20 percent over the previous year, and the label looks to continued growth in 1973.

## COL SINGLE ON 'MONSTER' LP

NEW YORK — Columbia Records is planning to release a single containing two cuts from its "Monster Concert" album. The selections on the single are "Stars and Stripes Forever" and "Maple Leaf Rag." Actual shipping date was not revealed. The LP features Eugene List and 15 other pianists playing on eight pianos.

## BOSTON POPS LP FOR RCA

BOSTON—RCA Victor recorded the Boston Pops Orchestra here last week, its first since the orchestra was signed to an exclusive contract by Polydor. Permission to produce one album with the "Pops" was given RCA in return for prior favors granted Deutsche Grammophon, when the latter used exclusive RCA pacts Leon-Tyne Price and Placido Domingo in their best-selling "Metropolitan Opera Gala" package.

Taping of the "Pops" was done in surround-type quadraphonic. Peter Dellheim was producer.

## Sherman Sees Contemporary Writer Getting Short Shrift

NEW YORK—Garry Sherman, two-time nominee for the Pulitzer Prize, classical composer and renaissance man, paints a bleak picture for the contemporary classical composer. "What chance does a composition have for exposure when it competes with a piece by Bach or Beethoven? Most modern works are fated to obscurity soon after their premiere, since orchestras in order to exist with the high cost of performing and recording symphonic pieces, must often limit their repertoires to proven favorites.

"When a classically-oriented composer does have a work recorded or published, the avenues for additional performances or re-

cordings are narrow. It's quite unfortunate, too, that composers have to pay for their own recordings, because of this inequity," he said.

Sherman also took exception to subsidization. "I don't believe in subsidies, because they're too political. Some are good but composers have a tendency to work for the subsidy rather than for artistic merits. They do what is demanded of them because of the stipend slight as it may often be."

In his multifaceted roles as scorer, jingles writer, and producer, he noted some of the differences in treating each media. "Feeling is more important in pop and classical. In doing TV commercials, the stress is on simplicity, computerized and precise to fit a certain time and place. Technical perfection is the key. In film, the score has to match the picture. It must be mathematically correct and this involves different recording techniques," Sherman said.

Some of Sherman's credits are his compositions, "Idioms" and "Vietnam Cantata" both Pulitzer nominees. He's also had a string of popular hits and was chief orchestrator for "Purlie" on Broadway. He's supervised and conducted a number of sequences in "Midnight Cowboy" and was music director for "Alice's Restaurant," among others. Sherman composed original music and conducted the score for the new film "Heartbreak Kid," and helped on the Columbia soundtrack LP.

# Billboard TOP 40 Easy Listening

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

Wk. Ago	Wk. Ago	Wk. Ago	Wk. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	2	4	22	DUELING BANJOS Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamerlane, BMI)	6
2	1	1	6	DON'T EXPECT ME TO BE YOUR FRIEND Lobo, Big Tree 158 (Bell) (Kaiser-Famously, ASCAP)	6
3	5	9	20	LAST SONG Edward Bear, Capitol 3452 (Eeyor, CAPAC)	6
4	3	5	5	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	13
5	6	12	18	LIVING TOGETHER GROWING TOGETHER 5th Dimension, Bell 45,310 (Colgems/New Hidden Valley, ASCAP)	6
6	9	23	—	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)	3
7	7	8	10	DREIDEL Don McLean, United Artists 51100 (Yahweh Tunes, BMI)	7
8	15	22	31	GOOD MORNING HEARTACHE Diane Ross, Motown 1211 (Northern, ASCAP)	4
9	12	20	25	DANNY'S SONG Anne Murray, Capitol 3481 (Gnoskos, ASCAP)	7
10	4	2	1	YOU'RE SO VAIN Carly Simon, Elektra 45824 (Quackenbush, ASCAP)	10
11	16	18	24	BIG CITY RUTH ANN Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)	5
12	19	25	32	JAMBALAYA (On the Bayou) Blue Ridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	5
13	18	24	28	DO YOU WANT TO DANCE Bette Midler, Atlantic 45-2928 (Crokus, BMI)	6
14	8	3	4	DON'T LET ME BE LONELY TONIGHT James Taylor, Warner Bros. 7655 (Country Road/Blackwood, BMI)	10
15	13	7	2	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	13
16	11	6	3	SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press, BMI)	12
17	10	10	12	I'M NEVER GONNA BE ALONE ANYMORE Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stage Door, BMI)	7
18	21	30	33	COULD IT BE I'M FALLING IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	5
19	25	33	—	ROSALIE Sam Neely, Capitol 3510 (Seven Iron, BMI)	3
20	23	29	35	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)	7
21	24	31	36	PEACEFUL EASY FEELING Eagles, Asylum 11013 (Atlantic) (Jazzbird-Benchmark, ASCAP)	5
22	26	—	—	AUBREY Bread, Elektra 45832 (Screen Gems-Columbia, BMI)	2
23	27	32	38	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	4
24	29	36	37	DANCING IN THE MOONLIGHT King Harvest, Perception 515 (Unart, BMI/St. Nathanson, ASCAP)	4
25	31	35	—	HUMMINGBIRD Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)	3
26	39	—	—	KEEP ON SINGING Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI)	2
27	28	28	—	ALSO SPRACH ZARATHUSTRA (2001) Deadarts, CTI 12 (Three Brothers, ASCAP)	3
28	30	—	—	DON'T CROSS THE RIVER America, Warner Bros. 7570 (WB, ASCAP)	2
29	40	—	—	ONE LESS SET OF FOOTSTEPS Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP)	2
30	—	—	—	PEACEFUL Helen Reddy, Capitol 3527 (Four Score, BMI)	1
31	—	—	—	COOK WITH HONEY Judy Collins, Elektra 45831 (Bojo, ASCAP)	1
32	33	—	—	COME GO WITH ME Del Vikings, Scepter 12367 (GI/Feebee, BMI)	2
33	34	39	—	CONTROL OF ME Les Emersonn, Lion 141 (MGM) (4 Star/Galeneys, BMI)	3
34	35	—	—	LOVE IS WHAT YOU MAKE IT Grass Roots, Dunhill 4335 (Wingate, ASCAP)	2
35	37	40	40	DO IT AGAIN Steely Dan, ABC 11338 (Wingate/Red Giant, ASCAP)	4
36	—	—	—	STIR IT UP Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)	1
37	36	37	—	YOU ARE WHAT I AM Gordon Lightfoot, Reprise 1128 (Moose, ASCAP)	3
38	38	—	—	MY CREW Rita Coolidge, A&M 1398 (Jay & Cee, BMI)	1
39	—	—	—	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)	1
40	—	—	—	BRAND NEW KIND OF LOVE Bobby Goldsboro, United Artists 51107 (Unart/Pen in Hand, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 2/17/73

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Hot Action Albums

JUDY COLLINS, "True Stories," Elektra  
Stations: WBUS-FM, WRRN-FM, KINT-FM, WKTK-FM, CHUM-FM

THE MOVE, "Split Ends," United Artists  
Stations: WVVS-FM, KOL-FM, WCMF-FM, KSHE-FM, WHCN-FM, WOUR-FM

Also Recommended

ATLANTA RHYTHM SECTION, "Back Up Against the Wall," Decca  
Stations: KNAC-FM, WVUD-FM

DION AND THE BELMONTs, "Live," Warner Bros.  
Station: KOL-FM

B.B. KING, "Back in the Alley," ABC  
Station: WVVS-FM

SAM NEELY, "Sam Neely," Capitol  
Station: WRRN-FM

SAM SIGNAFF, "Sam Signaff," Paramount  
Station: WKTK-FM

HOYT AXTON, "Less Than the Song," A&M  
Station: WKTK-FM

EUPHONIOUS WAIL, "Euphonious Wail," Kapp  
Station: KNAC-FM

KINKS, "The Great Lost Kinks Album," Reprise  
Stations: KFML-FM, WHCN-FM, WOUR-FM

MICKEY NEWBERRY, "Heaven Help the Child," Elektra  
Station: KNAC-FM

SLADE, "Slayed?" Polydor  
Station: KSHE-FM

BAREFOOT JERRY, "Barefoot Jerry," Warner Bros.  
Station: WCMF-FM

ARETHA FRANKLIN, "Master of Eyes," Atlantic (Single)  
Station: CHUM-FM

HUBERT LAWS, "Morning Star," CTI  
Station: WKTK-FM

LARRY NORMAN, "Only Visiting This Planet," Verve  
Stations: WVVS-FM, KSHE-FM, WKTK-FM

MICHAEL STANLEY, "Michael Stanley," Tumbleweed  
Station: KFML-FM

BATTEAUX, "Batteaux," Columbia  
Station: WOMP-FM

MICHAEL GATELY, "Still 'Round," Janus  
Station: WKTK-FM

LITTLE FEAT, "Dixie Chicken," Warner Bros.  
Station: KFML-FM

YOKO ONO, "Approximately Infinite Universe," Apple  
Station: KNAC-FM

STEALERS WHEEL, "Stealers Wheel," A&M  
Stations: WCMF-FM, CHUM-FM, WHCN-FM

BELMONTs, "Cigars, Acapella & Candy," Buddah  
Station: WHCN-FM

STEVE GOODMAN, "Somebody Else's Troubles," Buddah  
Stations: WCMF-FM, WHCN-FM

MAHAVISHNU ORCHESTRA, "Birds of Fire," Columbia  
Stations: WKTK-FM, CHUM-FM

POLYPHONY, "Without Introduction," 11th Hour  
Station: WBUS-FM

SONNY TERRY AND BROWNIE MCGHEE, "Sonny & Brownie," A&M  
Station: WKTK-FM

ERIC CLAPTON, "Clapton," Polydor  
Station: KNAC-FM

MIKE HARRISON, "Smokestack Lightning," Sand  
Station: WRRN-FM

JUNIOR MANCE, "That Lovin' Feeling," Milestone  
Station: KFML-FM

POTLIQUOR, "Louisiana Rock 'N Roll," Janus  
Stations: WVVS-FM, KNAC-FM, WHCN-FM

TRAFFIC, "Shoot Out at the Fantasy Factory," Island  
Stations: KINT-FM, WREK-FM

CLIMAX BLUES BAND, "Rich Man," Sire  
Station: WBUS-FM

HAWKWIND, "Doremi Fasol Latido," United Artists  
Station: WBUS-FM

MANDRILL, "Compost Truth," Polydor  
Station: WKTK-FM

BUD POWELL, "Ups and Downs," Mainstream  
Station: WREK-FM

TRET FURE, "Tret Fure," Uni  
Stations: KOL-FM, WRRN-FM, WOUR-FM

BRUCE COCKBURN, "Sunwheel Dance," Epic  
Stations: KOL-FM, WHCN-FM

JAMES GANG, "The Best Of,"  
Station: WVUD-FM

JOHN MARTYN, "Solid Air," Island  
Stations: WBUS-FM, KOL-FM, WVUD-FM, WRRN-FM

ROBE, FALK AND BOD, "Kentucky Gambler," Epic  
Stations: WBUS-FM, KINT-FM

McCOY TYNER, "Song for My Lady," Milestone  
Station: KFML-FM

COMPOST, "Life Is Round," Columbia  
Stations: KFML-FM, KOL-FM

BERT JANSCH, "Moonshine," Warner Bros.  
Stations: KFML-FM, WCHN-FM, WOUR-FM

ELLEN McILWAINE, "We the People," Polydor  
Stations: WBUS-FM, KOL-FM, WREK-FM

PRETTY THINGS, "Freeway Madness," Warner Bros.  
Stations: KNAC-FM, KFML-FM

THE WAILERS, "Catch a Fire," Island  
Stations: WHCN-FM, KINT-FM

JIM CROCE, "Life and Times," ABC/Dunhill  
Stations: WVVS-FM, CHUM-FM

DR. JOHN, "The Right Place, the Wrong Time," Atco (Single)  
Station: WVVS-FM

BARRY MILES, "Scatbird," Mainstreet  
Station: CHUM-FM

MOACIR SANTOS, "Maestro," Blue Note  
Station: WVVS-FM

JERRY JEFF WALKER, "Jerry Jeff Walker," Decca  
Stations: WRRN-FM, WKTK-FM

SOUNDTRACK, "Deliverance," Warner Bros.  
Stations: CHUM-FM, KINT-FM

ELTON JOHN, "Don't Shoot Me, I'm Only the Piano Player," Uni  
Stations: WVUD-FM, KINT-FM

MORSE CODE TRANSMISSION, "Morse Code Transmission," RCA  
Station: CHUM-FM

BOB SEEGER, "Back in '72," Palladium  
Stations: KNAC-FM, KOL-FM, WHCN-FM

WATTS-STAX, "The Living World," Stax  
Station: WCMF-FM

MOUNTAIN, "Best Of," Columbia  
Station: WVVS-FM

PETE SEEGER, "The World Of," Columbia  
Station: WVVS-FM

PAUL WILLIAMS, "In Memory of Robert Johnson," King  
Station: WOUR-FM

*jubilantly*  
We predict that  
**Chickenman** will be sold on  
100 radio stations by March 15.

*We've already sold 63 stations*  
*Just 37 more to go until*

The Original Classic Episodes! PLUS All-New Programs - "Chickenman Versus The Earth-Polluters" ... plus contests and promos! Contact the Chicago Radio Syndicate (312) 944-7724

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Our Inventory Is The Most Complete in the Latin Market Today.

Alegre, All Art, Ansonia, Arcano, Borinquen, Canomar, Caytronics, Cotique, EBC, EGC, Exitos, Fania, Fonseca, Formula, General, Ghetto, GRC, Horoscope, Ibo, Inca, Kubaney, Mango, Neliz, ORC, Palacio, Panart, Parnaso, RCA, Rico, Riviera, Sabor, Salsa, Seeco, Sinfonia, Sound Triangle, Teca, Tico, TR, Tropical, UA Latino, Vaya, Zanzee . . . Plus Many Others.

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President: Bernie Block  
Sales Mgr.: Bobby Hertz

## Hot Latin LP's IN NEW YORK

This Week TITLE—Artist, Label & Number (Distributing Label)

- 1 EL JUICIO  
Willie Colon, Pania 424
- 2 25th ANNIVERSARY  
Tito Rodriguez, TR 500
- 3 PAYASO  
Ralph Leavitt y La Orquesta Le Selecta, Borinquen DG 1212
- 4 AMADA AMANTE  
Danny Rivera, Velvet 450
- 5 POR EL LIBRO  
Gran Combo, BGC 003
- 6 ALGO DE MI  
Camilo Sesto, Pronto
- 7 ESTO PUE LO QUE TRAJO EL BARCO  
Ismael Rivera, Tico 1305
- 8 SI LAS FLORES PUDIERON RABLAR  
Nelsop Ned, UA Latino L-31083
- 9 TE ESPERO  
Sandro, Caytronics 1363
- 10 TE DIGO DORITA  
Johnny Ventura, Mate 003
- 11 TE ESTOY QUERIENDO TANTO  
Rafael, UA Latino
- 12 MANO A MANO, VOL. II  
Pedro Infante and Jorge Negrete, Orfeon LP 38011
- 13 ORGANO MELODICO, VOL. 15  
Juan Torres, Musart 1575
- 14 QUE VIVA LA MUSICA  
Ray Barretto, Fania 427
- 15 EL PEQUENO GIGANTE  
Nelson Ned, UA Latino 31118
- 16 LOS GRADUADOS  
Zeida 3304
- 17 Y VOLVERE  
Los Angeles Negros, Parnaso 1070
- 18 CHEO  
Jose Cheo Feliciano, Alegre 8890
- 19 PARA LOS RUMBEROS  
Tito Puente, Tico
- 20 LA LOTERIA  
Andy Harlow, (label tomorrow)

# GRAND OPENING



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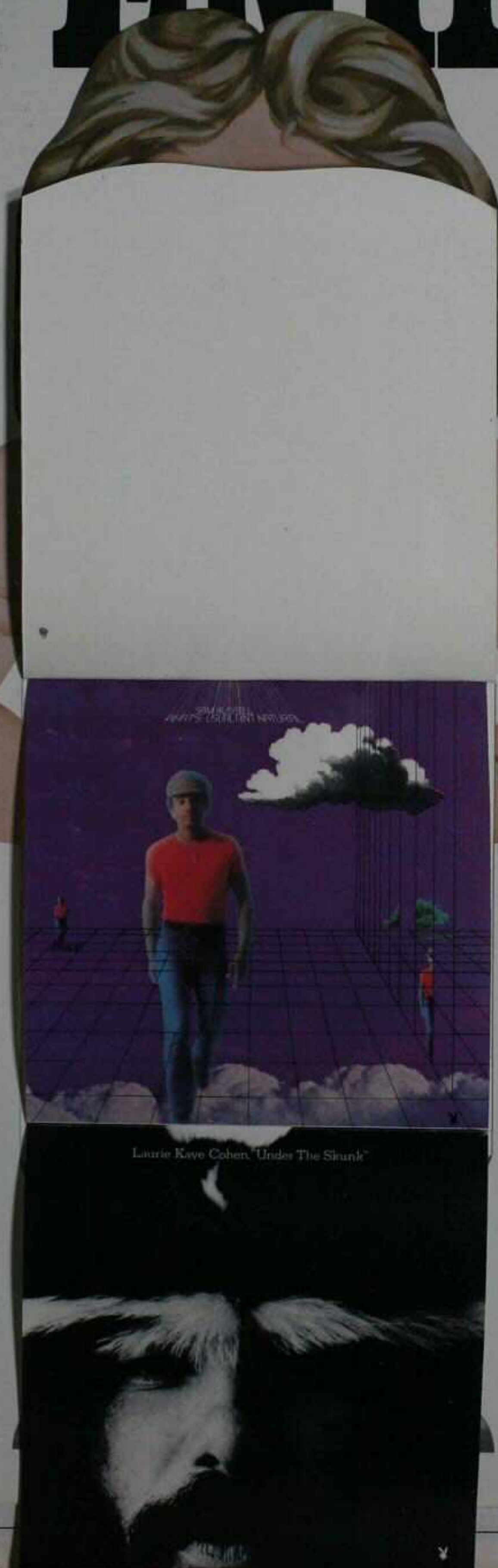
436 10th Ave., New York, N.Y. 10036  
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- 5 POR EL LIBRO Gran Combo, BGC 003
- 6 ALGO DE MI Camilo Sesto, Pronto
- 7 ESTO PUE LO QUE TRAJO EL BARCO Ismael Rivera, Tico 1305
- 8 SI LAS FLORES PUDIERON RABLAR Nelson Ned, UA Latino L-31083
- 9 TE ESPERO Sandro, Caytronics 1363
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- 12 MANO A MANO, VOL. II Pedro Infante and Jorge Negrete, Orfeon LP 38011
- 13 ORGANO MELODICO, VOL. 15 Juan Torres, Musart 1575
- 14 QUE VIVA LA MUSICA Ray Barretto, Fania 427
- 15 EL PEQUEÑO GIGANTE Nelson Ned, UA Latino 31118
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THE SURREAL  
ARTS COLLECTION

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### PUERTO RICO

**Hugo Santana**, recording artist (Hit Parade) and television personality, will conduct a holiday tour for tourist, which will include Rio de Janeiro, Buenos Aires, Lima, and Bogota. He joins other television personalities **Jose Miguel Agrelot** (Velvet) and **YoYo Boing**, both of whom have conducted such tours to Spain and the Near East.

**WIPR-AM** and **WIPR-TV**, the Puerto Rican government stations, celebrated their 24th anniversary on Jan. 26. . . . **Pijuan**, and his sales sextet, who no doubt holds some kind of record for continuous employment in our tourist hotels for the past several years, has released his first LP on his label Melon. Pijuan formerly recorded with Hit Parade Records and Kubaney Records. His contract with the Caribe Hilton Hotel was also recently renewed for another year. . . . Another new local label is **MiCris** of **Cuchon Munoz** and **M&S Enterprises** with their first LP "Orquesta de Cuchon." A tune from the album, "Tumbaron la 21," by pop composer **Curet Alonso**, hit the local charts immediately. . . . Local engagements have included **Shirley Bassey** (UA) at El Tropicoro Room of El San Juan Hotel; **Robert Goulet** (Columbia) at the Caribe Hilton Hotel; followed by **Sid Caesar**; **Barbara Eden** (Dot) at the San Jeronimo Hotel; **The Supremes** (Motown) at the Flamboyant Hotel; **Teddy Trinidad** (Fania) at the Ponce International Hotel; **Johnny Olivo** (Inca) at the Great End;

**Omayra** (Mariel-Hit Parade) at the Manolo Fernandez Lounge; and **Gilberto Monroig** (La Cuna) at his new nightclub, La Guitarra, in Old San Juan

### ANTONIO CONTRERAS

### MIAMI

**Jose Penichet** of Tropicana Records & Tapes reports sales of over 10,000 LP's in Texas of **Julio Iglesias** (Alhambra) "Rio Rebelde." Locally, **Iglesias** "A Veces Llegan Cartas" has been getting good results. . . . Word has it that **Andy Harlow's** "La Loteria" (Vaya) might be the local sleeper of the year. . . . **Herb Dolgoff's** WCMQ is being sued by **Abel Mestres** for using the letters CMQ. Mestres owned Radio Centro in Cuba, which included CMQ radio, and is president of CMQ Corp. here. . . . **Tony Rivas**, WCMQ disk jockey, is being called "Mr. Groovy" for his heavy play of baladas. . . . **Herbert M. Levin**, WQBA station manager, said that the philosophy of the station is to preserve the customs and language of young Cubans here. He even avoids taking commercial spots from schools teaching English. . . . **Marie Ruiz**, WQBA's music director, reports that salsa airplay is up to 50 percent. He said that it reflects the heavy youth audience locally. Ruiz credits bands like **Willie Colon**, **Ray Barretto** and **El Gran Combo** with the upswing in salsa. . . . **WFAB's Leopoldo Justo** said that the station has collected over \$200,000 and 18 plane loads of food and clothing for the relief victims of the Nicaraguan earthquake. The station has been airing appeals daily, as well as taking out ads in local papers—a job well done. . . . Television 23 will honor St. Valentine's Day with an hour special hosted by **Armando Manzanero**. The show is titled "Manzanero Sings for Lovers." **Johnny Ventura** (Kubaney) will play *Control Espanol* for a week—the first dance band to do such an engagement in Miami.

### ART (ARTURO) KAPPER

### LOS ANGELES

**Monarch Tape Duplicating**, a wing of Viewlex Corp., which services **Orfeon Records**, **Zarape Records** and **Musimex Records** and others locally, recently had a fire that slowed production down for about a week. . . . **Musimex Records** has bought a new line, **Ranchero Los Cabillanes** record for the label. . . . Latin international artists **Hermes Nino** and his **Colombian Boys** have a good seller in "Cangrejito Playero." . . . **Pablo Neruda**, 1971 Nobel Prize winner from Chile, has let Argentinean composer **Carlos Franzete** put music to his famous "20 Poems of Love." **Sonai Latunica** does the singing, while **Sergio Bustamante** uses the spoken word on this Gas Records release. . . . **Musimex** has signed **Joe Flores** to its artist roster. Flores used to record for **Dima Records**. . . . **Mazacote** (Latin International) has been performing in a variety of clubs locally. . . . **Irene Rivas** (Cash) has been getting good airplay with her song "Tonto" on radio KALI here. . . . **Piporro**, **Alvaro Zermeno** and **Anel**, ex-Miss Mexico, performed in the "Espectaculo" show—one of the first for Los Angeles fans. They all record for Gas Records. . . . **Los Diablos** (musimex) also performed before a sold-out audience in a downtown theater here last week. . . . **Hank Gonzales**, of radio station KWIK-AM, Pocatello, Idaho, is seeking additional servicing from manufacturers. He says that the station is Mexican oriented.

### MONICA KELLY

### NEW YORK

**Eduardo Vives** of radio station WEDC, Chicago, recently wrote to tell us that salsa is "happening" in the Windy City. He said that WOJO has an afternoon "Latin

## 2d P.R. Fest Dates Are Set

By JACK CURTISS

SAN JUAN—The dates for Puerto Rico's second International Song Festival have been announced here by **Victor Carrady**, president of **Regency Caribbean Enterprises**—organizers of last year's first Puerto Rico International Festival of Voice and Song.

The 1973 event is scheduled for Sept. 21-24 at the Cinema 4 theater in Cuaynabo, site of the previous festival. As before, WAPA-TV, which is located adjacent to the theater, will broadcast the event in Puerto Rico, along with its Mayaguez affiliate WOLE-TV.

Carrady, who owns several theaters in New York and Puerto Rico, recently returned from a trip to Rio de Janeiro, Sao Paulo and Buenos Aires where he discussed arrangements for live television coverage via satellite.

"We're going to stage a much more elaborate festival this year," said Carrady. "It's going to be even more international in scope. We hope to attract artists from England and Australia—Spanish won't be the only language."

Last year's event featured over 50 artists from 20 different countries, mostly Latin American.

hosted by **Chilo Perez** and directed by **Vic Parra**. He also stated that **Ismael Rivera**, **La Lupe**, **Richie Ray** and **Bobby Cruz** and **Mikki Vimar** will be making appearances there in the near future. . . . "Cheo" **Feliciano** will be at the Aragon, Chicago, Saturday (17). . . . **Vives** also stated that **WEDG** has been picking up English speaking listeners with its Latin-Soul format.

The **Fania All-Stars** will be in Puerto Rico for the opening of the new coliseum Wednesday (14). They will also perform in Ponce Thursday (18). . . . **Fania** president **Jerry Masucci** and other New York staffers will be on hand for the events. . . . **Parnaso International** has released an LP by **Joan Manuel Serrat**. The featured song is "Para La Libertad." . . . **Pegassus Records** has released its first LP with **El Conjunto "La Perla"**, featuring **Willie Ramirez**. . . . **Raphael** (Parnaso) just finished his eighth movie. It's titled "El Pozo" and was filmed in Spain. He will be appearing in Puerto Rico, Feb. 21 through Mar. 25, Santo Domingo Mar. 27 through April 2, Argentina April 10-15, Washington, D.C., at the Shoreham Hotel, May 1-5 and New York, the Rainbow Grill, May 7-26. . . . **Cotique Records** has released a LP with **Santos Colon** and **Monique** under the direction of **Larry Harlow**. The album features salsa and boleros selections.

**Ray Barretto**, **Willie Colon** and **Larry Harlow** were featured at the **Cheetah Sunday** (11). . . . **Colon**, **Harlow**, **Orchestra Capry** and **Dax Pacem** are scheduled for a Washington's birthday dance at the **Cheetah Sunday** (18). . . . **Mongo Santamaria**, recently signed to **Vaya Records**, will be at the **Colonial Cavern**, Toronto, through Saturday (17). Following Toronto he remains on tour playing the **Attic**, Pittsburgh (19-25), Curacao March 2-4, the **Playboy Plaza Hotel**, Miami, (10-11), the **Hilton International**, Las Vegas April 18 through May 1, and **San Juan May 27 through June 1**. . . . **Andy Harlow** (Vaya) and his lead singer **Johnny Vasquez**, are flying to Puerto Rico, Miami and Santo Domingo as part of a promotion campaign for the single "La Loteria."

## Distrib Opening Is Seen Spur for Chicago Mart

By ANNE DUSTON

CHICAGO—The recent opening of a distributorship here by **Royalco International** points to the manufacturer's recognition of Chicago as a growing Latin market, according to **Wilfred Lopez**, owner of **Librehia Novedades** record shop here. He predicts that more distributors will open here and that there will be an expansion of local Latin wholesale operations.

Lopez said that more competition among wholesalers will mean that no one or two houses will dominate the market—a situation he said that has led to distributors taking advantage of small dealers by sending more product than is ordered with the result that the retailer gets behind in paying his bills. Besides buying from **Taylor Electric**, **Royalco**, **Miami Marsal** and other wholesalers, Lopez also

deals directly with production companies, both locally and in other cities.

Lopez, a Cuban, sells mainly Mexican product, with 35 percent of his stock in singles, 35 percent in LP's and 30 percent in tape. He stated that Mexicans "buy more music than Latins."

"Latin radio in Chicago," according to Lopez, "is not concerned with what the people want to hear." He stated that he would like to see stations change their format to better reflect the local listening audience.

For promotion, Lopez advertises on **WXRT-FM's** "Buenas Tardes, Amigos Show," an hour-long afternoon program. He also runs a free-album contest for answering those correctly music oriented questions.



SENATOR JOHN TOWER, third from left, accepts an engraved copy of the record, "El Corrido del Presidente Nixon" from **Johnny Gonzales**, president of **El Zarape Records**, Dallas. Attending the presentation were, from left, **Senora Edna Cancino**, **Mrs. Tower** and **Senora Tina Villanueva**.

## Billboard Hot Latin LP's IN NEW YORK

Billboard SPECIAL SURVEY For Week Ending 2/17/73

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EL JUICIO Willie Colon, Pania 424
2	25th ANNIVERSARY Tito Rodriguez, TR 500
3	PAYASO Ralph Leavitt & La Orquesta Le Selecta, Soringuen DG 1212
4	AMADA AMANTE Danny Rivera, Velvet 450
5	POR EL LIBRO Gran Combo, BGC 003
6	ALGO DE MI Camilo Sesto, Pronto
7	ESTO PUE LO QUE TRAJO EL BARCO Ismael Rivera, Tico 1305
8	SI LAS FLORES PUDIERON RABLAR Nehop Ned, UA Latino L-31083
9	TE ESPERO Sandra, Caytronics 1363
10	TE DIGO DORITA Johnny Ventura, Mate 003
11	TE ESTOY QUERIENDO TANTO Rafael, UA Latino
12	MANO A MANO, VOL. II Pedro Infante and Jorge Negrete, Orfeon LP 38011
13	ORGANO MELODICO, VOL. 15 Juan Torres, Musart 1575
14	QUE VIVA LA MUSICA Ray Barretto, Fania 427
15	EL PEQUEÑO GIGANTE Nelson Ned, UA Latino 31118
16	LOS GRADUADOS Zeido 3304
17	Y VOLVERE Los Angeles Negros, Parnaso 1070
18	CHEO Jose Cheo Feliciano, Alegre 8890
19	PARA LOS RUMBEROS Tito Puente, Tico
20	LA LOTERIA Andy Harlow, (label tomorrow)

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# GRAND OPENING



# GRAND OPERA



WOJO has an afternoon "Latin feria."

# Soul Sauce

## BEST NEW SINGLE OF THE WEEK:

**"MR. MAGIC MAN"**  
WILSON PICKETT  
(RCA)

## BEST NEW ALBUM OF THE WEEK:

**"BLACK CEASAR"**  
JAMES BROWN/  
SOUNDTRACK  
(POLYDOR)

By JULIAN COLEMAN

Ray Charles will not make any personal appearances in concert or in clubs until after July 1 of this year, according to announcement by Joe Adams, Charles' personal manager and vice president of Queen Booking Corp., agency which represents Charles. For Charles, the six months vacation will be the first he will have taken in the last ten years, affording him extra time for recording on his own Tangerine label.

Radio Luxembourg in Europe will conduct a special contest starting Feb. 25 built around "Super Fly" soundtrack wherein the winner will receive a return trip from England to New York and meet Curtis Mayfield, composer of the album.

Gladys Knight & The Pips has signed a disk pact with Budah Records. The deal was negotiated between Co. president Art Kass and Neil Bogart with Irwin O. Spiegel, their attorney, and

Sid Seidenberg, president of SAS, Inc., their business manager. Gladys Knight, along with the Pips, Merald Knight, Edward Patten and William Guest have recorded for Motown Records since 1965 with a string of hits from "I Heard It Through The Grapevine," to their current "Neither One Of Us."

### HOTLINE:

Timmy Thomas will tour Europe from March 10 through March 20. . . . Motown artist Eddie Kendricks begins an eighty-city promotional tour, Feb. 19 in behalf of his new Tamla single, "Girl You Need a Change of Mind," from his latest album, "People Hold On." . . . "Kufanya Mapenzi," which means making love is the cut from Ramsey Lewis' "Funky Serenity," album that's making noise on WLIB-AM in New York. . . . The Chi-Lites off and running on the charts with their new single "Letter To Myself," are set for a concert in Berkeley, Calif.,

Feb. 18. . . . New Bird Rollins "In Gonna Try To Be Real True To You," on Disco Records out of Newark, N.J. . . . Al Green, The Spinners and The Sylvers were all a part of the sold-out concert at Los Angeles Forum Feb. 4. . . . Mandrill will perform in concert with the 90-piece Symphony of the New World Orchestra at Philharmonic Hall New York Feb. 11.

Bill Withers and Merry Clayton will share the stage Feb. 18 at Santa Monica Civic Auditorium. . . . Diana Ross proving to be better than ever in her fling at Las Vegas' Caesars Palace. . . . One of the top female disk jockeys in the nation, Gladys "Gee Gee" Hill keeps the soul sounds sizzling at KCOH-AM in Houston, and that's straight from the horse's mouth at Jewel Records. . . . The Jackson Five headed for the Astrodome in Houston, Tex. March 4. . . . "The Masterpiece," the new single disk by The Temptations

on Gordy is without a doubt a top 10 contender. . . . Chris Jonz at Scepter-Wand Records serves notice of a hit sound by South Side Movement titled "I Been Watching You." Early believers: WAOK-AM, Atlanta, WVON-AM, Chicago, WAWA-AM, Milwaukee, and Soul Sauce. . . . Mel and Tim follow-up to "Starting All Over Again," is "I May Not Be What You Want," on Stax. . . . Gladys Knight & The Pips at the Top Of The Peachtree Club, Atlanta, Ga. thru Feb. 28 while Roberta Flack current itinerary includes a Feb. 25 date at 4K Auditorium in Honolulu. Speaking of Miss Flack, according to Billboard charts Director Tony Lanza her "Killing Me Softly With His Song," is one of the fastest chart moving records in awhile. The disk hit the Hot 100 chart at No. 54 on Jan. 27 is now in the number 5 slot. . . . From The Soul Generations another hit "Million Dollars," on Ebony Sound.

Billboard SPECIAL SURVEY for Week Ending 2/17/73

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble/Huff, BMI)	5
2	1	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	8
3	3	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebena, BMI)	17
4	7	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	8
5	5	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	13
6	6	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	9
7	4	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Gleds 1703 (Sherlyn, BMI)	15
8	10	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	5
9	19	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	3
10	11	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	8
11	8	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	12
12	15	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	10
13	9	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	10
14	20	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Inviscut 9133 (Capitol) (Gold Forever, BMI)	8
15	12	SUPERFLY Curtis Mayfield, Curtom 197B (Buddah) (Curtom, BMI)	13
16	13	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	17
17	18	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	9
18	14	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	12
19	22	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	7
20	24	BACK UP Manhattans, De-Luxe 45-144 (Starday/King) (Ft. Knox/Nattasham, BMI)	6
21	26	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heiness, BMI)	5
22	34	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & The Pips, Soul 3509B (Motown) (Keca, ASCAP)	4
23	39	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	2
24	21	I CAN'T STAND TO SEE YOU CRY Smokey Robinson & the Miracles, Tamla 54225 (Motown) (Jobete, ASCAP)	8
25	25	SILLY WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Coti/Bon, ASCAP)	11

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	28	TODAY I STARTED LOVING YOU AGAIN Bettye Swann, Atlantic 2921 (Blue Book, BMI)	10
27	30	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	4
28	32	I'VE BEEN A WINNER I'VE BEEN A LOSER Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	4
29	29	AFTER HOURS J.R. Bailey, Toy 3805 (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	7
30	33	GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	2
31	31	OH NO NOT MY BABY Merry Clayton, Ode 60030 (A&M) (Screen Gems-Columbia, BMI)	6
32	46	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	2
33	—	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI)	1
34	35	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (Phonogram) (MRC, BMI)	5
35	36	DON'T BURN ME Paul Kelly, Warner Brothers 7657 (Tree, BMI)	5
36	—	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	1
37	41	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	2
38	38	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	11
39	42	THE TRUTH SHALL MAKE YOU FREE King Hannibal, Aware 027 (Captain/Bold Lad, BMI)	6
40	40	TIME IS LOVE Black Ivory, Today 1516 (Perception) (Bradley, BMI)	4
41	37	FROM TOYS TO BOYS The Emotions, Volt 4088 (Columbia) (East/Memphis, BMI)	4
42	—	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	1
43	44	CAN I Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	3
44	49	TOSSIN' & TURNIN' Bunny Sigler, Philadelphia International 73523 (Columbia) (Viva/Harvard, BMI)	2
45	45	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jec, BMI)	3
46	47	GRAND CENTRAL SHUTTLE Johnny Griffith inc., RCA 74-0805 (Ernkol, BMI)	5
47	48	THINK IT OVER Deffonics, Philly Groove 174 (Bell) (Nickel Shoe, BMI)	4
48	50	WOMAN STEALER Joe Tex, Dial 1020 (Phonogram) (Tree, BMI)	2
49	—	ONE MAN BAND (Plays All Alone) Bonnie Dyson, Columbia 4-45776 (Blackwood, BMI)	1
50	—	GIMMIE THAT BEAT Jr. Walker & the All Stars, Soul 35104 (Motown) (Jobete/Stone Agate, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 2/17/73

## BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	THE WORLD IS A GHETTO War, United Artists UAS 5652	14
2	2	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	13
3	3	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	9
4	4	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	11
5	7	ROUND 2 Stylistics, Avco AC 11006	16
6	5	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	17
7	9	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	19
8	6	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	13
9	8	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	12
10	10	UNDERSTANDING Bobby Womack, United Artists UAS 5577	19
11	12	JERMAINE Jermaine Jackson, Motown M 752 L	19
12	15	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	6
13	13	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	9
14	11	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CR5 8014 ST (Buddah)	19
15	16	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	6
16	14	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	14
17	20	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	5
18	18	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	19
19	19	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	19
20	17	DOS Malo, Warner Bros. BS 2652	13
21	23	BITTER SWEET Main Ingredient, RCA LSP 4677	19
22	22	CARAVANSERAI Santana, Columbia KC 31610	15
23	25	SYLVERS Pride PRD 0007 (MGM)	5
24	31	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	3
25	21	LONDON SESSIONS Chuck Berry, Chess CH 6002	19

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	24	BEN Michael Jackson, Motown M 755 L	19
27	26	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	19
28	28	CYMANDE Janus, JLS 3044	7
29	32	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 100B (Perception)	8
30	30	STILL BILL Bill Withers, Sussex SXBS 7074 (Buddah)	19
31	27	SUPREMES Supremes, Motown M 756 L	12
32	29	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (Columbia)	19
33	33	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	10
34	—	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-3910 (Columbia)	1
35	34	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	7
36	41	GIVE ME YOUR LOVE Barbara Mason, Buddah B05 5117	3
37	36	MILLION TO ONE Manhattans, DeLuxe 12004 (Starday/King)	9
38	38	AZTECA Columbia KC 31776	4
39	40	STARTING ALL OVER AGAIN Mel & Tim, Stax STS 3007 (Columbia)	6
40	37	HEADS Osibisa, Decca DL 7-5368 (MCA)	18
41	42	BILLIE HOLIDAY STORY Decca DSX 7161 (MCA)	2
42	39	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	8
43	43	THROUGH THE EYES OF LOVE Ray Charles, ABC ABCX 765	4
44	—	MARGIE JOSEPH Atlantic SD 7248	1
45	44	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	5
46	46	SPILLS THE BEANS Joe Tex, Dial DL 6004	3
47	49	WILLIE REMEMBERS Rare Earth, Rare Earth R 543 L (Motown)	2
48	47	JEALOUS Little Royal, Tri-6 KS 1145-498	4
49	—	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	1
50	50	DANCING IN THE MOONLIGHT King Harvest, Perception PLP 36	2

# Country Music

## Anderson Kicks Off Mar. Radio Confab

NASHVILLE — Bill Anderson, Decca artist, will be keynote speaker for the 4th annual Country Radio Seminar to be held at King of the Road here March 16-17.

The two-day workshop has been designed to stimulate thought rather than raising a multitude of questions and problems.

One period of several hours will be devoted to country product, dealt with by sales people, promotion men and record producers. A simultaneous session will be held during this time for general managers on the subject of computer broadcasting.

The seminar also offers a topic for open discussion on the alternatives of traditional, modern or cross-country. A rap session will wind up the Friday schedule.

The Saturday seminar begins with a discussion involving the working together of the general manager, sales manager and program director. Image will be dealt with in the afternoon gathering. Another session will center around the programming puzzle, a free flowing session involving Dave Donahue, WITL-AM, Lansing, Mich.; Tom Allen, WIL-AM, St. Louis; Jon Fricke, KBUY-AM, Ft. Worth; and Ric Libby, KENR, Houston. Elements will be broken into the categories of one-on-one communication, use of jingles, spot sets, news sets, promotions, public service and production. Stations are urged to send air checks to Tom Allen at WIL for the pur-

(Continued on page 29)

## Dot's Country Gets Pop Plug

NASHVILLE—Dot Records, in a concentrated effort, has managed to cross over most of its country product into pop sales.

This has been particularly true with Donna Fargo, Tommy Overstreet and Joe Stampley. Miss Fargo is the only female country artist in a number of years to have two consecutive Gold single records. Both of her first two releases with the label went to number one in country and into the top 10 of the Hot 100. Her first LP has been certified for Gold also.

The label is now experiencing a similar situation with the Joe Stampley "Soul Song." Other artists from Dot who have enjoyed the cross-over recently are Roy Clark, Diana Trask, and young Pat Roberts.

Larry Baunach, vice president in charge of sales and promotion, said the label is gearing its country product in that direction.

## 2 TV Pilots Ignite W. Pierce Comeback

SHREVEPORT — Webb Pierce, after years of shying away from his own television series, will cut two pilots, one of them from a live appearance special, next week.

Pierce, who has been with Decca for some 20 years, will do his initial pilot at the Louisiana State Coliseum here, which seats 10,000 people. It will be an hour-long videotaping, in color. On the show with Pierce and his band will be Don Gibson, Gordon Terry, Jimmy Davis, the Rhodes Kids, Debbie Lynn Pierce, Carol Snow and the Carol Lee Singers, Demitris Tapp, and a ventriloquist act known as Geraldine and Ricky.

The second show, shot from a studio, will feature Faron Young and Jeannie C. Riley. Former Governor Davis also will appear again, and may be utilized in the entire series to close each show with a religious number, according to Pierce.

Pierce recently came out of a semi-retirement to get back full-swing into the music business. Purchasing a bus, he reactivated his road show, accelerated his re-

ording work, pumped new life into his Tuesday Music publishing company, and now has turned to television.

The entire cast of the show will leave Nashville next Tuesday (16) at 8 a.m., arriving here that night.

Pierce's renewal of dates has helped his recording career immeasurably, and he has kept busy playing dates from Alaska to Florida. He has a date set for next week in Anchorage, with Tom T. Hall, Jimmy Davis, Billy Crash Craddock and his own show, and then goes to Augusta, Georgia, for two shows.

In addition to his bus, he has purchased a new limousine, complete with telephone.



COLUMBIA's Connie Smith, doing her first release for the label, runs through material with her producer, George Richey.

**HOW MANY  
TIMES DOES  
YESTERDAY  
COME?**

## Opryland To Hail Pioneers

NASHVILLE—Opryland U.S.A., the music theme park complex here, has previewed another live country music show to be featured during the season, starting Apr. 22.

The show, titled "My Country," is a 45-minute performance saluting the performing members of the Country Music Hall of Fame, and

traditional country songs. The show spotlights a range of artists ranging from Jimmy Rodgers to Tammy Wynette. In all, 50 country songs are sandwiched into the fast-paced show, which will be seen at the park's new 1,300 seat outdoor theater.

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# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 2/17/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	9	SONG OF LOVE Charley Pride, RCA LSP 4837	5
2	1	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	11
3	3	GET THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	16
4	5	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	9
5	2	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	14
6	7	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot D05 2600 (Famous)	32
7	4	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	10
8	8	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	15
9	10	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot D05 26003 (Famous)	13
10	11	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	9
11	16	ROY CLARK LIVE Dot D05 26005 (Famous)	8
12	13	CHARLIE McCOY Monument KZ 31910 (Columbia)	14
13	24	WHO'S GONNA PLAY THIS OLD PIANO . . . (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	4
14	17	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	6
15	14	LONESOME 7-7203 Tony Booth, Capitol ST 11126	10
16	12	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	20
17	6	GLEN TRAVIS CAMPBELL Capitol SW 11117	12
18	23	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	5
19	19	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	10
20	25	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	8
21	35	DELIVERANCE Soundtrack, Warner Brothers BS 2683	2
22	30	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	3
23	21	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	11
24	15	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	15
25	18	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	15
26	22	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	27
27	31	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	6
28	32	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	3
29	26	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	7
30	20	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	17
31	36	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	3
32	27	ALL THE GREATEST HITS Ray Price, Columbia G 31364	24
33	39	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	2
34	—	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	1
35	40	SING COUNTRY SYMPHONIES IN E MAJOR Stallier Brothers, Mercury SR 61374 (Phonogram)	2
36	38	GREATSET HITS, VOL. 1 Hank Thompson, Dot 26004 (Famous)	5
37	42	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	2
38	37	BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	8
39	28	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)	12
40	33	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (Columbia)	13
41	—	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	1
42	29	BEST OF Sammie Smith, Mega M 311019	7
43	34	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia KC 31628	8
44	—	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31241	1
45	—	CROSS COUNTRY Toni & Terry, Capitol ST 11137	1

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/17/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	11
2	3	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TA), ASCAP	11
3	4	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	11
4	8	'TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	8
5	6	NEON ROSE Mel Tillis & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	11
6	7	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	10
7	1	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	12
8	10	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	9
9	5	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/ Tree, BMI)	14
10	9	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Phonogram) (Hallnote, BMI)	12
11	16	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	9
12	11	PASS ME BY Johnny Rodriguez, Mercury 73334 (Phonogram) (Hallnote, BMI)	15
13	20	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	8
14	15	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Phonogram) (Hallnote, BMI)	10
15	22	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	8
16	19	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	11
17	27	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	9
18	17	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	11
19	21	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	9
20	18	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	9
21	24	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	9
22	28	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Ovepar, BMI)	7
23	25	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	8
24	14	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/ Algee, BMI)	15
25	26	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	10
26	29	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	9
27	34	KEEP ME IN MIND Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	6
28	12	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	16
29	23	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	16
30	31	UNBELIEVEABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	10
31	32	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	7
32	47	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	3
33	41	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Phonogram) (Ben Peters, BMI)	6
34	36	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/ Jamie, BMI)	8
35	40	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	5
36	13	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	15
37	45	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Kece, ASCAP)	4
38	44	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Ronbre/Coch Four, BMI)	6
39	—	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	1
40	50	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robert- son, ASCAP)	2
41	43	MARGIE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	6
42	48	SHE FIGHTS THAT LOVIN' FEELING Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	3
43	46	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	8
44	49	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	5
45	51	WHEN A MAN LOVES A WOMAN (The Way I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	4
46	52	MONDAY MORNING SECRETARY Stallier Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	3
47	42	HOPPY'S GONE Roger Miller, Mercury 73354 (Phonogram) (Tree, BMI)	8
48	53	A GIRL LIKE THAT Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	5
49	54	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 Jack & Bill, ASCAP)	3
50	60	DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	3
51	33	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/ Addrisi, BMI)	10
52	64	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Pi-Gem, BMI)	2
53	55	I AM WOMAN Bobbie Roy, Capitol 3513 (Buggerlugs, BMI)	4
54	57	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	5
55	56	FEEL SO FINE Kenny Vernon, Capitol 3506 (Travis/Big Bopper, BMI)	6
56	—	NO MORE HANGING ON Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	1
57	—	NOBODY WINS Brenda Lee, MCA 4000 (Resaca, BMI)	1
58	59	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC)	4
59	61	A MAN LIKES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	5
60	—	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	1
61	62	BLUE EYED JANE Benny Whitehead, Reprise 1131 (Peer, BMI)	4
62	65	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	5
63	66	I CAN SEE CLEARLY NOW Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	2
64	—	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/ Harvard, BMI)	1
65	67	SOFT LIPS & HARD LIQUOR Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	6
66	—	IF YOU'RE GOIN' GIRL Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	1
67	71	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	2
68	68	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	5
69	69	SONGMAN Cashman & West, Dunhill 4333 (Blending- well, ASCAP)	2
70	—	I LET ANOTHER GOOD ONE GET AWAY Dorsey Burnette, Capitol 3529 (Brother Karl, BMI)	1
71	—	LAURA (What's He Got That I Ain't Got) Marty Robbins, Columbia 4-45775 (Callico, BMI)	1
72	73	JOHN'S BEEN SHUCKIN' MY CORN Onnie Wheeler, Royal American 76 (Birming- ham/Onnie, BMI)	3
73	74	LILACS IN WINTER Ronnie Dove, Decca 33038 (Maple, ASCAP)	3
74	—	YOU CALL EVERYBODY DARLIN' Lamar Morris, MGM 1448 (Mayfair, ASCAP)	1
75	75	JAMBALAYA (On the Bayou) Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	2

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Date	Pos	Artist	Record	Label
4-18-71	17	WHITBURN, JOEL (CD)		
4-18-71	18	WHITBURN, JOEL (CD)		
4-18-71	19	WHITBURN, JOEL (CD)		
4-18-71	20	WHITBURN, JOEL (CD)		
4-18-71	21	WHITBURN, JOEL (CD)		
4-18-71	22	WHITBURN, JOEL (CD)		
4-18-71	23	WHITBURN, JOEL (CD)		
4-18-71	24	WHITBURN, JOEL (CD)		
4-18-71	25	WHITBURN, JOEL (CD)		
4-18-71	26	WHITBURN, JOEL (CD)		
4-18-71	27	WHITBURN, JOEL (CD)		
4-18-71	28	WHITBURN, JOEL (CD)		
4-18-71	29	WHITBURN, JOEL (CD)		
4-18-71	30	WHITBURN, JOEL (CD)		
4-18-71	31	WHITBURN, JOEL (CD)		
4-18-71	32	WHITBURN, JOEL (CD)		
4-18-71	33	WHITBURN, JOEL (CD)		
4-18-71	34	WHITBURN, JOEL (CD)		
4-18-71	35	WHITBURN, JOEL (CD)		
4-18-71	36	WHITBURN, JOEL (CD)		
4-18-71	37	WHITBURN, JOEL (CD)		
4-18-71	38	WHITBURN, JOEL (CD)		
4-18-71	39	WHITBURN, JOEL (CD)		
4-18-71	40	WHITBURN, JOEL (CD)		
4-18-71	41	WHITBURN, JOEL (CD)		
4-18-71	42	WHITBURN, JOEL (CD)		
4-18-71	43	WHITBURN, JOEL (CD)		
4-18-71	44	WHITBURN, JOEL (CD)		
4-18-71	45	WHITBURN, JOEL (CD)		
4-18-71	46	WHITBURN, JOEL (CD)		
4-18-71	47	WHITBURN, JOEL (CD)		
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## Country Music

# Nashville Scene

By BILL WILLIAMS

Bobby Lewis has moved from United Artists to Ace of Hearts, and his first song is of a controversial nature. . . . In the moving department, Jean Shepard has gone from Capitol to UA, while promotion man Biff Collie has departed UA to join the staff at Capitol. Meanwhile, Larry Butler has signed a production agreement with Columbia, and the switching goes on. . . . The Gross Brothers helped kick off a new country music show called the "C-Town Jamboree," held each Saturday night in Charlestown, Ind. . . . It features special guests each week coupled with local talent. . . . Happy Wilson, exiting Capitol and Central Songs, was given a plaque by Joe Allison. Happy had given 37 years to the business. . . . Joe Bob Barnhill is putting together the band which will back a portion of the Academy of Country & Western Music Awards Show Feb. 21.

Loretta Lynn's next album offering for Decca will be titled: "Entertainer of the Year, Loretta." Miss Lynn returns to the Dinah Shore Show this month. Dickie Lee's next LP will be the title of his current single, "Crying Over You." . . . The state of Idaho has declared March 31 Glenn Barber Day. He's a native Texan. . . . Don Gibson and wife are going to make their permanent home in Nashville as soon as he can find the proper acreage. . . . The title of Don Gibson's "Woman, Sensuous Woman" had to be changed to "Beautiful Woman" in Africa because of a language barrier problem. . . . Tex Ritter received the Austin (Tex.) Statesman Headliner Award. . . . George Hamilton IV is already booked back into England next year.

The new "Skeedaddle" show, reported fully in Billboard three weeks ago, has done its first two pilots. The format includes music, stunts, games, quizzes and the appearance of a name guest each show. . . . The names of Johnny Rodriguez and Tanya Tucker have been added to the guest list for the Bob Wills benefit show in San Antonio March 7. . . . The American Legion Post in Bakersfield has named Buck Owens the recipient of their 1973 outstanding citizen award. . . . The first KDJW Artist Appreciation Award was presented to Mel Tillis on his visit to Amarillo. . . . Jimmy Newman is off on a two-week tour of Hawaii, both work and relaxation. His new release on Shannon is just out, written by Jessie Ashlock and recorded by Bob Wills back in the 1940's. It's called "The Kind of Love I Can't Forget." . . . Doyle Holly of Barnaby has finished his sixth engagement at the Cow Palace in Colorado Springs. He is under contract to return there two more times this year.

Charlie Louvin is booking some of his own dates. He set two of them in Alabama, working with

radio stations. He also has a 15-day tour of one-nights set by Atlas. . . . Ernest Tubb and his Troubadours worked 10 consecutive days in California. . . . Max Barnes of Willex wrote his own new single. . . . Delaney Bramlett, of the Bonnie & Delaney group, flew more than 3,000 miles to play in that English session for Jerry Lee Lewis. . . . Harold Weakley is going to do a couple of spec sessions. The former Columbia artist has been working principally at the "Opry" for the past few years. . . . Tompall Glaser bedded down with the flu. . . . Richard Garratt of the Four Guys got out of his hospital bed (he suffered a recurrence of a lung collapse) to appear with the group at the "Opry." During his hospitalization, a tube was inserted in his chest. Yet he got up and sang. Some kind of a performer. . . . The next Willis Brothers cuts for MGM will be tunes written by Stuart Hamblin, who has turned out some great ones over the years.

Spade Cooley's 353-year-old fiddle has been loaned to the Country Music Hall of Fame and Museum by Roger Miller, who acquired it from the late singer's son, John. . . . The twin sister of Rice artist George Kent was killed in an auto accident in New Orleans. . . . KBUY-AM Fort Worth, has been sponsoring a Teddy Bear letter contest to promote Barbara Fairchild's new record. . . . The 77th annual Southwestern Exposition and Fat Stock Show/Rodeo at the Will Rogers Coliseum in Fort Worth broke all attendance records. Featured performer was LeRoy Van Dyke. . . . Former Dot artist Mary Taylor is being heard from again, to the happiness of all. She has been back in the studio recording, as has her husband, Johnny Frank Salisbury. He writes and records for Earle Records. . . . Larry Butler and Larry Lee have finished LP's for artist-writer Dick Feller and for Tom Rapp. . . . Irishman Shay O'Hara, who has been in Australia for a number of years, is due in Nashville in March. . . . Ronnie Barth, one of the finest musical talents around, has been booked to play the new Music Hall every weekend, indefinitely.

The big Lloyd Green hit was cut at a farmhouse, Chip's Place, near Murfreesboro, Tenn. . . . Fishing in Florida this week will undergo the invasion of Bobby Bare, his wife, Jeannie, Bill Rice, Mel Tillis, Ray Eddinton, Tammy Wynette and George Jones. . . . Freddie Hart has invested \$200,000 into his trucking firm in the Nashville area. It's a leasing company, and this brings his fleet to 10 trucks. . . . Decca's George Morgan, who received a great reception at the Long Branch Club in Wichita, Kan., has been booked back there on three night stands every month for the entire year.

## Columbia-Epic Unite Behind Jones-Wynette LP Promotion

NASHVILLE — Columbia-Epic, in a major push for George Jones and Tammy Wynette, has released a series of consumer and promotional packages for retailers and radio stations. . . . Handled by Frank Jones, the label has repackaged a double-album of Miss Wynette, featuring 20 of her hit songs. The two-record set is being sold at a one-album price.

A second album has been released with Jones and Miss Wynette with a special 7-inch insert containing an exclusive interview with the pair conducted by Jones. The insert contains musical excerpts from some of their hit songs. The album titled "Let's Build a World Together," contains both standards and new selections.

The third package is exclusively for radio stations, and contains 5 of their selections, plus another interview by Jones; put together as a radio program of 26 minutes; and a fourth package, also sent exclusively to radio stations, is an LP of their biggest hits. The radio program album is done in both stereo and mono.

This is one of the most ambitious promotional undertakings carried out by Columbia and Epic, although Jones has packaged some of the interview material in the past with other artists. Jones, who heads marketing for Columbia's country product, also serves as president of the Nashville chapter of NARAS.



## Country Music

### Davis Heads RCA Junket To Aid NY Country Station

NEW YORK—The wooing of WHN Radio here continued last week with a contingent from RCA flown in from Nashville to lunch with the station personnel.

Led by Danny Davis, who carried the artists and label representatives here in his plane, the group included Skeeter Davis, Charlie Walker, Dickie Lee, Johnny Russell and Dottie West. Elroy Kahanek, RCA's country promotion man in Nashville, spoke briefly. Miss West, who was making commercials in New York, joined the group here. Davis flew the artists back the same day.

A week earlier, a country music

symposium to aid the station in its transition to country was hosted by Famous Music. The symposium dealt with all aspects of the business. Several labels were involved in that symposium, but there was no representation from RCA, which then brought in its artists for the luncheon. Dot's Tommy Overstreet was the only artist represented at the symposium.

WHN, a 50,000 watt, is converting to a country format. The Country Music Association had worked diligently for a number of years to get a country station in the New York metropolitan market.

### Early Session SRO Shows Augur New 'Opry' Record

NASHVILLE—Reverting to the two-a-night shows at the "Grand Ole Opry" on Feb. 3, both shows were a complete sellout, according to manager E.W. "Bud" Wendell.

"Reserved seats for the first show now are sold out through Easter," Wendell said, "and the second show currently is sold out through March."

Rarely have both shows sold out this early in the season, but the rush obviously is on. The Opry House holds just over 3,000, and the two Saturday night shows plus the Friday night program brought in about 9,000. This situation will exist until late spring when a Saturday matinee also will be added. The average patron still travels some 600 miles to see the show.

The Feb. 3 show featured 36 separate acts, all of them names. A special guest was Vernon Solomon, Grand Master Fiddle Champion. On the following Monday, Wendell made a special appearance

on the syndicated Porter Wagoner show to present Solomon with a blazer containing a crest designating him with the championship won at last year's Fan Fair. A similar contest will be held this year, with some of the top names in the business expected to take part.

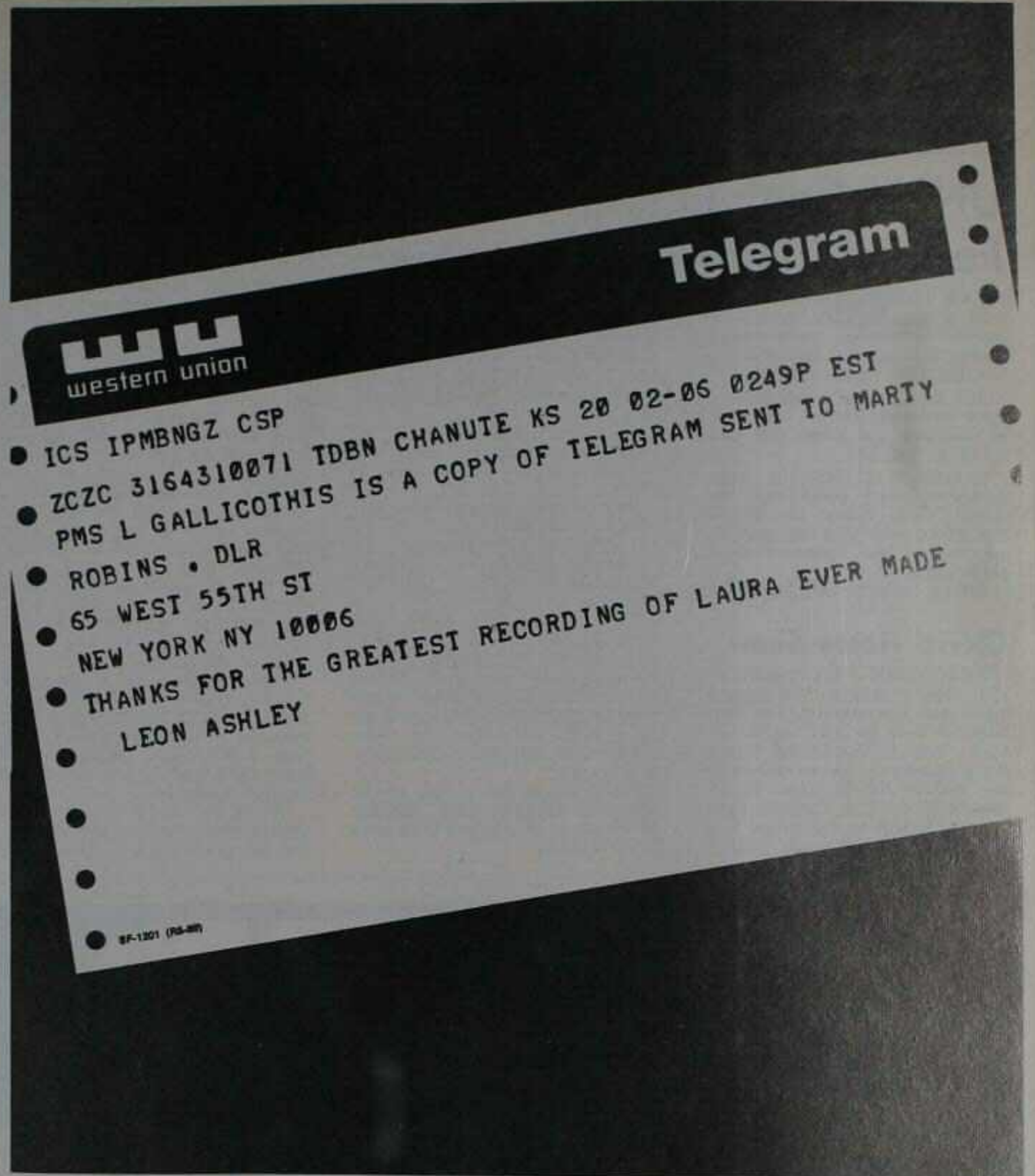
### Pierce Comeback

• Continued from page 24

pose of possible presentation in this portion of the program.

The finale will be a banquet and "new faces" show. Reservations can be made through Charlie Monk, ASCAP, 700 Seventeenth Ave., South, Nashville, Tenn., 37203.

Coordinators of the program include Monk, Mac Allen of Acuff-Rose, Tom McEntee of ABC-Dunhill, and Barbara Starling, Royal American.



George Wilson who discovered "Rose Garden" claims that Lynn Anderson has another smash hit.

# Lynn Anderson

sings

## "KEEP ME IN MIND"

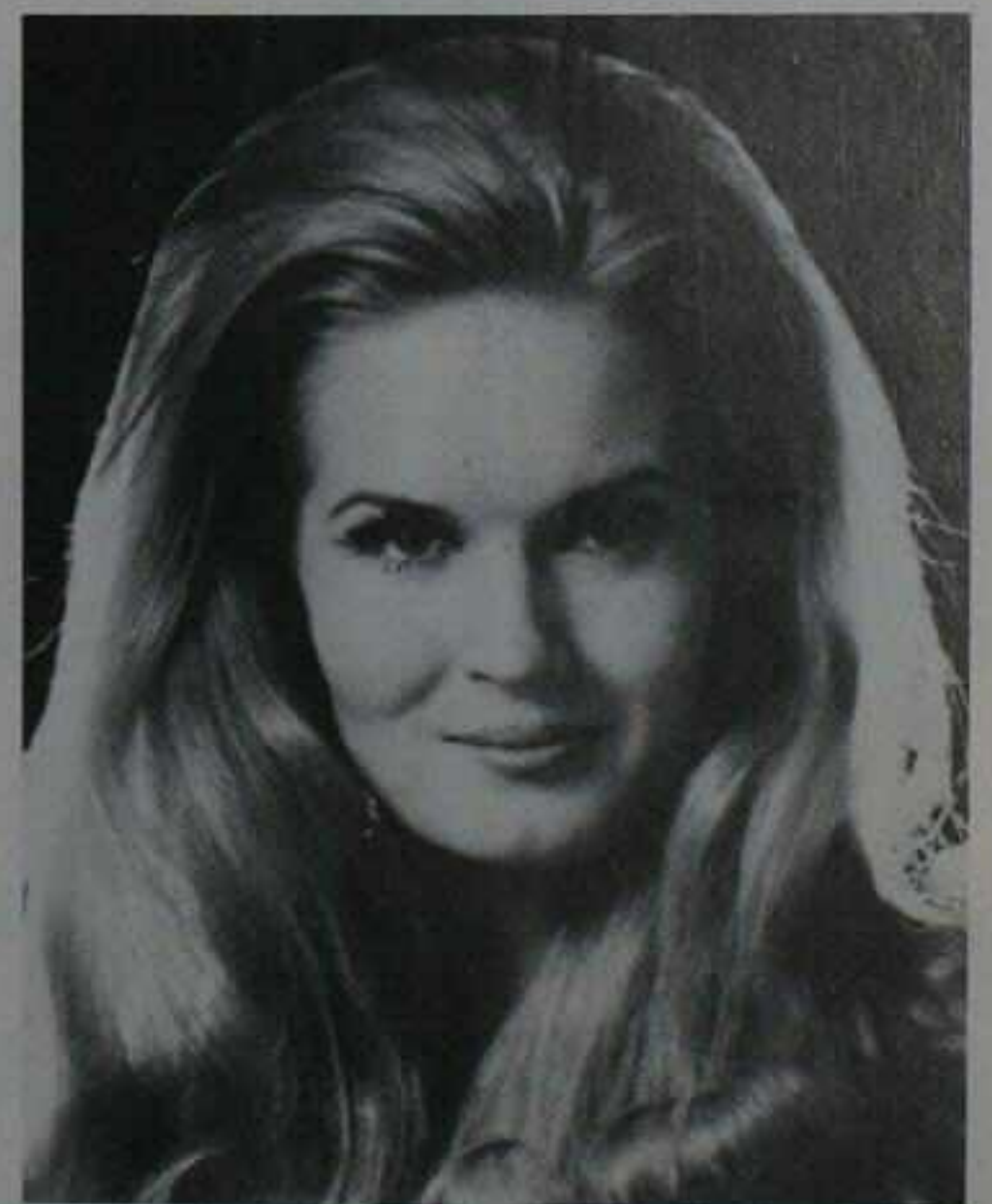
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# Campus News

## UNLV Contemporary Fete Featured National Composers

LAS VEGAS—A two week festival of contemporary music—new sounds in serious music—began Friday (26) at the University of Nevada, Las Vegas (UNLV).

The third annual event featured three nationally-known composers in residence and guest and local artists in concert.

Sponsored by UNLV's music department and co-ordinated by pianist Virko Baley, the festival has grown each year and was announced in two European music publications.

All 12 concerts were performed

## Cleric Hosts Show

NEW YORK—"On the Rock," a 15-minute program of popular music and conversation, has been launched here by ABC radio network. Host is Father Bill Ayres. It's produced in cooperation with the division for film and broadcasting of the U.S. Catholic Conference. It will be fed to all four network operations each Friday.

free to the public in the Judy Bayley Theatre on campus.

Each performance, ranging from chamber recitals to contemporary Dutch music, explored the sound-producing capabilities of the different instruments played.

Taped electronic sounds and voices were blended in many numbers for an unusual outburst of music.

Two world premiers were presented in concert, as well as the 1971 Pulitzer Prize winning piece by Mario Davidovsky, "Synchronisms No. 6 for Piano and Electronic Sounds."

"In contemporary music, you often do not play in conventional ways, though the instruments are conventional," explained pianist Virko Baley. "A musician might blow through the mouthpiece alone of a brass instrument, or rattle the keys, or play the inside strings of a piano."

According to Baley, four of the afternoon concerts were attended by hundreds of students from area public schools.

## Janus 'Theatrical' Drive

NEW YORK—Janus Films, distributors of 16mm films to both theatrical and nontheatrical markets, is currently developing a campus film program that will bring first-run, "theatrical" status to a projected chain of affiliated student film showcases.

Janus' Catalog III, a campus film merchandising program, is already being presented via several campuses, but John Pool of Janus Films has revealed that the concept is being developed to sustain a larger campus audience. The keys to the projected chain of affiliated student "theaters" will be the screening of both proven "audience" titles and new, first-run titles that will have their first exposure in many markets via the Janus Catalog III outlets.

Pool described the evolution of Catalog III—a process which, he noted, is still under way—as a response to the belief that "16mm film is not really developing the potential it has" in reaching broad campus audiences.

While the 16mm medium has always offered advantages in pricing and availability of titles, black

market film distribution, inferior print quality from older generation prints and the traditional lag between the first theatrical runs and 16mm availability have all limited the impact of 16mm film.

Catalog III attempts to compensate for those limitations both through its basic system of student theaters, each paying a relatively high guaranteed fee per title against the house's income through admission charges, and through the exploitation of the campus film market's relative eclecticism in finding titles.

Pool stresses, however, that Catalog III will not focus on esoterica. The present catalog for the series offers both classic films with a history of strong audience acceptance and new, "first-run" titles that normally play only to audiences in primary urban markets.

Thus, the initial titles offered include, among "audience" pictures, "King Kong," "Citizen Kane," two early English Hitchcock classics ("The Lady Vanishes" and "The 39 Steps"), "The Ladykillers," "The Lavender Hill Mob"

and "Richard III." Also included are two early film treatments of George Bernard Shaw, "Pygmalion," with Leslie Howard, and "Anthony and Cleopatra" with Claude Rains and Vivian Leigh, both of which are expected to find campus acceptance.

First-run titles include the most recent Francois Truffaut work, "Two English Girls," a film which, Pool notes, exemplifies the kind of film which can draw successfully via campus film societies that handle the Catalog III series. While that film has a guaranteed audience in many cities, theatrical outlets in smaller cities and rural areas simply won't book such a title, feeling it to be too esoteric.

Pool notes that several Catalog III bookings for the Truffaut film have resulted in runaway business for the campus bookers and the consequent outrage of local theaters that had passed on the film when Janus offered the title for conventional booking.

"It's really theatrical distribution," Pool explained, "in that admission is charged and the given installation has to make money for the program to survive and still pay off the guarantee on those first-run titles." While Pool noted that the guarantees set for such films are very high when compared to most 16mm campus titles, the program is still designed to set a ceiling on admission prices at \$1.50, a figure which he felt was actually high. In most instances, \$1 would be the ticket price.

Pool said that the major obstacle facing the concept will be the establishment of credibility for the series. Janus hopes to solve that problem through careful selection of titles that will be consistently entertaining, whether they are proven classics or unknown films normally screened only for aficionados.

Also important is Janus' supportive promotional stance. Posters, flyers, window cards and ad mats are all provided free to participating student organizations. The conceptual basis of the Catalog III concept is used throughout, while various programming concepts, such as the Classic Comedians Series already available, will further distinguish the series.

While the Catalog III concept has been in existence for over eight months, Pool noted that negotiations are under way to expand both classic and new catalogs for the series.

## Co. to Supply Edit Columns

NEW YORK—Michael H. Marcus, a frequent contributor to audio and music publications, has formed the College Feature Syndicate. That operation will supply specialized columns and feature stories to college and university newspapers.

Starting with the 1973 spring semester, audio and record review columns will be published monthly, reaching an estimated 550,000 students on more than 100 campuses.

By fall, Marcus expects to regularly publish 30 different monthly features and columns, covering a wide range of subjects. Most will center on consumer products and services to enable college papers to establish regularly scheduled special sections of editorial and advertising.

Marcus will work in association with Freelance College Communications of Minneapolis to publish a 16 to 24 page hi-fi products tabloid, to be inserted in the first fall issues of some 156 college papers. Those tabloids are slated to reach approximately 1.6 million students, with additional distribution expected via selected record retail outlets and hi-fi dealers.

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lege students that make up that hard-to-reach campus audience. The mere fact that Campus Attractions is used extensively by colleges and universities, make it a classic in its own right.

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**A Classic.**

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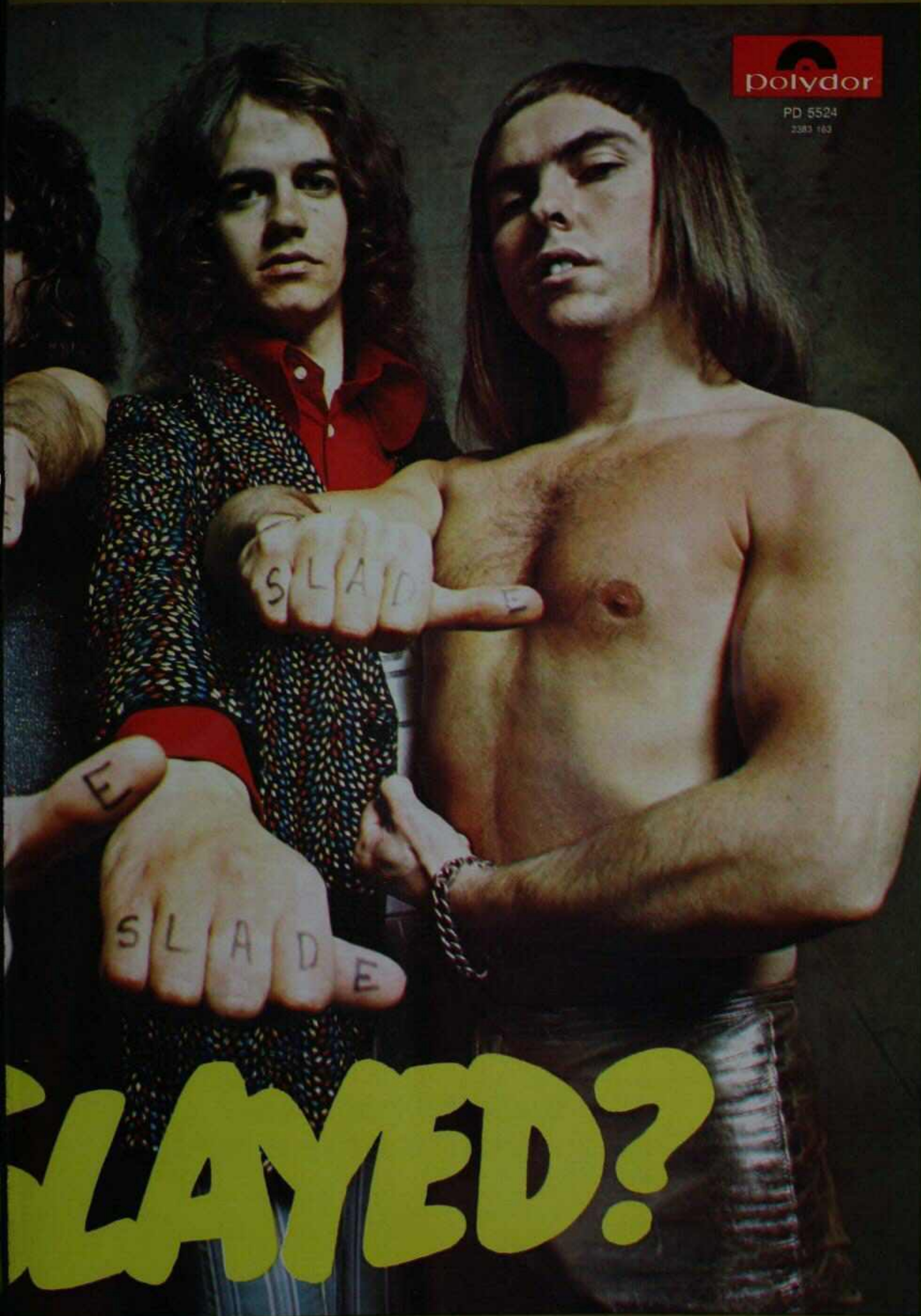
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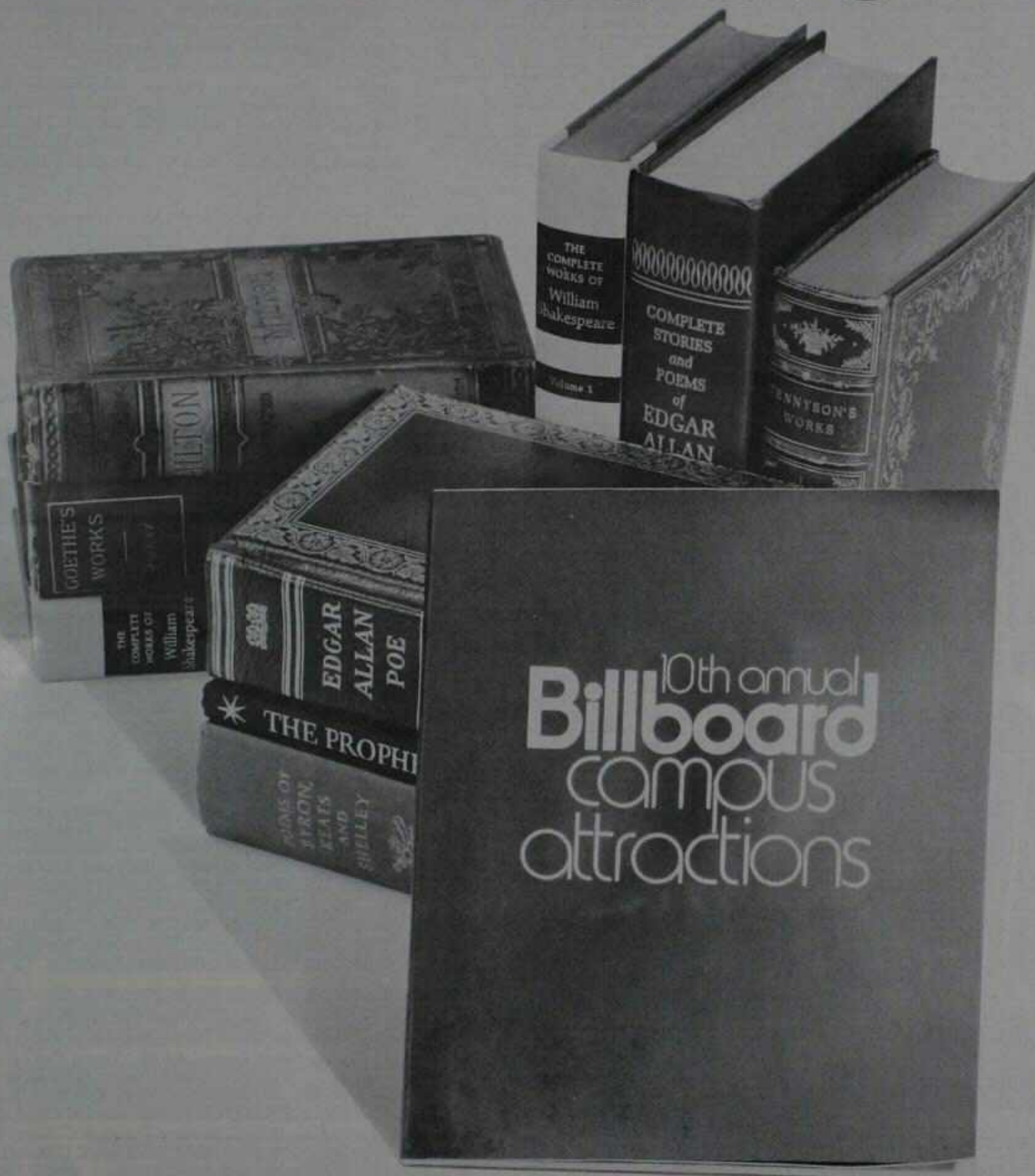
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# A Classic.



## Billboard's 10th Anniversary Edition of CAMPUS ATTRACTIONS

For the past 10 years, Billboard's Campus Attractions has been required reading by every campus promoter, booking agent, and talent buyer in the nation because it takes the guesswork out of what's current in campus entertainment.

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It is the perfect vehicle to reach the more than 9 million college students that make up that hard-to-reach campus audience.

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Ad Deadline: Feb. 23

Issue Date: March 31

*Billboard's 10th Anniversary Edition  
of Campus Attractions...*

## A Classic.

## WMUC, A&M Tie on Poster

COLLEGE PARK, Md.—WMUC, the radio station of the University of Maryland, has collaborated with A&M Records on

the design and printing of a special promotional poster for the station.

Originally created by WMUC program director Jay Kernis, the poster initially posed problems with prohibitive printing costs. A&M college representative Paul Geckle then brought the full-color design to national campus promotion coordinator Andy Meyer.

After examining the poster, Meyer and Powell proposed that A&M Records cover printing costs, following the addition of several label releases onto the design and the use of the A&M logo. Two thousand posters were then printed, with 750 posters tabled for nationwide distribution.

WMUC has reported the publicity particularly valuable because of the stations attempts to obtain an FM license. Geckle, Powell and Meyer are reported to be pleased by the impact of the poster as a concrete example of the possible benefits of a close-working relationship between the music industry and college radio.

WMUC also received assistance via early airplay for A&M artists Renee Armand, Joe Cocker and Rita Coolidge, whose most recent singles were first aired over the college station. Also exposed were Billy Preston and Shawn Phillips.

## Campus Dates

- BLACK OAK ARKANSAS** (Atco): U. of Kentucky, Lexington, Feb. 16; Academy Field House, West Point, N.Y., Feb. 24.
- JIM ED BROWN** (RCA): Blackham College, Lafayette, La., Feb. 24.
- CHEECH & CHONG** (A&M): Augustana College Centennial Hall, Rock Island, Ill., Feb. 25; U. of Rochester, N.Y., March 2; Ithaca College, N. Ithaca, N.Y., March 3.
- COMMANDER CODY** (Paramount): UCLA, Los Angeles, Feb. 25.
- JIM CROCE** (ABC/Dunhill): Montclair State College, Upper Montclair, N.J., Feb. 25.
- JOHN DENVER** (RCA): West Texas State University, Canyon, Feb. 11.
- FRANKIE & JOHNNY** (Warner Bros.): Illinois State U., Normal, Feb. 25.
- GLADSTONE** (ABC) Boise State College Boise, Idaho, Feb. 17.
- DMCK GREGORY** (United Artists): California State, Los Angeles, Feb. 20; U. of California, Riverside, Feb. 21.
- GUESS WHO** (RCA): U. of Eastern Illinois, Charleston, Feb. 11.
- JOHN HARTFORD** (Warner Bros.): U. of Northern Iowa, Cedar Falls, Feb. 26; St. Cloud State College, St. Cloud, Minn., Feb. 27; U. of Minnesota, Morris, Feb. 29; U. of South Dakota, Vermillion, March 1; U. of Minnesota, Minneapolis, March 2-3.
- ELVIN JONES** (United Artists): City College, San Jose, Calif., Feb. 10.
- LEO KOTTKE** (Capitol): U. of Indiana, Bloomington, Feb. 15; Dickinson College, Carlisle, Pa., Feb. 17; Glassboro State College, Glassboro, N.J., Feb. 22; Louisiana State U., Baton Rouge, Feb. 25; Eckerd College, St. Petersburg, Fla., March 3.
- LES McCANN** (Atlantic): Youngstown U., Youngstown, Ohio, Feb. 17.
- MARTIN MULL** (Capricorn): Rensselaer Polytechnic Institute, Albany, N.Y., March 3.
- NEW HEAVENLY BLUE**: (Atlantic): Colby Jr. High School, New London, N.H., Feb. 15; Green Mountain College, Poultney, Vt., Feb. 17.
- MOM'S APPLE PIE** (United Artists): Wofford College, Leonard Auditorium, Spartanburg, S.C., Feb. 16; Eastern Tennessee U., Johnson City, Feb. 17; Belmont State College, Belmont, N.C., Feb. 8.
- NETTY GRITTY DIRT BAND** (United Artists): U. of Hartford, Conn., Feb. 18; U. of Northern Colorado, Greeley, Feb. 25.
- GUN HILL ROAD** (Buddah): Trenton State College, Trenton, N.J., Feb. 28-March 4.
- B.B. KING** (ABC): Macmaster U., Hamilton, Ont., Canada, Feb. 11; U. of Winnipeg, Manitoba, Canada, Feb. 13; Mount Union College, Alliance, Ohio, Feb. 14; Arkansas State U., Jonesboro, Feb. 16; U. of Illinois, Carbondale, Feb. 17; Alma College, Alma, Mich., Feb. 18.
- BUZZY LINHART** (Buddah): Lehman College, Bronx, N.Y., Feb. 23.
- CURTIS MAYFIELD** (Buddah): Jacksonville State U., Jacksonville, Fla., March 1; Florida State, Tallahassee, March 2.
- PURE PRAIRIE LEAGUE** (RCA): Kent State U., Kent, Ohio, Feb. 23; Theil College, Greenville, Pa., Feb. 24.
- LOU REED** (RCA): U. of Rhode Island, Kingston, Feb. 23.
- BUDDY RICH** (RCA): Moravian College, Bethlehem, Pa., Feb. 12.
- EARL SCRUGGS REVUE** (Columbia): U. of Texas, Austin, Feb. 14; East Carolina U., Greenville, N.C., Feb. 16; Davidson College, Davidson, N.C., Feb. 17; Utah State U., Logan, Feb. 23.
- SANTANA** (Columbia): Kent State U., Kent, Ohio, Feb. 15; Ohio State U., Columbus, Feb. 17.
- SEATRAN** (Reprise): State U. of New York, Canton, Feb. 25.
- B.W. STEVENSON** (RCA): Angelo State College, San Angelo, Tex., Feb. 24.
- WAR** (United Artists): Michigan Valley College, Grand Rapids, Feb. 14; California Polytechnic Institute, San Luis Obispo, Feb. 16.
- WILD CHERRY** (United Artists): Ohio State U., Columbus, Feb. 23.
- BILL WITHERS** (Sussex): Florida College, Jacksonville, March 2.
- NEIL YOUNG** (Reprise): U. of New Mexico Albuquerque, March 3.

## What's Happening

By SAM SUTHERLAND

**Service Station:** On Mercer Island in the state of Washington, KMIH-FM, a faculty directed, student run station serving the island's school district 400, is hoping to build its library to effectively reach its potential audience of a half million residents. Bob Gwynne notes that the programming breakdown has resulted in strong jazz programming, consistent classical slots and a majority of slots open for blues, rock, country and other styles. Gwynne does note that the rock collection needs some beefing up, so you might contact the station at 9100 S. E. 42nd St., Mercer Island, Wa. 98040. . . . **WAIC-FM, American International College** in Springfield, Mass., has completed its surge from 10 to 250 watts. . . . **Steve Wallmark** of **WRKC-FM, King's College, Wilkes-Barre, Pa.**, has distributed an information sheet and questionnaire to most major labels. Wallmark is trying to practically increase both communication and overall services.

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**PICKS AND PLAYS:** WEST—California—KZSU-FM, Stanford University, Stanford, Wendy Kurman reporting: "GP." (LP), Gram Parsons, Warner Bros.; "Extensions." (LP), McCoy Tyner, Blue Note; "Cross Country." (LP), Toni and Terry, Capitol. . . . KCPK, California State Polytechnic U., Pomona, Tom Baker reporting: "Down The Line." (LP), John Mayall, London; "Palace Guard," Rick Nelson, MCA; "Bette Days." (LP), Paul Butterfield, Bearsville. . . . KALX-FM, U. of California, Berkeley, R. Pelzel and A. C. Stevenson reporting: "Master of Eyes," Aretha Franklin, Atlantic; "Wattstax." (LP), Various artists, Stax; "In Memory of Robert Johnson." (LP), Paul Williams, King. . . . Wyoming—KUWR, KUWR-FM, U. of Wyoming, Laramie; "Who Do We Think We Are." (LP), Deep Purple Warner Bros.; "Abraham's Children." Gypsy, Buddah; "Life in A Tin Can." (LP), Bee Gees, RSO. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Jerry Jeff Walker." (LP), Jerry Jeff Walker, Decca; "Somebody Else's Troubles." (LP), Steve Goodman, Buddah; "Cross Country." (LP), Toni Brown and Terry Garthwaite, Capitol. . . . KSOR-FM, Southern Oregon College, Ashland; "Life in A Tin Can." (LP), Bee Gees, RSO; "One of The Boys." Mott The Hoople, Columbia; "I Never Said Goodbye," Engelbert Humperdinck, London. . . . Colorado—KAFA-FM, Air Force Academy; "Holland." (LP), Beach Boys, Brother; "Bell Bottom Blues," Eric Clapton, Polydor; "I Got Ants in My Pants," James Brown, Polydor.

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EAST—Pennsylvania—WLVR, Lehigh U., Bethlehem, Bruce G. Toole reporting: "Light As A Feather." (LP), Chick Corea & Return To Forever, Polydor; "Lookin' For My Rainbow," Canned Heat, United Artists; "Dobro." (LP), Mike Auldridge, Takoma. . . . WDCV, Dickinson College, Carlisle, Barry Kresch reporting: "Below The Salt." (LP), Steeleye Span, Chrysalis; "Solid Air." (LP), John Martyn, Island. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "Slayed?" (LP), Slade, Polydor; "Wolf City." (LP), Amon Duul II, United Artists; "Greetings From Asbury Park, N.J." (LP), Bruce Springsteen, Columbia. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Daddy's Home." Jermaine Jackson, Motown; "Also Sprach Zarathustra," Deodato, CTI; "Dancing In The Moonlight," King Harvest, Perception. . . . WPPJ, Point Park College, Pittsburgh, David Popovich reporting: "Back Up Against The Wall," Atlanta Rhythm Section, Decca; "Last Autumn's Dream." (LP), Jade Warrior, Vertigo; "Smokestack Lightning." (LP), Mike Harrison, Island.

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EAST—New Jersey—WRRC, Rider College, Trenton, Bruce Austin reporting: "Last Song." (LP), Edward Bear, Capitol; "Listen, Listen." (LP cut, Sandy), Sandy Denny, A&M; "Down The Line." (LP), John Mayall, London. . . . WCCR, Camden County College, Blackwood, Joseph Grygon reporting: "Transformer." (LP), Lou Reed, RCA; "Below The Salt." (LP), Steeleye Span, Chrysalis; "Rock'n'Roll Gypsies." (LP), Vinegar Joe, Atco. . . . WPSC, William Paterson College, Wayne, John A. Byrne reporting: "Outback." (LP), Joe Farrell, CTI; "Doug Sahm and Band." (LP), Doug Sahm and Band, Atlantic; "Phew." (LP), Claudia Lennear, Warner Bros. . . . WRLC, Livingston Community College, New Brunswick, Walt O'Brien reporting: "Come And Go With Me," Dell Vikings, Scepter; "Marietta Station," Gladstone, ABC; "Kissing My Love," Bill Withers, Sussex.

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EAST—New York—WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "Cosmic Furnace." (LP), Roger Powell, Atlantic; "We The People." (LP), Ellen McIlwaine, Polydor; "Sweetheart Sampler." (LP), Frankie & Johnny, Warner Bros. . . . WGSU-FM, State U. College, Geneseo, John A. Davlin reporting: "shoot Out At The Fantasy Factory." (LP), Traffic, Island; "Blues and Soulful Truth." (LP), Leon Thomas, Flying Dutchman; "Out To Lunch." (LP), Eric Dolphy, Blue Note. . . . WNTC, S.U.C., Potsdam; "Artificial Paradise." (LP), Guess Who, RCA; "Life and Times." (LP), Jim Croce, ABC; "Magic Woman Touch," Hollies, Epic.

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EAST—Massachusetts—WVBC, Boston College, Chestnut Hill, Charlene Darrow reporting: "Daniel." (LP cut, Don't Shoot Me, I'm Only The Piano Player), Elton John, MCA; "Also Sprach Zarathustra," Deodato, CTI; "Dueling Banjos," Eric Weissberg & Steve Mendel, Warner Brothers. . . . WTBU, Boston U., Ken Roseman reporting: "Holland." (LP), The Beach Boys, Brother; "Really," J. J. Cale, Shelter; "Lost in A Lost World." (LP cut, Seventh Sojourn), Moody Blues, Threshold. . . . WAIC-FM, American International College, Bruce Stebbins reporting: "Subway Night." (LP), David Amram, RCA; "1904-1972." (LP), Mississippi Fred McDowell, Just Sunshine; "Blues At Montreaux." (LP), King Curtis and Champion Jack Dupree, Atlantic. . . . WSCB-FM, Springfield College, Springfield, Elliott Baker reporting: "All Out." (LP), Grim, Spindizzy; "Dig This." (LP), Bobbi Humphreys, United Artists; "A Minute of Your Time." (LP), Marty Cooper, Barnaby.

## In the Center of the Entertainment Whirl



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## UA's College Radio Seminar

By NAT FREEDLAND

LOS ANGELES—United Artists Records held its first College Radio Seminar on Feb. 3 at Ike & Tina Turner's Bolic Sound Studios in Los Angeles. Over 120 campus broadcasters attended, from throughout Southern California.

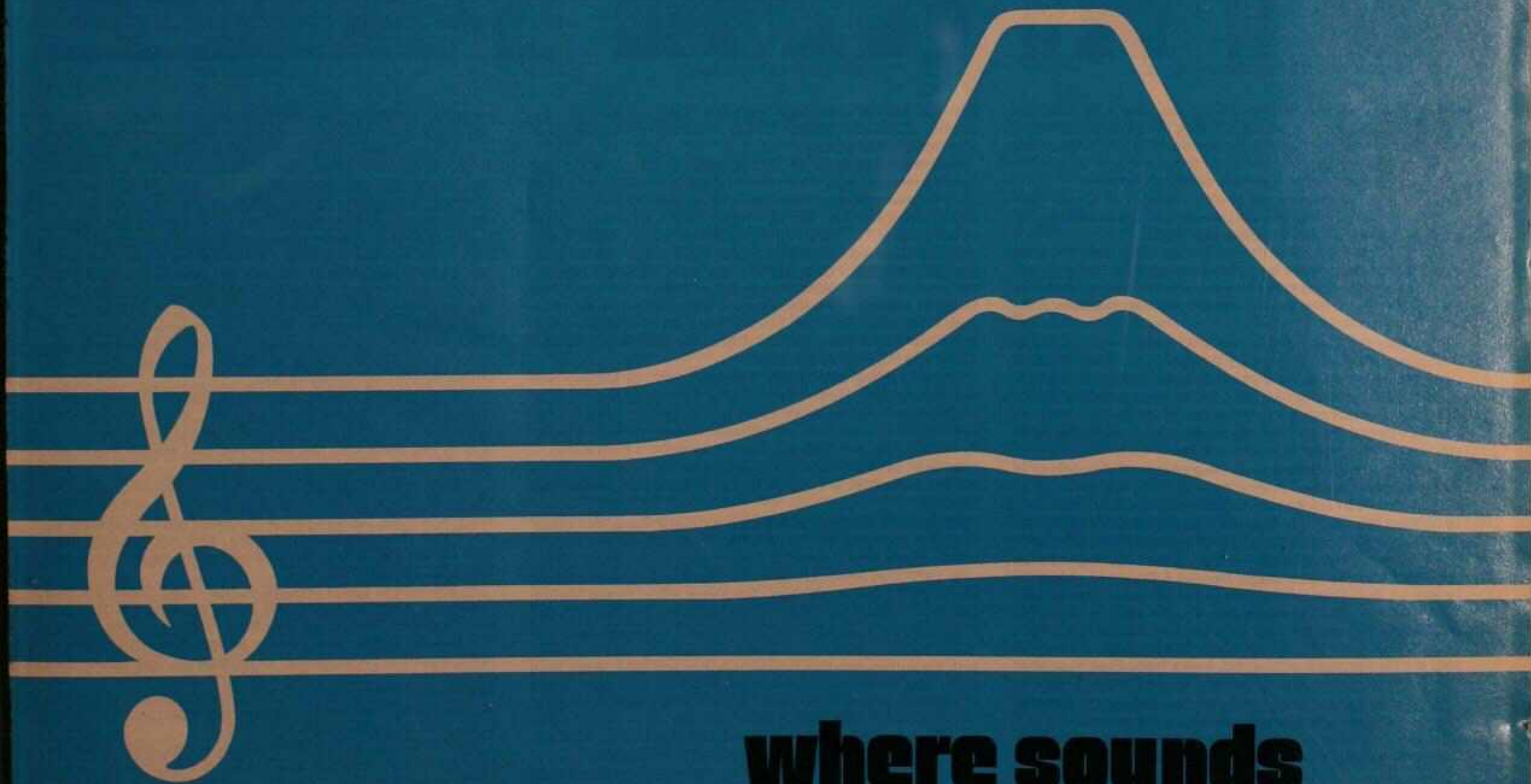
Veteran air personality Sam Riddle related his experiences on such radio stations as Los Angeles AM outlets KFVB, KHJ and KROQ. Upcoming United Artists releases were also showcased, and Ike & Tina Turner's revue contributed a performance.

Also attending were college promotion representatives from Warner Bros., Columbia, Capitol, ABC/Dunhill Records and Record Merchandising.



# JAPAN

**A Musical Volcano**



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are in constant transition**

# Production and Dollar Volume Percentages Dip Downward

CBS/Sony, However, Keep Reporting Good Profits

**T**otal output by the 19 member manufacturers and producers of the 30-year-old Japan Phonograph Record Assn. (Nippon Record Kyokai) in 1972 comprised some 150 million disks and 20,150,000 pre-recorded music tapes, according to Yutaka Ando of the JPRA. This was a four percent decline from 1971. Their total retail value, including commodity tax on phonograph records (no sales tax on music tapes), showed a 12 percent drop from 1971.

Exact statistics will not be available until the end of February 1973, but the pre-recorded music tapes comprised some 13,310,000 8-track cartridges and non-standard Hipac cartridge, 6,600,000 cassette and 240,000 open-reel, according to Ando. Available statistics for the January through November 1972 period are:

#### International

Disk Size	Retail Value		Units	%
	in Yen	%		
7-Inch	5,284,586,010	75	17,229,863	70
10-Inch	1,362,590	12	13,469	15
12-Inch	27,363,601,158	104	27,347,114	99
Total	32,649,549,758	97	44,590,446	85

#### Japanese

7-Inch	19,343,727,157	120	64,291,734	110
10-Inch	338,625,999	91	1,375,048	83
12-Inch	21,403,939,255	110	25,373,801	106
Total	41,086,292,411	114	91,040,583	109
Grand Total	73,735,842,169	106	135,631,029	100

#### International

Tape Type	Retail Value		Units	%
	in Yen	%		
Cartridge	3,555,972,677	72	1,871,000	80
Cassette	1,455,582,320	118	2,078,904	159
Open-Reel	231,199,713	87	169,028	84
Total	5,242,754,710	81	4,118,932	107

#### Japanese

Cartridge	20,566,953,607	88	10,512,474	92
Cassette	3,395,261,420	107	3,965,341	90
Open-Reel	51,391,200	88	54,004	91
Total	24,013,606,227	90	14,531,819	94
Grand Total	29,256,360,937	88	18,650,751	97

The total value of phonograph records and pre-recorded music tapes produced by JPRA members last year came about 112.5 billion yen or roughly \$375 million and registered an estimated 12 percent decline from 1971. The 1972 production of about 150 million disks valued at some 81.5 billion yen retail showed a seven percent increase but the 20,150,000 tapes valued at 31 billion yen marked a 12 percent drop.

In 1971, according to the JPRA, 150,310,644 phonograph records valued at 76,577,184,740 yen and 20,961,029 pre-recorded music tapes worth 35,664,471,368 yen were manufactured for a combined total product of 112,241,656,108 yen or \$374,138,833.69 at the oft-quoted rate of 300 yen to one U.S. dollar. (Revaluation of the yen against the dollar came into effect on Dec. 19, 1971 in Japan).

Gross sales in excess of 12.6 billion yen or some \$42 million were due to be reported to the national tax office this month by CBS/Sony Records in closing the books for its fifth financial year.

Such stellar sales performance could put the five-year-old Japanese-American venture in the position of the third largest record manufacturing company, following Victor Musical Industries and Toshiba Musical Industries but surpassing Nippon Columbia's record division.

Now under Hitachi's wing, the more than 70-year-old Nippon Columbia's record division reported gross sales of 5,717 million yen for its second-half business term ended Sept. 30, 1972. Phonograph records comprised 75 percent and pre-recorded music tapes 25 percent of that amount. The company's sales target for this year's first half ending March 31 has been set at 6,570 million yen (about \$21,900,000).

Gross sales of 8,350 million yen were reported by Victor Musical Industries, formerly the music enterprise division of the Victor Co. of Japan, for its initial business term (May 21-Sept. 20, 1972), of which records comprised 72 percent and pre-recorded music tapes 28 percent. The company's sales target for the second half year of its annual business term has been set at 9 billion yen or about \$30 million.

Meanwhile, gross sales of 6,100 million yen were reported by Toshiba Musical Industries for its six-month business term ended Sept. 30, 1972 and annual gross sales of 13,132,680,000 yen or about \$43,775,600. The Toshiba-EMI/Capitol joint recording ven-



Engineer at the Japan Victor studios times a new release.

ture's sales target for the second half of its annual business term is reported to be 7.2 billion yen or some \$24 million.

Total production of magnetic recording tape in Japan last year is estimated to have reached more than 3½ billion feet, or some 29 million units in terms of ¼-inch wide, 7-inch diameter standard reels, compared with 3,399,116,000 feet, or about 27 million reels, in 1971. Total 1972 production value is figured to be 22 billion yen, showing a 15 percent increase over the 19.1 billion yen worth manufactured in this country the previous year.

Besides the new types of sound and video recording tape, that is, chromium dioxide and cobalt doped high energy tape, the increase in production last year is accounted for by the fact that the Japanese manufacturers started manufacturing the type of product required for the memory cores of electronic computer systems imported from the United States.

The major Japanese producers of magnetic recording tape are Fuji Photo Film, Hitachi-Maxell, Nippon Columbia, Sony, Sumitomo 3M, and TDK Electronics, although Matsushita Electric, the Victor Co. of Japan and other consumer electronics manufacturers marketing audio and videotapes under their own brands. In addition to "chromi" cassette blanks, Sony has started marketing cobalt energized tapes in Japan, along with Sumitomo 3M, under a cross-license agreement with 3M of the U.S. Meanwhile, Fuji Denki Kagaku of Akihabara, Tokyo is pushing its low-end OEM tapes in the Japanese audio market, complete with custom labels. The progressive manufacturer has even started a fan club for young do-it-yourself music makers and cassette tape recording enthusiasts.

On the other hand, the Japanese manufacturers of high end tape products have ventured into video, and total production/sales of blank videotape last year is estimated to have reached between 400,000 and 500,000 reels, mostly ½-inch, or 15 percent more than in 1971. Such makers include Fuji Photo Film, Sony (¾-inch), and Sumitomo 3M which greatly expanded its plant at Sagamihara, southwest of Tokyo, toward the latter part of 1972 and is supplying Nippon Electric (NEC) and the Victor Co. of Japan with ¾-inch videotape blanks. These videotape producers are being joined by TDK Electronics, while Hitachi Maxell has advanced into computer memory tapes. Meanwhile, Nippon Columbia wants to join the ranks, also start producing pre-recorded videotapes, this year.

The Japanese manufacturers and producers believe the Ministry of Finance will impose a national commodity tax of 10 percent on all sales of tape recorders, car stereo units and pre-recorded music tapes by the time this fiscal year comes around, on April 1, 1973.

However, the biggest surprise of the year for the Japanese music industry, as foreseen by Billboard's Tokyo news bureau, is a sudden boom in the popularity of pre-recorded cassette tapes. Although the Japanese record manufacturing companies appear to be somewhat skeptical, pre-recorded music cassettes will overtake 8-track cartridge tapes this coming June. And if this unexpected "boom" occurs, the non-standard Hipac cartridge, which appears to be losing ground, will certainly run into the ground.



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## STEREO CARTRIDGES: OUTLOOK BULLISH

As every young Japanese driver should know, car stereo cartridges took a back seat at the 1972 Tokyo International Motor Show. This was the case, too, at the Japan Electronics Show and the All Japan Audio Fair.

Attendance at last year's motor show showed a drop from 1971. The number of visitors to the electronic show and audio fair hit all-time highs, however. Japanese consumers' interest in automobiles declined as traffic congestion, air pollution and city noise increased.

But automobile sales picked up toward the end of 1972 following an unexpected recovery from the "Nixon shock" and "dollar shock" that shook the Japanese economy in 1971. And, while no statistics are available to date on the exact number of automobile radios and car stereos sold in Japan last year, the outlook for 1973 is bullish.

Smaller and quieter cars designed to alleviate the ever-increasing traffic congestion and to meet new Japanese anti-pollution and noise abatement laws have already appeared on the market.

Fortunately, the Japanese manufacturers of automobile radios and car stereo units, most of whom were quite busy fulfilling unexpected export orders last year anyway, have just the right models to fit the new mini-cars.

In fact, 1973 is more than likely to be the decisive year for Hipac, the compact cartridge system developed by Pioneer Electronic Corporation and adopted by several Japanese manufacturers of car stereo units and recording companies. To date Hipac has not been recognized as standard, but its superiority over other systems has already been appreciated by motorists with golden ears. And, more than other car stereo systems, it is perfect for listening to recorded music at home.

About the size of a pack of no-filter cigarettes, the Hipac cartridge has proved ideal for 4-channel stereo, since it can play for 60 minutes at 1 7/8 inches per second.

The Pioneer model GP-555, which went on sale July 20, 1972 at the retail price of 19,000 yen (about \$60), is claimed to be the world's smallest car stereo unit, being 5 1/2 inches deep, 4 inches wide and 2 inches high. It weighs less than 2 1/4 pounds.

Besides Pioneer, the most active members of the Hipac group in 1972 have been (in alphabetical order) Apollon Music Industrial, Hitachi, Mitsui Bussan Denki Hambai, Nippon Columbia, Tokyo Shibaura Electric and Toshiba Musical Industries.

The other members of the Hipac group are: Clarion, Funai Electric, Kodansha ("parent company" of King Records), Mitsubishi Electric, Sanyo Electric, and Sharp.

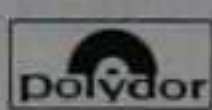
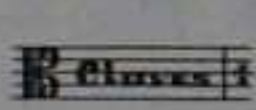
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Jean-François Paillard A Tokyo
- NCP 8501-N** Oscar Peterson Trio In Tokyo
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- NCP 8503-N** My Lyrics/Eugen Cicero In Tokyo
- NCB 8007** JAZZ IN SYMPHONY "PATHETIQUE"

Nippon Columbia is now making more of these PCM records.



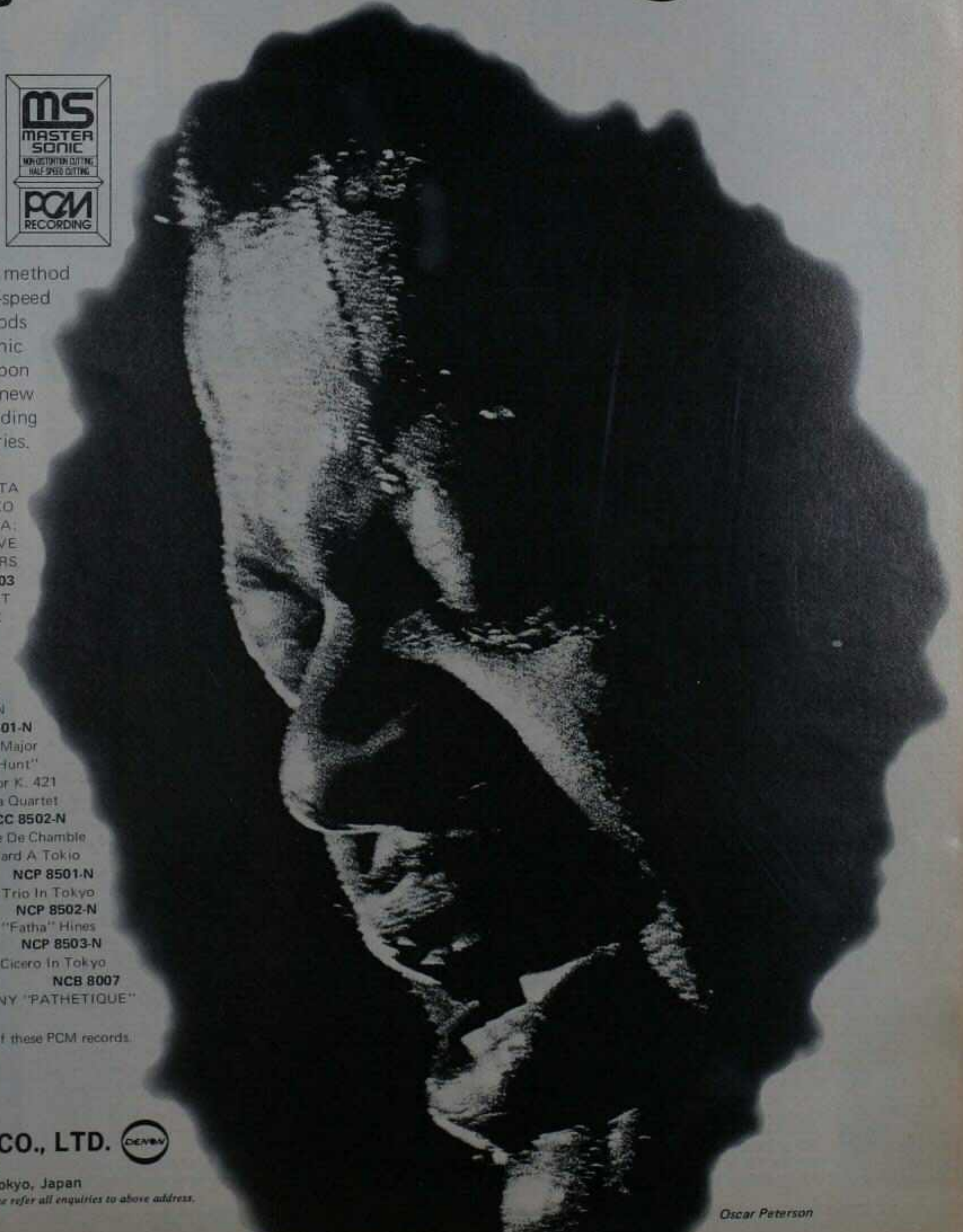
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Oscar Peterson

# Festivals Remain A Touchy Area

They Seem To Be Growing In Size, But Problems Do Arise For International Artists.



The Sylvers, a new U.S. soul act, explodes during a song festival.

**T**here are few days in the year when there is not a festival somewhere in Japan. And the international music festivals, professional and amateur, are really getting bigger and better, and more colorful to television audiences.

Anything can happen in Japan, however. While many overseas participants in the international music festivals held in this country have returned home with the burning desire to pay another visit at all costs, others have made up their minds never to revisit Japan under any circumstances.

Those more experienced artists who have taken part in international music contests in countries other than Japan say that the big problem of language, spoken and written, is the main cause of complaint—and in more serious cases misunderstanding—over travel expenses, hotel accommodations and music copyrights.

Some artists who had been willing to offer their experienced technical and legal assistance have instead warned their compatriots and colleagues in the music industry to be extra careful about signing Japanese contracts.

Members of the world's diplomatic corps in Japan have been appalled by the rudeness, arrogance, greed, and a lack of understanding on the part of Japanese promoters of international music contests. On the other hand, they have expressed admiration and gratitude for the sincere help given by Japanese workers who came to the rescue and saved overseas participants who were in a predicament.

Apart from the problem of language, the lack of communication and understanding, the traditional Japanese attitude toward international events may still have to be taken into account. It would appear that the sole objective of a Japanese promoter is to get everything perfect in the eyes of the world with the least use of space, time and money. And certainly no participating songstress from overseas can expect to be treated like a prima donna in what is essentially a Japanese contest, although for promotional purposes it may be termed international.

And, apart from the problem of language and the economics of holding an international music festival in this country, much of the blame could be laid on the Japanese Government which has never given much more than token support to worldly popular events. So, to the sponsors, much credit is due. Despite the anxiety of the promoters not to lose face in the eyes of the world, and the anguish of those participants who had expected so much in Japan, it is the sincere desire of everyone who has learned from past experience to make every major musical event here this year a truly international festival, not a nationalistic free-for-all.

Awaited with much anticipation by classical music lovers all

over Japan is the 1973 Osaka International Festival of Arts which is scheduled to be held in this country's second largest city April 10-28, and the cherry blossoms will be blooming in all their pink splendor despite what the weatherman says.

For the first time, the 120-member Pittsburgh Symphony Orchestra, conducted by William Steinberg and Donald Johanos, has been invited to open the festival, which will be the 16th to be held. The annual event is the biggest in Japan and attracts classical music lovers from all over this island country which now includes Okinawa. Steinberg and the Pittsburgh Symphony, of course, have long been known to classical music lovers in Japan through their recordings.

Also, the Spanish pianist Rafael Orozco is expected to give his first in a series of concerts with the orchestra. In addition, the New Pittsburgh Quintet, which comprises woodwind players of the full orchestra, will make its Japan debut at Osaka's Festival Hall.

Other musical artists expected to take part include the 30-member English Chamber Orchestra with its conductor-pianist Daniel Barenboim, conductor Andrew Davis and violinist Pinchas Zukerman; French trumpet soloist Maurice Andre, Korean violinist Chung Kyung Wha, and Chinese pianist Fou T'song.

In addition, Vera Lazarovak-Kirova and Bisser Deyanov, leading dancers of Bulgaria's Sofia National Ballet, will participate in a unique combination of flower arrangement, ballet and choirs entitled "Living Flowers" according to Miss Michiko Maruyama, president of the Osaka International Festival Society which annually organizes Japan's biggest musical event.

Again, awaited by popular music lovers all over Japan is the fourth World Popular Song Festival in Tokyo which is scheduled to be held in November 1973. Sponsored by the Yamaha Foundation for Music Education, this annual event has won international recognition as Japan's biggest in the field of popular singing and songwriting.

Although the music copyrights of original entries in this popular song contest have remained in the hands of the sponsors, participation is expected to increase and consequently the international competition is expected to grow keener.

Indeed, the eyes of the world's music industry will be focused on the young international talent in action throughout this spectacular event. Anyway, public interest will be concentrated on the winners of the grand prix awards and other cash prizes amounting to some \$18,500 in all.

Meanwhile, the second Tokyo Music Festival will be on a bigger scale than the first, although the expected guest star list is somewhat smaller in size.

Sammy Davis, Jr. has been invited to open the finals of this international popular contest scheduled to be held April 21-29,

1973 at Tokyo's prestigious Imperial Theatre across the way from the Imperial Palace moat.

Actually, the festival will feature a national contest and an international contest.

Sponsored by the Tokyo Popular Music Promotion Association, this annual festival is backed by the Tokyo Broadcasting System (TBS) and supported by several leading Japanese music associations. According to the sponsor, this festival will be supported also by the Japan Phonograph Record Assn.

Not only has the World Popular Grand Prize been increased to 3 million yen (about \$10,000) but the gold prize of one million yen and two silver prizes of 600,000 yen each and three bronze prizes of 300,000 yen have also been established.



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
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# THE 4-CHANNEL PICTURE: CD-4 Actively Battles Against SQ



A CD-4 display unit showcasing best sellers.

**T**he total number of quadrasonic albums released in Japan surpassed the 500 mark before 1972 ended. But, despite the payment of "record" winter bonuses and the Christmas-New Year holiday spending spree, sales results were seen to be "disappointing."

As of Christmas Day, 138 compatible discrete-4-channel (CD-4) album releases were listed by Victor Musical Industries, the former musical enterprise division of the Victor Co. of Japan (JVC/Nivico). Three CD-4 albums were available from Nippon Phonogram, the Philips-Matsushita/JVC joint recording venture, as of Nov. 25, and three were listed by Teichiku Records, a member of the Matsushita group, as of Oct. 25. Earlier in 1972, the Japan subsidiary of Polydor discontinued production of its two CD-4 albums. Thus, the total number of CD-4 albums listed in the Japanese catalogs amounted to 144.

Meanwhile, the total number of SQ quadrasonic records available in Japan was also expected to reach 144 as of Feb. 25, 1973, including 114 releases from CBS/Sony, 27 from Warner-Pioneer, two from Canyon Records, and one from Trio.

While the manufacturers of CD-4 Quadradiscs in Japan have not revealed any pertinent figures, the CBS/Sony joint venture claims that it has sold over one million SQ records since its initial release Oct. 21, 1971. (JVC released its first CD-4 album May 25, 1971.)

Exactly 1,130,743 SQ records have been sold in Japan by CBS/

Sony Records, as of Oct. 21, 1972, including 379,826 LP's and 750,917 seven-inch pieces, according to the Tokyo-based record company.

Of the 379,826 SQ albums, 274,569 were of international origin (218,044 popular and 56,525 classical) and 105,257 Japanese, according to the manufacturer. Of the 750,917 SQ singles 671,424 were of Japanese origin and 79,493 comprised international pops.

Standard retail price of an SQ album produced in Japan is about \$7, while an SQ single retails for about \$1.70, about the same as for conventional stereo records, and CD-4 Quadradiscs.

The only quadrasonic stereo album listed among the top 30 best sellers in the dealer-oriented "Record Monthly" published by the impartial Japan Record Promotion Co., Ltd. was Leonard Bernstein's "Mass" pressed and released in this country Sept. 21, 1972, by CBS/Sony Records. It was priced at the equivalent of some \$16 retail.

At the same time, the London recording of Holst's "The Planets" by Zubin Mehta and the Los Angeles Philharmonic Orchestra, pressed in Japan by King Records, stole the number one spot long held by the Philips recording of Vivaldi's "Four Seasons" by I Musici, produced in this country by Nippon Phonogram. Both are conventional stereo disks.

As a matter of fact, "Record Monthly" has suspended separate listings of 4-channel disks, beginning with its December 1972 is-

sue, barely seven months after the Japan Phonograph Record Assn. and the Electronic Industries Assn. of Japan (EIA-J) adopted the CD-4, SQ and RM (regular matrix) systems of quadrasonic recording and reproduction as standard.

The EIA-J's adoption of the three quadrasonic systems as standard was announced in Osaka at the opening of the Third Kansai (West Japan) Audio Fair sponsored by the Japan Audio Society (JAS), April 12-17, 1972.

The major Japanese music stores like Kotani, Jujiya, Yamaha (Nippon Gakki) and Yamano have more recently discovered that better sales results are achieved by mixing the quadrasonic disks with conventional stereo albums in browser boxes under artists' names and musical categories, rather than selling them in separate display racks. Likewise, the major Japanese electrical stores like Ishimaru Denki, Shintoku Echo and Yamagiwa which have record sales departments.

Ratio of CD-4 to SQ sales depends on the popularity of the artist or title released each month, according to Kotani's main store in Shinjuku, the most heavily trafficked area in Tokyo today. This store is selling 30 quadrasonic records a month at best. On the other hand, Yamagiwa's audio department says it has sold up to five or six CD-4 albums for every one or two SQ.

The total number of Sansui QS regular matrix system disks and other quadrasonic records listed in the Japanese catalog was 236 as of the end of last year, according to a head-count made by Billboard's Tokyo news bureau.

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# Art making is our business

## JAPAN

(Courtesy: Music Labo. Inc.)  
 \*Denotes local origin

- This Week
- 1 NIHO WATATSE—\*Mari Amachi (CBS/Sony)—Watanabe
  - 2 YO NO MWAKA AME—Rumiko Koyanagi (Reprise)—Watanabe
  - 3 AISHU NO PAGE—\*Saori Minami (CBS/Sony)—Nichion
  - 4 AME—\*Eiji Miyoshi (Victor)—Shinko
  - 5 YOGISHA—\*O Yan Hui Hui (Toshiba)—Takarajima
  - 6 SENSEI—\*Masako Mori (Minoru-Phone)—Tokyo
  - 7 ALONE AGAIN—Gilbert O'Sullivan (London)—Review Japan
  - 8 KURUWASETAINO—\*Linda Yamamoto (Ennyon)—Fuji
  - 9 TABI NO YADO—\*Takuro Yoshida (Odyssey)—P.M.P.
  - 10 ONNA NO MICHI—\*Shiro Miya, Pinkara Trio (Columbia)—Daiichi
  - 11 SHINDEMO II—\*Kenji Sawada (Polydor)—Watanabe
  - 12 LOVE THEME FROM "THE GOD-FATHER"—Andy Williams (CBS/Sony)—Nichion
  - 13 OTOKO NO KO ONNA NO KO—\*Hiromi Goh (CBS/Sony)—Standard
  - 14 LOVE THEME FROM "THE GOD-FATHER"—Original sound track (Paramount)—Nichion
  - 15 MIMI O SUMASHITE GORAN—\*Rutsuko Honda (CBS/Sony)—Nihon Hosonaka
  - 16 KANASHIMIYO KONNICHIIWA—\*Megumi Asaoka (GAM)—J&K
  - 17 HIMAWARI NO KOMICHI—\*Cherish (Victor)—Victor
  - 18 MEGURIAU SEISHUN—\*Goro Noguchi (Polydor)—Fuji
  - 19 RENGE SO—\*Billy Banban (Kit)—P.M.P.
  - 20 BLACK & WHITE—Three Dog Night (Probe)—TRO Essex Japan

### TOP FIVE LP'S

TW	LW
1	1
2	4
3	2
4	3
5	—

- Genkidesu/Takuro Yoshida (CBS-Sony)
- Mari Amachi—Gift Pack (CBS-Sony)
- Simon & Garfunkel Greatest Hits (CBS-Sony)
- Simon & Garfunkel Gift Pack (CBS-Sony)
- Hiromi Goh—First Album (CBS-Sony)

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# THE CLASSICS WERE DOWN LAST YEAR

## But the future seems promising



Seiji Ozawa (center), a top U.S. classical conductor, meets with Japanese critics.

It would appear that 1972 was a bad year for classical recordings in Japan. The Japanese manufacturers and producers of records and pre-recorded music tapes figure that their sales of classical albums and the recently introduced cassettes last year declined to somewhere between five and seven percent of the total repertoire. Compared to the best years when classical records accounted for up to 15 percent of the total genre, it certainly gives rise for some apprehension among those interested foreigners in the international music industry who are not acquainted with the unique situation in Japan.

People, even those Japanese interested in promoting live and recorded music of international origin tend to forget that Japan has quite a wide musical genre of its own, ranging from popular to classical. It must never be forgotten that this indigenous music, especially recordings of popular songs known as "kayokyoku" or "ryukoku," traditionally account for a goodly 50 percent of total sales. And this situation will never change, even if Japan goes Communist.

On the other hand, although recordings of international origin have perennially accounted for less than 50 percent of the total repertoire, there will always be a big market for classical recordings in Japan, as compared to the United States—even with Canada added—and the European Common Market. Why is this?

Classical music, as we know it, is comparatively new to Japan. The first public performance of a symphony orchestra was held in Tokyo in December 1915, and it was not until 10 years later, when Tokyo's first broadcasting station was established, that classical music made a steady growth in Japan. Incidentally, Japan's own brand of classical music, known as "gagaku," dates back to the ninth century.

Ever since an institute of music was established within the then Department of Education (now Ministry of Education), in 1879, classical music as we know it has always been an essential subject in the curriculum of Japan's compulsory education. And classical music will continue to play an essential role in the cultural education of Japanese youth.

This year already, with increasing moves on the part of Japan's huge mining-manufacturing industries to provide more leisure time for their workers to enjoy spending their hard-earned wages and salaries, national and municipal governments are committed to providing more leisure space, hopefully more concert halls and bandstands. It may be mentioned here that the new Tanaka Cabinet has already reduced the tax on admission fees to symphony concerts and other musical events.

Over the years, sales of classical record albums have increased most steadily compared to the myriad popular singles at an annual growth rate of up to as much as 26 percent in some years ever since the CBS long-playing microgroove disk was introduced to classical music lovers in Japan by Nippon Columbia in April 1951. Despite some ups and downs, this trend will continue in Japan if not in other countries.

As elsewhere in the world, introduction of the unbreakable, comparatively noiseless 33 $\frac{1}{3}$  rpm LP, the 45 single, and stereo (February 1959 in Japan, by Nippon Victor) has revolutionized the phonograph manufacturing industry. Although, 4-channel AT this stage of the game sound appears to have doubled the price of

home stereo systems in Japan, the manufacturers last year made every effort to solve the problem of compatibility and this year they are determined to produce equipment with which the best of classical recordings can really be appreciated by the music lover at home.

Due to the tiny transistor, it may be added that a lowly Japanese portable stereo record player, at \$20 retail, is far more "hi-fi" than the "Victrola" of yesterdays. In other words, despite the pros and cons of 4-channel sound, the Japanese equipment available today for the true appreciation of classical music is a "budget" in itself.

Last year, all of the 16 member manufacturers and producers of the Japan Phonograph Record Assn. (Record Kyokai) except CBS/Sony and Nippon Phonogram (Philips-Matsushita/JVC joint venture) raised the fixed retail price of a 45 rpm 7-inch popular single by 25 percent, to 500 yen including 15 percent commodity (sales) tax from 400 yen. Nippon Phonogram increased the sales price of its pop singles by 12.5 percent, to 450 yen or about \$1.50. To date, CBS/Sony has not raised its price from 400 yen.

In another development, several of Japan's commercial radio stations broadcasting on the standard medium wave AM band were granted permission by the Radio Wave Regulatory Bureau (Japan's FCC) last year to increase their transmitting power.

Consequently, with the resultant expansion of service area, rival radio broadcasting networks vied to be first with the Japanese and international popular hits, with new programs such as "The Top 40 From Billboard" aired by Radio Kanto (JORF). The Kanto area covers the whole of Tokyo and six surrounding prefectures (counties) with a total population of about 30 million.

Not to be outdone, the staid old Nippon Hoso Kyokai, which is financially supported by the Japanese Government and mandatory listening fees, let its hair down and aired highly competitive popular record programs over its nationwide AM radio broadcasting network.

Also, NHK expanded its FM radio broadcasting network in 1972 to cover practically all parts of the country. At the same time, NHK increased the number and hours of musical programs on its FM radio network, with emphasis on extended high fidelity broadcasts of live or recorded classical music including complete operas.

As of November 1972 there were 5,432 broadcasting stations throughout the islands of Japan.

In spite of competition from NHK's national AM and FM broadcasting networks, and the expanded commercial AM radio networks, the four sponsored FM stations in Tokyo, Nagoya, Osaka and Fukuoka, respectively, captured hundreds of thousands of listeners in 1972, as did NHK-FM. However, this increase in the number of listeners to FM radio has brought the problem of music programming to the fore. While the Government-supported NHK network is morally obliged to provide its listeners with a balanced musical diet, based on culture and education besides entertainment, the commercial radio stations are subject to the whims of their sponsors and they must let their listeners "hear what you want when you want it." In other words, NHK could afford to set a musical trend but the commercial networks have to listen to their sponsors and pander to the prevailing tastes of their listeners.

Fortunately, enlightened Japanese manufacturers like TDK

Electronics have been sponsoring programs of classical recordings, besides the major record companies, and this trend will certainly continue and, hopefully, increase sales this year.

Last year, Japanese manufacturers of car stereo units like Clarion, Matsushita and Pioneer introduced Lear Jet-type cartridge home stereo systems and adaptors. Up until now, almost all of the repertoire for pre-recorded Stereo 8 cartridge tapes has been of Japanese origin.

But international classical and popular recordings—and broadcasts—of the "background music" type will be more in favor for listening in Japan's automobiles, due to increased awareness of noise pollution throughout the country and its nationwide control by the police.

For instance, upon neighbors' complaints, rock fans who play their records—and electric guitars—too loud will be fined for disturbing the peace. And, to shut out all the forms of noise pollution prevalent in Japan, music lovers have found peace and content by listening to classical recordings through high fidelity headphones.

Although 90 percent of Japan's rock generation wants 4-channel stereo, nearly all of this country's audio enthusiasts are interested in classical music. Unfortunately, no statistics are available as to exactly how many "audio maniacs" there are in Japan. In fact, the Japan Audio Society has only a little more than 1,000 members. It is generally conceded however that there are more audio enthusiasts in Japan than in the United States or the European Community.

Due perhaps to the physical limitations of a listening room in the average Japanese home, classical music lovers tend to feel that quadrasonic sound reproduction is not essential.

Japanese rooms are traditionally measured by the number of standard-size mats it takes to cover the floor. Each mat is about six feet long and three feet wide. Room sizes in an average Japanese home are three mats (54 sq. ft.), four and one-half mats (81 sq. ft.), six mats (108 sq. ft.), eight mats (144 sq. ft.) and 10 mats (180 sq. ft.).

Last year, Japanese audio enthusiasts and music lovers appeared to be more interested in up-grading their home hi-fi components rather than purchasing new quadrasonic stereo ensembles. However, under a mutual agreement reached among the Japanese manufacturers in the latter half of 1971, newly produced high-end stereo components are compatible with "Q."

Although foreigners hearing the cacophonous "yon-chan" commercials over FM Tokyo might not believe it, the "Q" situation in Japan has turned from ungodly confusion to a religious calm.

The only quadrasonic stereo album listed among the top 30 best-selling popular or classical LPs last year in the dealer-oriented "Record Monthly" was Leonard Bernstein's "Mass" pressed and released in Japan on Sept. 21 by CBS/Sony.

According to the January 1973 issue of "Record Monthly," the London stereo album of Holst's "The Planets" by Zubin Mehta and the Los Angeles Philharmonic Orchestra, pressed and distributed in Japan by King Records, was the number one classical best seller as of Nov. 25, 1972.

It displaced the second Philips recording of Vivaldi's "Four Seasons" by I Musici (Michelucci), released by Nippon Phonogram in November 1971, which took over the number one spot held by the first Philips recording (Ayo), originally pressed and distributed by the Victor Co. of Japan in April 1965. The newer version, at 2,200 yen retail, was number two as of Nov. 25, 1972, both the older version, at 2,000 yen retail, was number five despite its unbelievably long run and record sales of 500,000 copies.

More than anything else, the popularity of Vivaldi's "Four Seasons" vividly shows that classical music in Japan is still very much in the heroic era and that the market for classical recordings in this ancient Asian country with a population of more than 105 million has hardly been developed.

Japan, despite the technically high level of musical education, still has no classical soloist of truly international stature or classical music group that could win lasting world fame. And, more than anywhere else in the world, financial problems continue to retard the growth of the Japanese symphony orchestras.

Seiji Ozawa, the popular young Japanese conductor, has volunteered to support the New Japan Philharmonic Orchestra that was formed on July 1, 1972.

Ozawa has been signed up by Deutsche Grammophon Gesellschaft as the conductor for a series of recordings by the Boston Symphony Orchestra. He has already led the San Francisco Orchestra in recording the "Three Views of Romeo and Juliet" for DGG, which is represented in Japan by Polydor K.K.

Meanwhile, the old Japan Philharmonic Orchestra has been staging a sit-in at the Fuji TV broadcasting studio in Tokyo and is struggling to make ends meet by holding subscription concerts attended by sympathetic workers.

In Japan, unfortunately, even if the recording companies were to support either the old or new orchestra, few Japanese would buy their records even if they were of international calibre or if they were sold at "budget" price.

Apart from Vivaldi's perennial "Four Seasons" in Japan, the classical best sellers last year comprised the basic repertoire as interpreted by Herbert von Karajan. His recordings for Angel, released in this country by Toshiba, and for DGG, released in Japan by Polydor, including the latter's "Karayan" sampler at 750 yen or about \$3.50, were the most favored by Japanese at all age levels and in walks of life. In fact, 1972 was a "Karayan" year in Japan although Eugene Ormandy and the Philadelphia Orchestra and Zubin Mehta and the Los Angeles Philharmonic made concert tours of this country last year.

Japan has yet to produce a composer capable of writing a symphony for recording by, for example, Leonard Bernstein and the New York Philharmonic, of a Japanese librettist good enough to have his works recorded at the Metropolitan Opera, and thereby win international fame. Admittedly, some contemporary works by Japanese composers, if not librettists, have a unique flavor that could be internationally accepted, including those listed in the Japan Phonograph Record Association's '72-'73 catlaog.

## TOKYO, JAPAN

BOB FLICK AND TAKU IZUMI HAVE JOINED IN OFFERING MASTER AND SUB-PUBLISHING RIGHTS FOR FLICK'S RECORDING OF JAPAN'S ORIGINAL SONGS COMPOSED BY IZUMI. CBS-SONY RECORDS HAS OBTAINED THE MASTER RIGHTS FOR JAPAN AND WILL BE RELEASING A SINGLE & LP THIS MARCH. (Other International Artists interested in similar joint ventures are invited to contact ALL STAFF MUSIC).



### COPYRIGHT INFORMATION

<u>TITLE</u>	<u>LYRICIST</u> (English lyric)	<u>COMPOSER</u>
1. MOUNTAIN HIGH, VALLEY LOW	Toshio Fujita (Bob Flick)	Taku Izumi
2. SERENADE OF BELLS	Toshio Fujita (Bob Flick)	Taku Izumi
3. MY DEAR OLD HOME TOWN	Michio Yamagami (Bob Flick)	Taku Izumi
4. SINCE WE GRADUATED	Michio Yamagami (Bob Flick)	Taku Izumi
5. YESTERDAY	Michio Yamagami (Bob Flick)	Taku Izumi
6. BECAUSE YOU ARE MY DREAM	Tokiko Iwatani (Bob Flick)	Taku Izumi
7. THE SEARCH	Toshio Fujita (Bob Flick)	Taku Izumi
8. MY COUNTRY, MY HOME	Toshio Fujita (Bob Flick)	Taku Izumi
9. HERE COME MEMORIES	Tokiko Iwatani (Bob Flick)	Taku Izumi
10. WITH THE DAWN	Tokiko Iwatani (Bob Flick)	Taku Izumi
11. HOT SPRING	Rokusuke Ei (Bob Flick)	Taku Izumi
12. LONELY WOMAN	Rokusuke Ei (Bob Flick)	Taku Izumi

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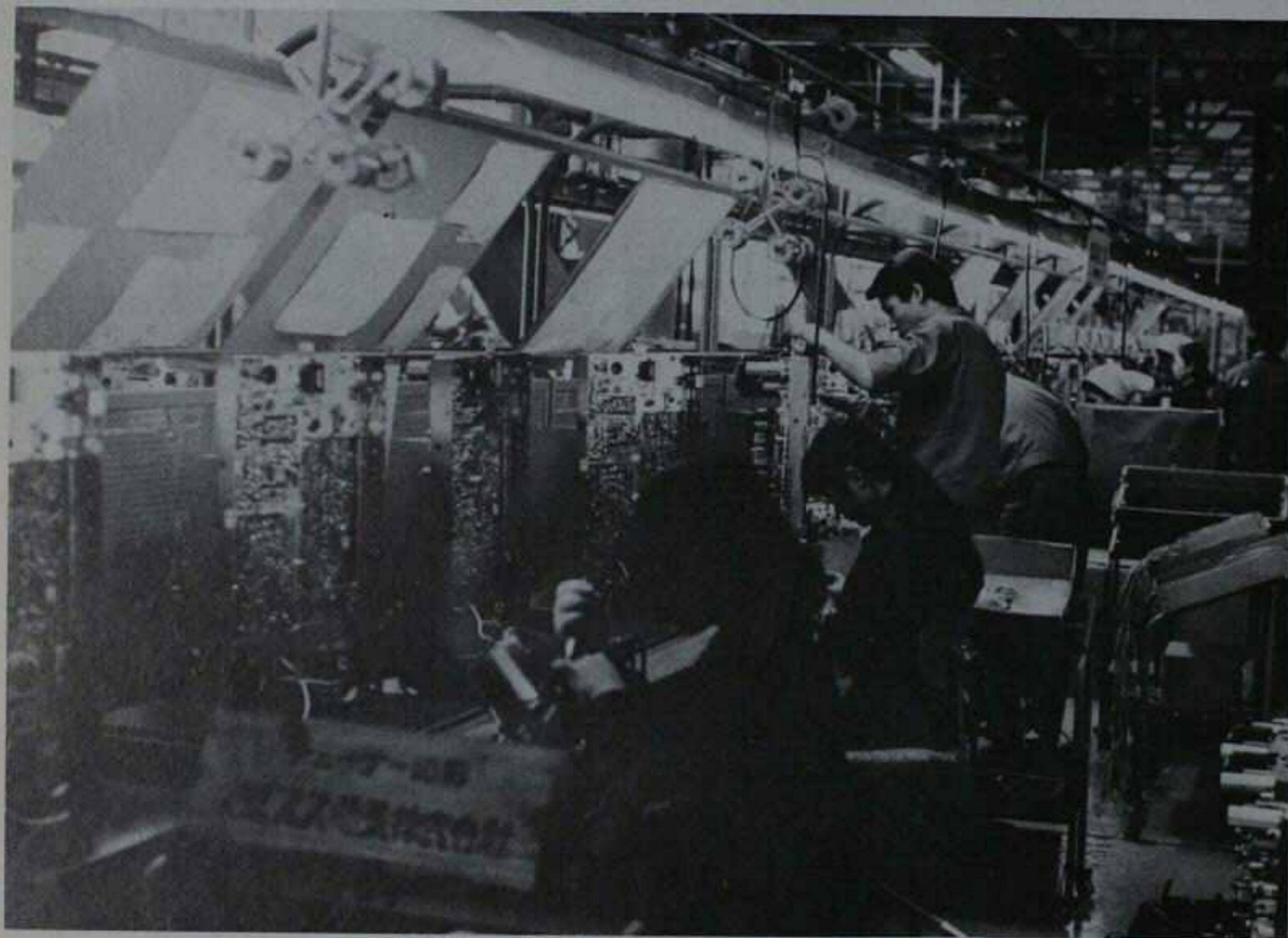
# THE INTEGRATED CIRCUIT CHIP

## The race is on to develop it

Why? Because it reduces the size of the quadrasonic disk demodulator.



Japanese record buyers look over 4-channel releases in a Ginza shop.



Building quadrasonic hardware: an expanding scene.



Checking out 4-channel reproduction: a popular pastime.

**W**orld War III of the phonograph record manufacturing industry is a brewin', veterans say, and it could break out in Japan this year with the production of a "secret weapon" already known to the electronics industry as an "IC chip."

The Victor Company of Japan, assisted by its parent concern, Matsushita Electric, is known to be working on development of an IC chip that would reduce size and cost of the CD-4 disk system demodulator that is essential for discrete quadrasonic reproduction. Their ally, RCA Corp. is assumed to be undertaking the same project.

On the other hand, Sony Corporation is currently developing an IC chip that would not only reduce size and cost of the SQ matrix logic decoder but also provide "discrete" separation in playing back quadrasonic records. And, likewise, it may be assumed that CBS Laboratories, which developed the SQ system, is working on the same project.

Japanese veterans of the two "world wars" in the phonograph record industry predict that both sides will brandish their respective "secret weapons" at about the same time this year, but according to the Electronic Industries Assn. of Japan (EIA-J) and the Japan Phonograph Record Assn., both the CD-4 and SQ systems will continue to co-exist.

However, the veterans say that the first shots were fired in New York Nov. 10, 1971 when RCA Records announced its support of the CD-4 system developed by the Victor Co. of Japan in the presence of the latter's parent company, Matsushita Electric, after shooting down rumors it had adopted the SQ system.

Adoption of the SQ system developed by CBS was announced in Tokyo by Sony Corp. and CBS/Sony Records Inc. June 10, 1971,

simultaneously with the joint announcement made by Columbia Records and Sony, at Billboard's International Music Industry Convention (IMIC) in Montreux, Switzerland.

The war clouds started spreading across Europe and the United States to Japan early in January 1972, the veterans say, when EMI announced its adoption of the SQ system. And, they assumed, Toshiba Musical Industries (Toshiba-EMI/Capitol joint venture) would immediately follow suit.

To date, however, Toshiba has not adopted the SQ system and is planning to release CD-4 Quadradiscs this year.

In the meantime, Toshiba has renamed its so-called QM system RM in compliance with the "regular matrix" standard adopted in March 1971 by the Japan Phonograph Record Assn. And the Toshiba electrical concern has marketed a CD-4 system disk demodulator but not an SQ matrix decoder for its line of "compatible" quadrasonic stereo ensembles.

Besides Toshiba (Tokyo Shibaura Electric Co., Ltd.), Hitachi, Ltd., Onkyo (now a Toshiba subsidiary), Sanyo (a company "friendly" to Matsushita), and Trio have marketed CD-4 demodulators. To date, however, Nippon Columbia, a member of the Hitachi group, has not marketed either a CD-4 demodulator or SQ decoder. Hitachi and Toshiba also are offering the CD-4 pickup cartridge under their respective brand names and the required Shibata stylus.

And, of course, Matsushita has marketed a CD-4 disk system demodulator along with the Victor Co. of Japan (JVC/Nivico). As a matter of fact, Matsushita is outdoing JVC in the way of CD-4 promotion all over Japan, following a joint advertising campaign last year that was considered by separate name brand proponents to be unique.

To recapitulate, the CD-4 camp in Japan presently includes Hitachi, Matsushita, Onkyo, Nippon Phonogram (Philips-Matsu-

shita/JVC joint recording venture), Sanyo, Teichiku Records (a member of the Matsushita group), Toshiba, Trio, and of course the Victor Co. of Japan and Victor Musical Industries. Inactive members of the CD-4 camp include Nippon Columbia, Pioneer, Sharp, Toshiba Musical Industries, and Warner-Pioneer.

On the other hand, Akai joined the SQ camp in Japan in December 1972. Besides Sony, and CBS/Sony Records, the SQ proponents include Aiwa, Trio, Cybernet, Pioneer, Standard, Nippon Columbia, Sanyo, Roland, Toshiba, Onkyo, Hitachi, Nikko, Warner-Pioneer and Canyon. Last year, Polydor suspended its production of CD-4 Quadradiscs.

Total sales of home stereo units, 80 percent of them quadrasonic, and components in Japan are estimated to have reached anywhere between 120 billion and 150 billion yen (\$400 million-\$500 million) last year with the inauguration of easy payment plans by the major manufacturers, but showed little increase in volume over 1971 according to disappointed retailers.

And, with the return of Okinawa to Japan in mid-August 1972, the 43.6 percent diffusion of stereos among the nation's near 110 million population, as announced by Japan's Economic Planning Agency, was not expected to show any appreciable increase by the end of last year, in stark contrast to the near 80 percent diffusion of color TVs from the 69.5 percent as of Aug. 31 1972.

In turn, despite the opening of Okinawa's market to Japanese manufacturers of phonograph records and tapes, total nationwide sales in 1972 are estimated to be somewhere between 112.5 billion and 120 billion yen (\$375 million-\$400 million), assuming there are no carry-overs or returns. These figures show, at best, a 7 percent increase over 1971, or hardly any difference at all if imported product is excluded.



# Music to the World

# A Hit-maker's maker



The world's eyes and ears will be turned to Tokyo, Japan this spring. It is the time of The 2nd Tokyo Music Festival. Under the sponsorship of the Tokyo Popular Music Promotion Association and other great organizations, it will be held from April 21 to 29, 1973. The 1st Tokyo Music Festival, held last year, was a truly great success. Over 1000 original songs, entered from countries all over the world, vied

for the world title. And in competing for the number one spot, many songs became popular hits. The 2nd Tokyo Music Festival promises to be a much greater success than was the first. Because of this, Japan's largest commercial broadcasting firm and the festival's backer, T.B.S. (Tokyo Broadcasting System, Inc.), has been warming up for the new festival since last October with special TV and radio programs.

These programs all lead to the grand finale, The International Song Contest, to be broadcasted nationwide. Aside from the Tokyo Popular Music Promotion Association and T.B.S., other festival.

Total of the money prize is ¥ 10,000,000 (US\$ 33,333) including the World Popular Song Grand Prize worth ¥ 3,000,000 (US\$ 10,000).

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 The Japanese Lyricists Association  
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## 2nd TOKYO MUSIC FESTIVAL

### APRIL 27, 28, 29, 1973 IMPERIAL THEATRE, TOKYO



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Local Recording Activity  
Dips In Favor of Imports .

Last year the Japanese music industry introduced some 600 singers of "kayokyoku" (popular songs of domestic origin), including 425 new vocalists under the aegis of 14 member manufacturers and producers of the Japan Phonograph Record Assn. This was 93 less than the previous year.

Despite the profusion of Japanese singers old and new, only Nippon Columbia was able to make two hits in a row last year, with "Onna No Michi" recorded by lyricist Shiro Miya and the Pinkara Trio (A Woman's Way) and "Kassai" (Applause) by ex-office girl Naomi Chiaki.

They sold near 2,300,000 and over one million 7-inch singles, respectively, as of the end of 1972. The first was released in May 1972 and the second in September 1972.

In terms of total 1973 sales volume, however, the top money-makers continued to be the two rival Watanabe Production songstresses Rumiko Koyanagi who records for Warner-Pioneer under its Reprise label, and Mari Amachi who sings for CBS/Sony Records.

Another "Watanabe Pro" moneymaker, Fifi Ouyang, who was recording for Toshiba Musical Industries, had to return to her native Taiwan early this year with the expiration of her visa. With Japan's recognition of the People's Republic of China and severing of diplomatic relations with Taiwan, it was unknown whether the popular young Chinese songstress would be able to return to this country or not.

All Staff's songstress Eiko Shuri, who records for Warner-Pioneer under its Reprise label, showed last year's 600 newcomers that her practical singing experience in the United States continues to help keep her ahead of the fierce competition that still exists in the Japanese musical entertainment world.

Among newcomers unmentioned in Billboard's "Talent in Action" Dec. 30, 1972, are male vocalist Eiji Miyoshi and songstress Megumi Asaoka, both of whom record for Victor Musical Industries, male vocalist Hiromi Go (CBS/Sony Records) and songstress Masako Mori, who records for Tokuma Musical Industries under its Minoruphone label.

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BILLBOARD'S

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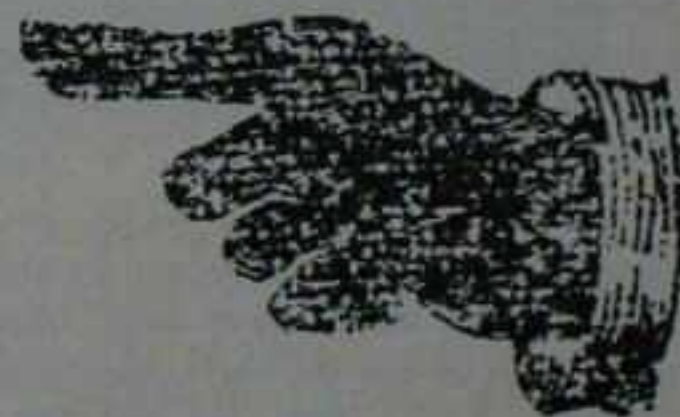
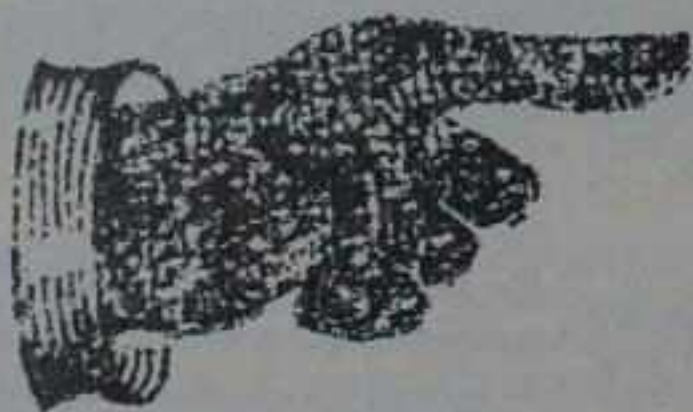
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# THE JAPANESE WAY IS THE BEST WAY TO OPERATE IN JAPAN

It may be said that there's no "middle of the road" in Japan; there's nothing in between. Through Japanese eyes, everything must be either left or right, black or white. Above all, everything must conform to the Japanese way, everything has to be "Japanese." Or foreign. And once something is classed as foreign, it can never be Japanese.

So, unless foreigners understand this, there is no way of understanding the whys and wherefores of the Japanese market, the ifs and buts of doing business here.

To all outward appearances, Japan is no longer an Asian country but a Western Pacific replica of the United States or the Far Eastern counterpart of a modern country in Europe, or fast becoming one.

Through the eyes of a foreigner, the sight of familiar name brand U.S. and European consumer products in the big Japanese cities presents a friendly picture of the outlook for doing business in Japan. And when a foreigner sees Japanese goods selling like hot cakes in his home town, he dreams of big profits to be made in Japan's vast consumer market.

It isn't necessarily so. Japanese consumers have long been sticklers for quality, especially when it comes to food products (everything has to be fresh), not quantity. But, although they are willing to buy foreign goods at high prices, their purchasing power is further limited by the fact that they must buy highly priced domestic goods, like kimonos, and comparatively expensive daily necessities such as o-tofu (bean curd). Simply stated, since every Japanese family has twice as much to buy, the average standard of living is only half as high. And this compounds the problems of storage space, shopping time and spending money. Despite their enthusiasm for foreign goods, absent-minded Japanese are apt to forget that their ancient customs and traditions are new to the U.S. and Europe, and they are prone to judge Americans and Europeans doing business in Japan by their islandic standards.

Conversely, foreigners who show enthusiasm for things Japanese will not necessarily be accepted by the general run of the people. Incidentally, these foreigners include the hundreds of thousands of overseas Chinese and Korean residents, many of

sales profits—in doing business with the Japanese. And no one knows this better than the Japanese who have successfully adopted the modern commercial practices of the U.S. and Europe—and penetrated those markets, only to find that their home market still presents a greater challenge.

In effect, the only way to do business in Japan is to become Japanese. Once a foreign firm is accepted by the Japanese as Japanese, the profits will start in like nowhere else in this increasingly competitive world.

With industry-wide recognition of Japan as the world's largest consumer electronics producer and second only to the United States as a market for music, live and recorded, Billboard held a forum to provide an insight into the prospects and problems of doing business in this country. The participants are experienced non-Japanese representatives of international record manufacturing companies, joint ventures and self-owned American and European enterprises in Japan.

Despite the ever-widening door to foreign capital investment in Japan, and to the Japanese consumer market, there are two schools of thought among those international enterprises engaged in doing business in this country.

One school of thought contends that better business results are achieved by leaving management and operations entirely up to Japanese personnel. The other believes a non-Japanese representative is essential, even though the cost of living for such an individual is now higher in Tokyo than it is in New York, for example, and is still increasing.

And, due to the soaring price of real estate in Japan, some international concerns do not find it profitable to maintain an office in Tokyo or other Japanese cities. Others are willing to do business in Japan by sharing office space—and secretarial expenses—with affiliated firms or organizations.

Thus, due to the ever-increasing cost of living and the price of real estate, some international concerns with business interests in other Far Eastern countries have relocated their offices and representatives to Hong Kong.

The initial five participants in the open discussion were (in al-

Miss Rose C. Falkenstein, Representative, Linguaphone Institute (Japan) Ltd., and concurrently President, Falcon Advertising & PR Co., Ltd., which she established in Tokyo 22 years ago. Nippon Mail Order Co., Ltd., local distributor for Concert Hall Society, is one of her company's accounts.

Mrs. Brigitta E. M. Peschko, Director, Warner-Pioneer Corp. (The joint venture was established in Tokyo Nov. 6, 1970, by Warner Bros. controlling 50 percent of the company's corporate stock; Pioneer Electronic Corp. and Watanabe Production Ltd., 25 percent each.)

Henry V. Drennan, general manager, Billboard Publications, Inc. Japan, served as chairman at the forum, and Hideo Eguchi, Billboard's editorial director, acted as moderator.

All forum participants were optimistic over the general 1973 outlook of Japan as a healthy growing market for records including disks imported by the Japanese record manufacturing companies, pre-recorded music tapes in both stereo 8 cartridge and Philips-type compact cassette, high-quality audio components from the U.S.A. and Europe.

The representatives of three joint venture record companies in Japan said that by far the major volume of their product would continue to be manufactured in this country despite the ever-rising cost of materials, labor and transportation.

Speaking in behalf of the record manufacturers in Japan, the representatives of EMI and Polydor said that the production standard remained extremely high in spite of the growing shortage of skilled labor, snarled transportation and pollution of air and water. Ascott and Arming added that it would still be uneconomical to import records from their main plants or factories overseas into Japan except to meet sudden consumer needs.

Here is some of the transcribed dialog:

EGUCHI: Mr. Ascott, would you comment on the K-Tel operation?

ASCOTT: It's still too early to comment on it in Japan, yet, except that it has brought a lot of work to the factory (TMI produced the first K-Tel album in Japan).

ASCOTT: In the U.K., it has had a very pronounced effect on the market.

PESCHKO: But who gave the rights? Is it all from Toshiba's catalog?

ASCOTT: These are all EMI-controlled labels, in this particular disk. But they (K-Tel International-Takashimaya joint venture, Syntak) will produce disks with other repertoire as well.

PESCHKO: And you got permission without any problems?

ASCOTT: Yes. Well, for the ones that we put out. There were some we didn't put out, for which we couldn't get permission. But our artists' contracts are mainly such that we can do this sort of thing.

ASCOTT: We had trouble with some repertoire owners in some cases.

FALKENSTEIN: Just means extra royalties!

ASCOTT: Yes, most artists have accepted the . . . system . . .

ALLEN: Being a newcomer here, language is the biggest problem in Japan.

ALLEN: What gets me is, especially if we're talking about the written language, is not having this tight feeling of control, which you have in Europe, when you go through the mail every morning.

EGUCHI: What about communications with your staff?

ALLEN: I think that it's all tied in with the problem of language.

ALLEN: Communicating with your local staff is not such a problem (in itself). You tend to get English-speaking staff although they, I find English-speaking Japanese, tend to be of a special sort. I sometimes get the feeling "have I got the right man here, or have I got a man who can speak English."

EGUCHI: Well, do you think that the Japanese themselves have difficulty in communicating? Is that what's the problem, the Japanese language itself?

DRENNAN: One thing, Japanese aren't so used to writing reports. I think everything is done verbally.



Foreign business reps discuss business: Wolfgang Arming, Brigitta Peschko, Roger Allen, Hideo Eguchi (of Japan), Robert Ascott, Rose Falkenstein.

whom were born in this country and to whom Japan is their home.

At present, there are about 50,000 U.S. servicemen stationed in Japan, and by this summer the U.S. naval base at Yokosuka facing Tokyo Bay will become the Far East headquarters of the United States Navy. In the meantime, the U.S. Air Force in Japan will be concentrated at Yokota air base west of Tokyo. Apart from the overseas Chinese, Koreans and U.S. servicemen, there are only about 6,000 foreigners left in Japan.

Trade is said to be a two-way street. In the case of Japan, the case histories of the comparatively few U.S. and European manufacturers who have managed to establish themselves in this market show that success was achieved only after many years of blood, sweat and tears.

There are several large foreign companies in Japan today that still haven't quite made it although they have been established in this country since the days before World War II.

For all practical purposes, the business acumen and marketing know-how of the big U.S. and European manufacturing and retailing enterprises do not necessarily mean instant success—and

phabetical order):

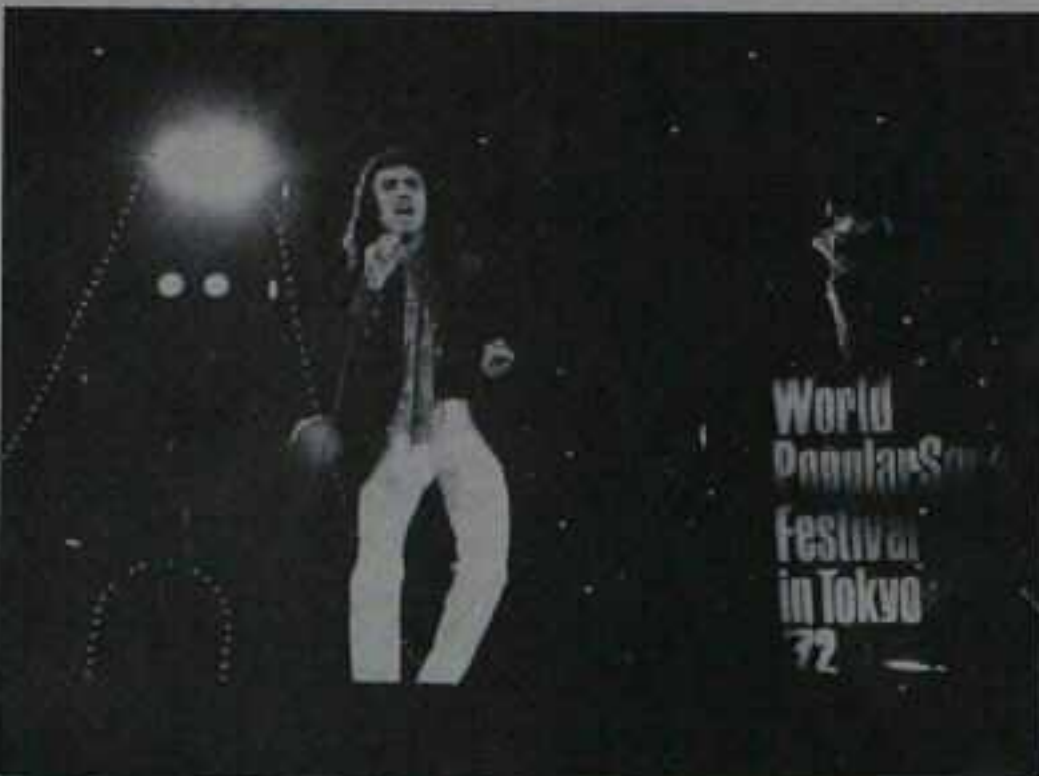
Roger E. Allen, Managing Director, BSR Japan Ltd. (The 50-50 joint venture was established in Tokyo at the end of September 1972 with a capital of 180 million yen or about \$600,000 by BSR Ltd. of the U.K. and A & A Trading Corp. of the U.S.A.)

Wolfgang Arming, Director, Polydor K.K., and concurrently Japan Representative, Polydor International GmbH. (The joint venture was established in Tokyo in 1953 by Deutsche Grammophon GmbH (DGG) and Fuji Electric Co., Ltd. It is presently capitalized at 120 million yen, or about \$400,000, with the West German partner controlling 50 per cent of the company's stock. The remaining 50 percent is held by Fuji Electric and other Japanese interests.)

Robert Ascott, Resident E.M.I. Group Representative in Japan. He succeeded Warren Birkenhead, formerly a member of the board of directors of Toshiba Musical Industries Ltd. (TMI) and originally chief engineer of Capitol Records, Inc., at the end of 1971. (EMI and Capitol each hold 25 percent financial control of TMI, which was formed by Tokyo Shibaura Electric Co., Ltd. and the two partners in 1960.)

Compiled and written by Hideo Eguchi; art direction Creative group; section editor Eliot Tiegel.

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# Closer Cooperation Needed in '73 To Solve Publishing Problems

By Ichiro Asatsuma  
*Pacific Music Publishing Co.*



Pop acts are sought by publishers with a frenzy to record their material.

**T**his year can be an important turning point for the music publishing industry, a year when a closer cooperation or unity among Japanese publishers will be required.

1973 should be a year when the combined efforts of the Japanese publishers will help solve many problems so that they shall be able to realize profits similar to those of European and/or American publishers.

One of the problems that Japanese publishers must tackle this year is to raise the rates of mechanical royalties as well as broadcasting fees.

The current mechanical royalty rate, that is 7.20 yen (about 2.4 cents, U.S.) or 2 percent of listed retail price (less commodity tax) of the recording—whichever is higher—was fixed as far back as over 20 years ago.

In those days when the mechanical royalty was fixed, the rate of 7.20 yen (about 2 cents U.S. prior to revaluation Dec. 19, 1971) was higher than the amount equivalent to 5 percent of listed retail price less commodity tax of phonograph records. Considering this, we submit that a new rate of 4 percent as proposed by

the Japanese Society of Rights of Authors and Composers (JASRAC) to Japanese users is no longer unreasonable.

Then, together with a raising of the mechanical royalties, it is hoped that another effort will be made to get the base being utilized for royalty calculation amended. The base of "80 percent of recordings shipped" being currently used should be raised up.

There still exists a great difference between Japan and Western countries, especially the United States, in record sales or marketing systems. However, the marketing system of Japanese recording companies has recently been greatly rationalized.

For example, their stock control system is synchronized with their production control system. Therefore, returned merchandise, as seen before, is now very rare.

In addition to an upward adjustment of the mechanical royalty, Japanese music publishers will have to carry out a project of raising performance fees, especially broadcasting fees, this year.

We could proudly say that the Japanese music publishing industry has made a steady growth, so that they are now hardly inferior to their Western counterparts in almost every aspect. Unfortunately, however, when it comes to the proportion of earnings from performance fees to the whole royalty income, it's a very different story.

Generally speaking, European and American publishers show figures of 50-50, sometimes 40-60, as the ratios of mechanical royalties to performance fees, while it is usual in Japan that earnings from performance fees are equivalent to 1/10th (or less) of mechanical royalties. And, needless to add, the earnings from performance fees in Japan are extraordinarily small.

Among the various reasons to be mentioned for this fact, the most obvious is that Japanese broadcasting fees are extremely low. When we converse with American publishers about performance fees, we often hear them say that in the States they can derive secure earnings from broadcasting fees without regard to sales of recordings.

It must be admitted that, under Japan's Copy-

right Law of 1970, performance fees from broadcasting stations have been increased with collection under the term of "record playing fees." Yet it could be more. And, since other broadcasting fees have been showing almost no increase in these past few years either, this is apparently the sector that requires improvement.

Of course it can easily be imagined that the users, that is, the phonograph record manufacturing companies, the manufacturers of pre-recorded music tapes, radio and TV stations would not unconditionally accept such proposals as an increase in mechanical royalties and a boost in broadcasting fees.

This year, as a matter of course, we shall be making efforts in exporting Japanese music copyrights to markets overseas, obtaining cover recordings, as well as obtaining sub-publishing rights on foreign music copyrights by consummating agreements on catalogs, and we will be trying hard to exploit on the Japanese markets those title assigned to us, hoping to make original records big hits here.

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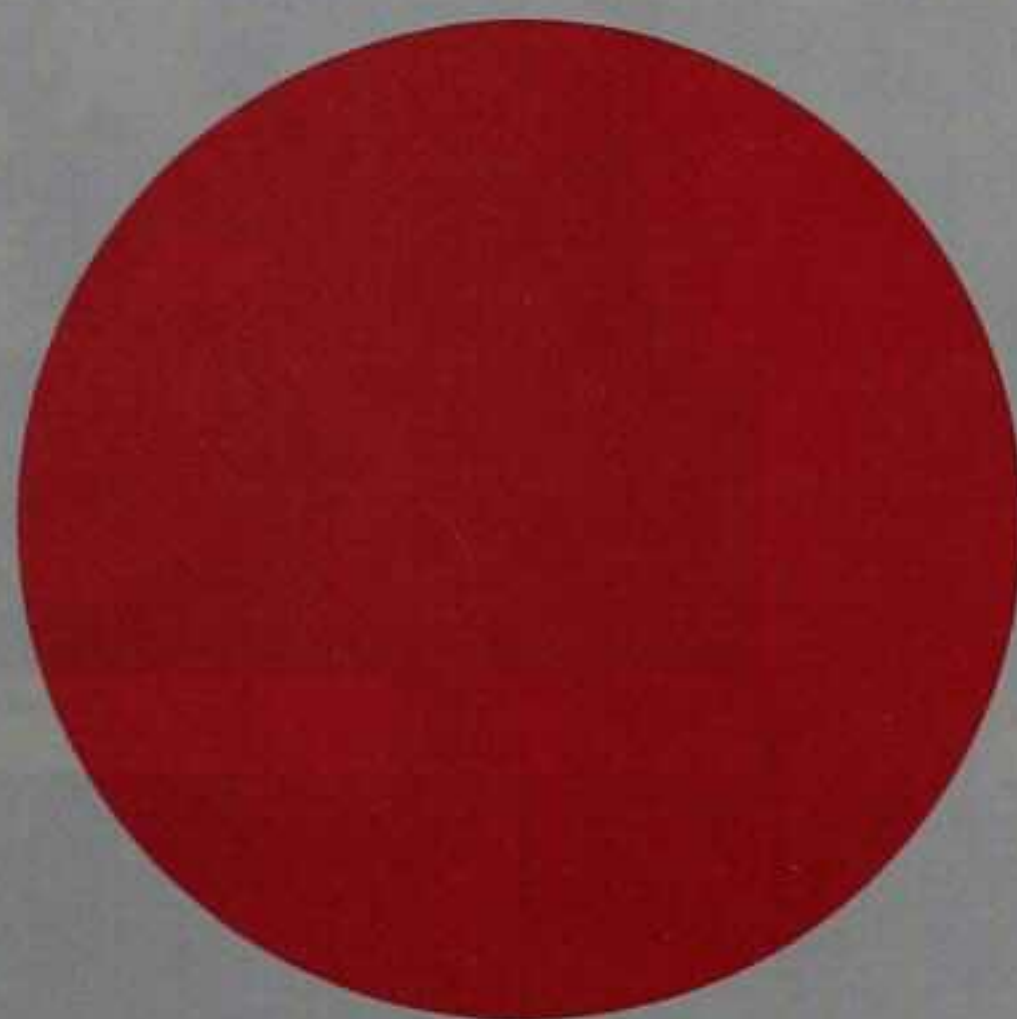
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Singer Mieko Hirota and the Tokyo Cuban Boys at a music festival.



Neighborhood record shop outside Yokohama.



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# BRIEF GLANCES

The following are brief items about various facets of the home entertainment industry.

• There are an estimated 31 million home stereo phonograph systems, of which 80 percent are compatible with any of the four-channel systems.

• Sales of records through bookstores has been a bad experience. The All Nippon Record Club had to return 250,000 albums to manufacturers. The Japanese buyer usually wants to hear his music first before he buys it and bookstores are not the right place because they are not equipped with record players. Similarly, sales of 8-track cartridges and cassettes in bookstores appear to have also failed although they have been displayed far better than LPs. The reason again: a lack of machines on which to play the tapes.

• The Readers Digest Of Japan has been handling mail orders for Victor Musical Industries (the parent for Japan Victor and RCA) and doing better than others.

• Jukeboxes appear to have reached a peak of diffusion with an estimated 50,000 boxes through amusement arcades, bowling alleys and recreation centers.

• Radio and tv stations seem to avoid playing songs by their own publishing subsidiaries.

• Ham radio operators are proliferating among teenage boys. Girls seem more interested in quadrasonic music. They keep salesmen on their toes with sharp questions about four-channel systems. Girls are also getting interested in cassette music tapes.

• As of August 31, 1972, 40 percent of Japan's estimated 30 million households owned a tape recorder.

• This year's All Japan Audio Fair will be a more international event. BASF plans to display blank tapes and hardware. A new member to the Japan Audio Society is Marantz Far East. The JAS hopes to sign up all the major American and European firms.

## Audio Firms Chase That True Sound

The ultimate objective of high fidelity is the reproduction at home of a musical performance recorded, for instance, at a concert hall or a studio in a way as close as possible to the original sound, says Yozo Ishizuka, president of Pioneer Electronic Corporation.

"Over the years, audio specialists have been striving incessantly toward this goal, but they still have a long way to go before achieving it," says Ishizuka.

"When a phonograph record is made, we must be fully aware that the subjective feeling of the individual engaged in the recording session affects the recording to no small extent." And when the record is played at home, judgment on the quality of reproduced sound is largely influenced by the listener.

"We express this subjectivity of sound as 'preference for sound.' This preference varies according to the listener's age, sex, and environment," says Ishizuka. It is also affected by the type of music and fashion presently in vogue in the world of sound, he adds.

"It is also said that the preference varies from country to country. Moreover, it appears, the preference differs from area to area in a large country."

And to make matters more difficult, there is also a large difference among individuals, Ishizuka adds. Even when other conditions are equal, some people have a preference for a certain sound, others do not.

"All of us who are engaged in the study of audio technology should consider future progress with these things in mind," says Ishizuka.

Eventually, audio technology may progress to such an extent that all judgment about sound can be made objectively. "But his will not be in the near future," he says.



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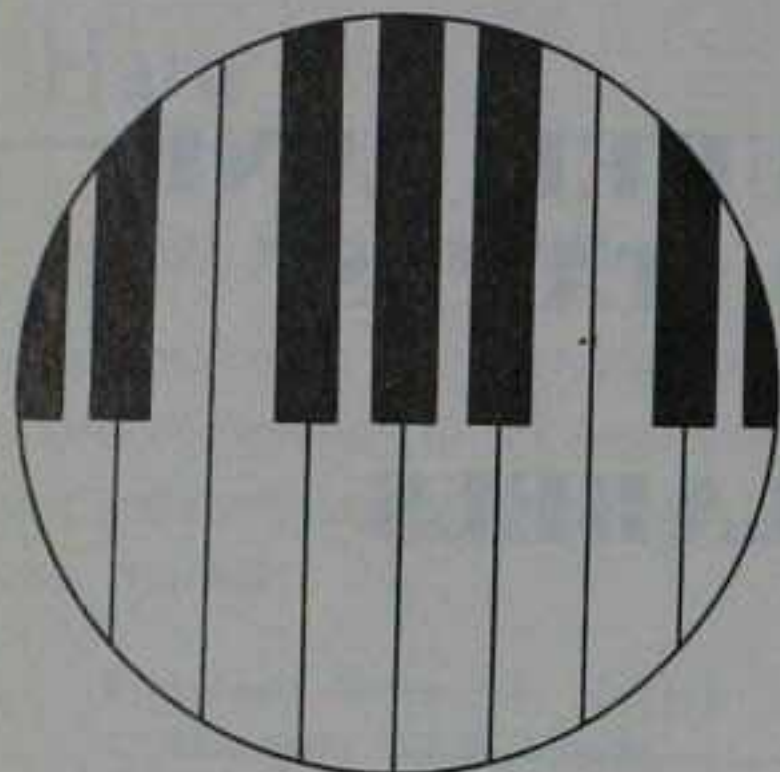


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Singer Gilbert Beaud with a French/Japanese interpreter during a conference with media representatives.



Hawkers or "drum beaters" line up outside retail shops to lure customers.



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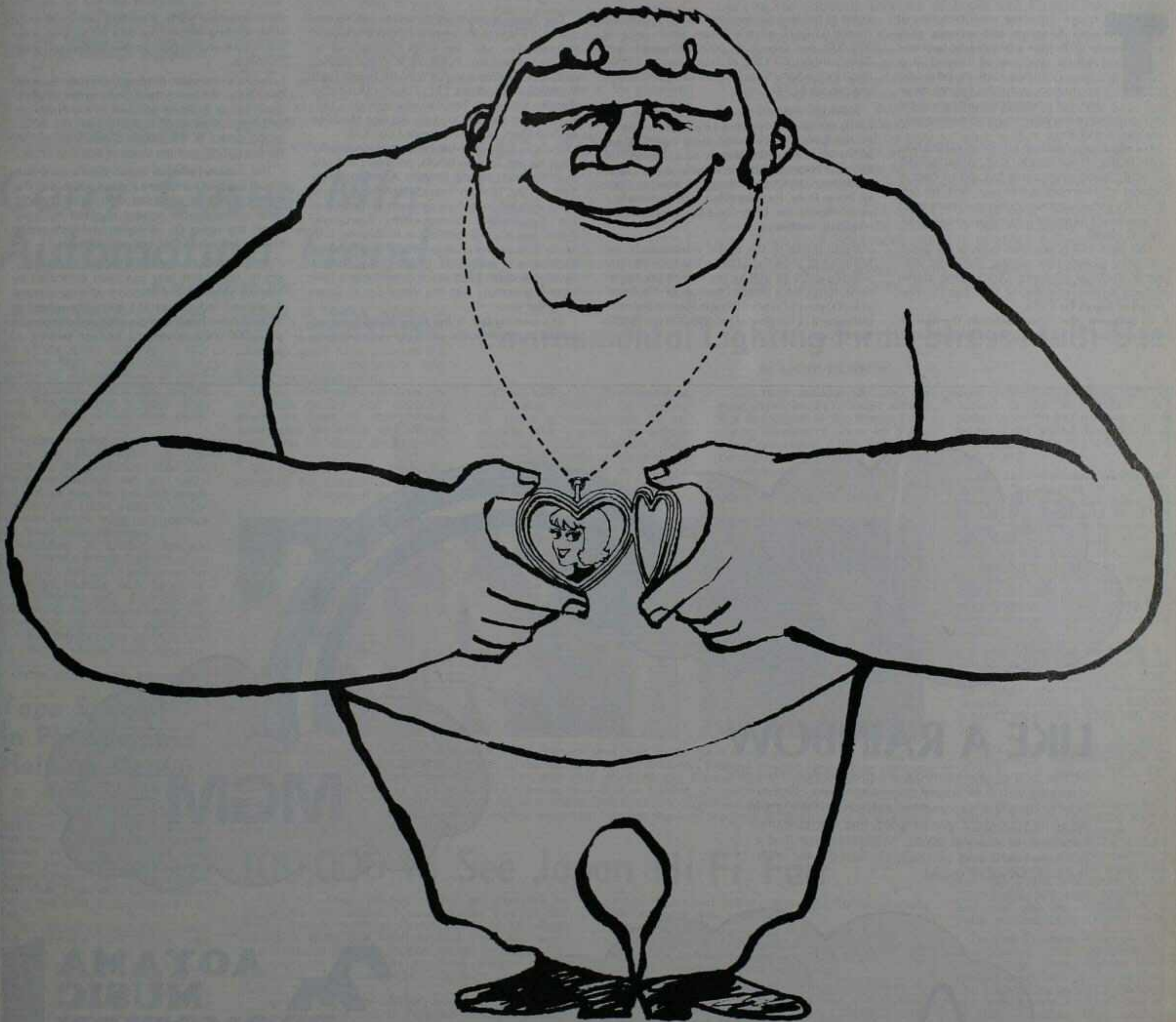
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# Cartridge TV Market is on the Verge of a Consumer Surge and Splurge



Prototype of a Panasonic model.



Prototype of a 20-inch Matsushita set with U-Matic video recorder feature.

**T**hough Japanese manufacturers of video hardware and software early in 1972 took a pessimistic business outlook, the over-all "mood" has done a flip-flop with all estimated production and sales figures showing that videotape recording was the "hit" product of the year for Japan's electrical/electronics industry.

Barring a major politico-economic earthquake such as the "Nixon shock" and "dollar shock" of 1971, Japan's first video fair will be held in October or November of this year. And, for better or for worse, a consumer boom—also a must in Japan—will be created, as in the case of quadrasonic stereo.

This year, VTR is expected to show the greatest sales growth rate among industrial/consumer electrical products. Quadrasonic stereo systems do not rank among the "top 10" predicted in Japan for 1973.

In software, the rivalry between the 1/2-inch open-reel and the 3/4-inch cassette is expected to

come to the fore as never before with Toshiba's model GV-211C at the Japan retail price of 305,000 yen (about \$1,000) compared with Sony's model VO-1700 or Teac's model V-3000 (built by the Sony-Teac joint venture) at 358,000 yen (about \$1,190).

Although musical videotapes in Japan currently comprise only about 18 percent of the total number of pre-recorded items listed, 80 selections are available already or scheduled for the near future by such members of the Japan Video Assn. as Chishiki Sangyo Kenkyujo, Classic Pony, Pony, Pack-In Video, and Toshiba Musical Industries (Toshiba-EMI/Capitol joint recording venture).

Retail prices of the music videotapes, practically all of them available in the form of color video-cassette as well as the 1/2-inch configurations, range from Bizet's Overture to "Carmen" at 8,700 yen (\$29) from Classic Pony to the complete opera (170 minutes) at 180,000 yen (\$600) from Pony.

The Japan Video Kyokai, which was formed June 1, 1972 with 39 members including Nippon Columbia Co., Ltd., the Victor Company of Japan, Ltd., Pony, Inc., Polydor K.K., Toho (motion picture parent company of Toho Records), Toshiba Musical Industries, Ltd., Takuma Musical Industries Co., Ltd., Teichiku Records Co., Ltd., Asahi Music Service Co., Ltd., Apollon Music Industrial Corp., and King Record Co., Ltd.

The musically-oriented Japanese video association named Tatsuro Ishida, president of Pony, chairman succeeding Shigeru Akimoto, president of the Nichion music publishing house. Pony, a music/videotape production member of the Fuji/Sankei broadcasting/newspaper group, has a U.S.A. affiliate in Hollywood, California. It is a sister company to Canyon Records. Nichion is a subsidiary of the Tokyo Broadcasting System (TBS) which established a joint recording venture with the Victor Co. of Japan early last year.

At a meeting Dec. 5, the Japan Video Assn. approved the contribution of 98 pre-recorded color

videocassettes worth 2 million yen in all to a video lending library that was set up Dec. 8 by the Yoka Kaihatsu (leisure development) Center in Tokyo.

Japan's first video lending library was opened Dec. 20 in the newly built Toranomom (Tiger's Gate) Mitsui Building adjacent to the American Embassy Annex which has long been the Japan headquarters of the United States Information Service (USIS) and the Voice of America (VOA).

The Japanese video association's contribution at present comprises a major volume of the library, which is equipped with three U-matic color videocassette players supplied by Sony Corp., the Victor Co. of Japan and Matsushita Electric Industrial Co., Ltd., respectively.

Total production of video tape recorder/players in Japan last year has been estimated by sources close to the Ministry of International Trade and Industry at 111,200 units valued at 17 billion yen in all, and pre-recorded videotapes at 80,000 units valued at 1.1 billion yen.



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## ITA Focus on TV Systems; 11 Cos. Show Tape, LP Units

By BOB KIRSCH

TUCSON — Status reports on videotape and disk equipment and discussions of who will aim at what market are set to be among the major topics talked over by at least 11 manufacturers at the International Tape Assn. (ITA) meeting here.

Discussion will also be broken down into panels involving videotape only, video disk only and those involved in both areas. Manufacturers set for the program include Cartridge Television, MCA, RCA, Sony, Ampex, Concord, JVC, 3M, Wollensack, Arvin Systems, Philips Broadcast Equipment and IVC.

What is happening with these manufacturers at the present time? What are they producing and who are they aiming at, the consumer, industry, government, education or a combination?

Cartridge Television has aimed at the consumer market from the start, marketing its 1/2-inch videotape unit through Teledyne, Packard Bell, Sears and Admiral. According to director of merchandising Bill Horn, "We have more than 500 dealers involved at the moment. We also have national distribution of sale cartridges and a third of the country is covered for rental. Sales are good."

Horn also feels there is plenty of room for both disk and tape in the video market, and pointed out that they will have a "stand alone" playback-only unit available in the Spring which will work on any TV and will probably sell in the \$700 price range. Record capability is expected to be added a few months later, to sell for under \$1,000.

"This will bring us even closer

to the mass merchandiser level," Horn said, "but here at the ITA we will be showing equipment that can cross the line to industry as well."

Bill Amos of Sony said the firm will "continue to concentrate on industry and education" with their 3/4-inch system. "There have been some sales to the consumer," he added, "but these people have been primarily hobbyists."

Amos pointed out that "When videotape is a viable consumer market, we will enter it, but now our interest remains very high in industry and government. A consumer market may appear in three to five years, but I am guessing."

(Continued on page 42)

## Kusisto Views Discrete Rule; Car 3-Channel

By EARL PAIGE

CHICAGO—Oscar Kusisto has reinforced his prediction that there will be a standard soon on 4-channel and that it will be discrete in tape, disks and FM broadcasting. On the eve of the 3rd annual International Tape Association (ITA) seminar the ITA board chairman and president of Motorola's automotive products division said he believes government standards will reflect 3-channel FM in car radios. He also issued a criticism against U.S. trade shows not being open to the public as they are in Japan and Europe (see separate story on upcoming Japan fair).

At the same time, Kusisto announced major expansion of the automotive sound division to encompass the growing recreational vehicle, marine, automotive private label, direct sales and small original equipment manufacturer markets (see Executive Turntable).

Why does he think there will be a government standard and it will be 4-channel discrete? "Because discrete is more or less the base line reference in terms of channel separation and discrete provides artists the greatest spectrum of latitude to work with." As for the inroads made by the CBS "SQ" matrix system and the rival Sansui "QS" concept, he said: "I think what this proves is that there can be about as many matrix system concepts as there are engineers to conceive them."

And on the future of matrix: "Matrix does enhance stereo, no question about it. But the question is can you justify the premium cost of playback equipment, which is in effect 4-channel playback, just to enjoy improved 2-channel material?"

Kusisto believes several factors have combined to hold back the progress of 4-channel, even in the automotive area where tape has

(Continued on page 41)

## Carry Cases Mfg. Automation Trend

By RADCLIFFE JOE

BLOOMFIELD, N.J.—The tape and record storage case business, once looked on as a piecemeal end of the music industry, is fast achieving high volume status, according to officials here at Peerless-Vidronics, which has moved from Brooklyn into a fully automated 83,000 square foot plant here.

Peerless, headed jointly by Jerry Geller and Herb Ravis, is concentrating its production facilities almost exclusively on the carry and storage case market with much emphasis on OEM sales to major discount houses, large rack jobbers and mass merchandisers.

According to Geller, Peerless has a manufacturing capacity of up to 20,000 cases a day and its major customers include such large retail chains as J.C. Penneys, all Woolworth and Woolco Stores and Drug Fair. A sizeable portion of its OEM product goes to other major retail chains and discount houses.

Geller attributes the growing ac-

ceptance of Peerless product to quality at competitive prices, and stressed that the only way the company could have achieved this was by moving into highly automated mass production.

Geller continued, "Because of our high quality and attractive prices we have, in many cases, quadrupled the carry and storage case sales of shops stocking this product."

The Peerless executive added because of his company's emphasis

(Continued on page 40)

## IITA FORMED

SUMMIT, N.J.—The Industrial Television Society and the National Industrial Television Association have merged into the locally based International Industrial Television Association (IITA) with Ken Kinslow as executive director. He has been a consultant for the International Tape Association (ITA).

## Environmental Lighting Firms Stress Multi-Use

By ANNE DUSTON

CHICAGO — Environmental light/sound systems are pushing the limits of imagination by expanding the concept to include multi-use ideas, notably light screens that double as works of art or mirrors when not in use, and the coupling of speaker cabinets and lights.

The most unusual and also the most expensive light/sound system was introduced at the Winter Consumer Electronics Show by Villa-Lite Corporation, Little Rock. The Dreamscreens, retailing in the \$1,200-\$1,400 range, offers unlimited light patterns controlled either by a sound source or its

own computer. Patterns can be locked in for an abstract wall hanging, or the patterns can evolve without the sound hookup. It is available in sizes 6 x 4-feet, 4 x 3 and 3 x 2.

An environmental light/sound system that doubles as a mirror, either silver or smoked, when not in use was introduced by Electronic Technological Innovations, Inc., Santa Monica, Calif. The 280 lights in the Nova 130A appear to stretch into infinity in a three-dimensional pattern with over 5 million possible variations. Eight programming switches actuate four sound frequency divisions. List is \$400.

Color lights are built into an 8-track cartridge player by Solar Sound Systems, Inc., New York. The single unit has built-in side mounted speakers in a wooden cabinet. Model RC 1531 lists for \$112.

Solar Sound Systems also offers speakers only, with color lights, in colored wood cabinets, at a \$69 and \$79 retail.

Another unique coupling of light and speaker was shown by Rawm International, Scarborough, Ontario. What appears to be a globe table lamp actually incorporates a 6 1/2-in. speaker in the steel base for 360 angle directional sound. The Global 360 retails for \$44.50, and will also be available in a patio version on a six foot pole.

DecGee Products, Chicago, also incorporated the lamp-speaker combination idea. Lamps with speaker bases were shown in floor and table styles, as well as hanging and wall models. DecGee's line of unusual speakers also include speakers built into bunching tables, stack tables and end tables.

A light box only was shown by Vocalume, Chicago. Available in 5, 10 or 15-light versions with a single channel color organ, the unit can be used with radio, tape recorder or phonograph.

Meteor Lighting, Hollywood, introduced the Meteor Bubble Lite, that projects light through a liquid oil cassette wheel onto an area up to 15-foot square. Additional color wheels are available for the \$85 unit.



PIONEER Electronics recently hosted 40 audio dealers and their wives for a one-day seminar on new equipment in Denver, one of 26 such events scheduled around the country. Pioneer is also sponsoring campus audio seminars and plans more than 40 of these this year. At the Denver show, "Dealer of the Year" awards were presented to Empire Audio Exchange and Stereo Center, Denver, and Broadway Music, Salt Lake City. Pictured from left: Western regional sales manager Jim Chambers, Dave Wright of Empire, John Levitt of Broadway, Gary Eisenstein, Rocky Mountain Pioneer regional rep from B&B Electronics and B&B reps Clyde Gortair and Dick Beets.

## 100,000 to See Japan Hi-Fi Fair

TOKYO—Over 100,000 people are expected to attend the 4th annual Kansai Audio Fair in the Semba Center building, Osaka, April 18-22 where exhibition space has been doubled from last year. It is expected that the proponents of 4-channel will be prominent among the 42 firms already signed to exhibit. There were 38 exhibitors at the 3rd Kansai Audio Fair.

Sponsored by the Japan Audio Society (JAS), this year's Osaka fair is expected to coincide with more practical developments in 4-channel sound recording and reproduction than the Tokyo fair that was held Nov. 8-12, 1972, i.e., the 21st All Japan Audio Fair.

The first record manufacturing company to reserve a display panel at the "jacket corner" of the coming fair is Victor Musical Industries, the recorded music distribution/sales arm of JVC/Nivico with the CD-4 "quadradsics."

Apart from the expected rivalry between disk and tape, the respective proponents of the SQ quadrasonic record, the CD-4 compatible discrete 4-channel disk and the QS regular matrix system, each will have equal exhibition space at this year's Osaka audio fair. And, acoustically speaking, the exhibitors will

have a bigger and better opportunity to demonstrate their products than ever before.

In turn, all visitors to the 4th Kansai Audio Fair will have twice as much room as before to appreciate the displays and demonstrations of high-fidelity sound recording and reproduction equipment.

Besides JVC/Nivico, manufacturers who have already reserved exhibition space include: Aiwa, Akai, BASF, Beltek, Foster, Fuji Film, Hitachi, Lux, Matsushita, Panasonic, Maxell, Micro, Mitsubishi (MGA), Nippon Columbia (Denon), Nippon Gakki (Yamaha), Onkyo, Otari, Pioneer, Roland (Rotel), Sansui, Sanyo, Sharp, Sony, Sumitomo 3M, Toshiba, and Trio.

Fair supporters include, among others, the government backed Nippon Hoso Kyokai national broadcasting corporation, the Association of Commercial Broadcasters in Japan, and the Japan Phonograph Record Association.

The audio fair will coincide with Japan's biggest classical music event, the 16th Osaka International Festival of Arts, which is scheduled to be held April 10-28, 1973, at Festival Hall near the Semba Center Building.

## Tape Specials In Philadelphia Helping Dealer

By MAURIE ORODENKER

PHILADELPHIA — "I got sick and tired of seeing my customers run off to center city discount houses to buy tapes," said King James, president of the King James Sound Centers here. "And I know that when I lost their tape business, I also lost a lot of their record buying."

But instead of continually pouting about lost sales, James, who operates two Sound Centers in major black community shopping centers, decided to take on the discounters at their own game. And so, for the past two years, he has been pricing his tapes at prices lower than the center city discounters.

The "lowest prices ever" policy has paid off with tapes—almost negligible two years ago — now amounting to a fat 30 percent of sales. And what makes it possible to keep tape prices down for the dealer is high volume generated by heavy inventory and saturation radio-television advertising.

No audio equipment is sold in the two stores operated by James and store stock is at least half

(Continued on page 46)

# Blank TV Tape Production Planning Heats Up Chrome vs Cobalt 'Battle'

By BOB KIRSCH

LOS ANGELES—The "battle" surrounding the superiority of coatings (chromium dioxide or high energy) in blank audio cassettes has been relatively calm to date, but the advent of fairly large scale production of blank videotape by at least five domestic manufacturers may bring this controversy to the surface in both video and audio. A debate could ensue at the International Tape Association (ITA) seminar this week in Tucson, where all five firms are participating.

Audio Magnetics Corp., Memorex, BASF, 3M Co. and Ampex all produce videotape as well as consumer blank audio tape. Audio

and 3M have stuck to a cobalt doped high energy coating in their audio lines, while the other three firms produce chromium dioxide tape and high energy tapes.

In video, which is where much of the controversy is taking place, all of the manufacturers are waiting in large part for the hardware and will gear their video software to the market.

The relatively low amount (probably less than 5 percent of the total) cassette hardware on the market with a bias switch for chrome has made it almost a necessity for manufacturers to include a high energy line of blank tape even if they already supply

chrome. But it is videotape that many feel will see manufacturers making a firm decision to go one way or the other.

What do the five manufacturers currently involved in both video and audio say about the coating controversy?

"Our overall approach in video is very similar to that of our approach in audio," said Hap Unfried, vice president for research and development for Audio Magnetics Corp. "We feel we will be able to produce a tape for any system and think we are in a position to supply any system."

"If videotape goes through a thermal duplicating reproduction process, then we feel chromium dioxide tape is very strong," Unfried continued. "If we're dealing with a high-energy tape with a cohesivity around 500, then it can be cobalt doped. We are thankful for chrome, because it forced ourselves and other suppliers of gamma ferric oxides to dig in and do a better job. This is what's really changed the whole video scene. There are some intermediate cohesivity gamma ferric oxides which will work well in video and all are cheaper than chrome. But we feel there's room for these oxides and chrome today."

In audio tape, Unfried said that "chrome is just not justified for the consumer in audio. The tape costs more and the equipment is not available to the average consumer. We believe that cobalt-doped tape is just as good as chrome in the cassette. The Tracs Plus line is a universal cassette as far as we're concerned and it's compatible with existing equipment. For the cassette as it stands today, you just don't get any more out of chrome."

Memorex Corp. also produces videotape and audio cassette tape, and they do have a chromium dioxide for the consumer, as well as a high-energy line.

Michael Martin, technical director for the consumer products division, said that "For now in video, we are using a chrome coating for tape for low head speed recorders such as a video cassette running at around 500ips. The recorded wave lengths are short and you need cohesivity here. There is no doubt that chrome is the better particle for that application. But who knows what the future will bring?"

In audio, Martin said, "The ideal situation is an industry standard, a compatible tape for all purposes but without the need of a bias switch. I don't think we're that far away from that, but I feel that chromium dioxide offers the best quality now. However, with the current work on ferric and ferric derived particles, that may change in the future."

Martin also said that "chrome tape can be used without a bias switch without damage to the hardware. But the user is wasting money. With today's chrome formulations, the abrasive problem is over. The real problem for the consumer is choosing the machine, since different bias switches do different things."

Ampex Corp. is looking at several approaches in video. "In certain helical systems," said Larry Graubart, manager of videotape products development, "a high-energy particle like chromium dioxide is required. But we are also looking at the cobalt approach, because it's certainly possible. One thing is certain, and that is that either cobalt or chrome of some hybrids are required for the new helical videocassette systems. Reel-to-reel can use standard energy tape. What we are really doing is keeping our minds open."

In audio, Ampex manufacturers a chrome line, the new 20/20+ line and another high-energy line. "In order to have a complete cassette line today, we can't avoid having a chrome product," said Warren (Continued on page 43)

# AST Expands Headquarters; Sales, Marketing Expansion

NEW YORK—Ampex Stereo Tapes (AST) moves its sales and marketing offices (Monday 12) to Hackensack, N.J. The move was first reported in Billboard last November.

According to Jules Cohen, AST's national sales manager, the move gives AST larger operating quarters, and is in keeping with the division's projected plans for expansion this year.

The Hackensack facilities have, over the past ten years, housed Ampex mastering production and distribution operation, along with eastern regional sales. Prior to its move to New York in 1969, AST's sales and marketing was also located in Hackensack.

Cohen said that during 1972, AST expanded its sales force in the east and added custom duplication, special marketing and mail order personnel in a continuing effort to develop new tape markets. "As a result our New York offices were becoming cramped," he said.

The Hackensack center occupies an entire block and also houses Ampex Service, Audio/Video Systems, and blank tape regional activities.

As a result of the move, AST's production manager, Irv Brusso, assistant production manager, Doris Falsetano, special products and distribution manager, Harvey Uman, and public relations manager, Mike Ayers, will shift their operations to Hackensack.

Business affairs manager, Mort Drosnes, and general manager of AST's publishing companies, Marge LeRoche Hollingsworth will remain at 555 Madison Ave., N.Y.,

along with Ampex's computer products regional office.

Eastern regional sales manager, Jeff Schillen and two other tape specialists, Lance Goldenberg and Arthur Kline, will also work out of Hackensack with distributors in this area.

# Maxell Expands; Its New Blank Line Released

NEW YORK—Maxell Corp. of America has moved to new and expanded facilities in Moonachie, N.J. The move which gives Maxell some 25,000 sq. ft. of operating space for showroom, warehousing and office facilities, coincides with the company's release of its full super premium line of ultra dynamic cassettes, including the UDC-46, first reported in Billboard last September.

According to Tadao Okada, executive vice president of Maxell, the new UDC series incorporates a new pure crystal gamma hematite specially developed for ultra high fidelity recordings.

He said the formulation incorporated exceptional qualities of ideal shape and size of the particles making it possible to provide high packaging density with almost complete elimination of void spaces.

Gene La Brie, Maxell's sales manager, said his company felt (Continued on page 46)

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## Rep Analyzes Shift to Suburb Malls

• Continued from page 1

shift, but he felt that the retailer may have to do so, because of the more personalized selling approach needed in suburban areas.

"In coming to grips with this situation, the rep, especially those

that go through a dual system of distribution, could work closely with the retailer to insure successful movement of the lines he handles," Marchiano said.

Marchiano, whose firm is into two-step distribution, saw that method of distribution as a two-

edged sword which could either work like a charm, or wreak havoc if adapted by inexperienced companies.

He continued, "So far, we have found that our dual approach to distribution has enhanced our business rather than create problems."

## Peerless Carry Case Mfg.

• Continued from page 37

on quality and pricing, repeat sales were up to a record 90 percent. "We also enjoy an almost negligible amount of returns," he said.

Commenting on industry disclosures that the consumer was

turning to larger carry cases, Ravis said that as far as Peerless was concerned, product sales stemmed from construction and finish, rather than any substantial increase in storage capacity. To emphasize his point he pointed out that Peerless' largest carry case was a conventional 24 unit size.

Ravis felt that if there was any sort of a trend developing, it was towards decorator styled home storage units. "Our bookcase type storage units for cassettes and 8-track cartridges are our biggest sellers," he said.

Increased capacity carry cases is not the only thing Peerless has stayed away from. It has also avoided the popular imitation alligator skin coverings found in the catalogs of most case companies. Instead it has concentrated on heavy duty grained vinyls in solid colors.

The company does, however, have the needs of the younger buyer in mind, and already in various stages of production are tie dye and other mod-art designs.

Peerless considers itself a diversified company, and as such, it speaks not only to the consumer market, but to the educational and audiovisual fields as well. Its customers in this area include Reader's Digest, Xerox, and Berlitz.

Peerless has been in business since 1919 making sleeves for record albums. Over the last few years the company moved heavily into the carry and storage case market.

## Woolco Plugs Tapes, Players; Security Vital

By LAURA DENI

LAS VEGAS—Pre-recorded tapes and players are important traffic builders and profit items for Woolco's two stores here, according to John Naughton, advertising director. Two keys to the stores' success in tape are frequent inventory adjustment and security display cases.

Woolco Department Stores, owned by the Woolworth Co., which has branches across the U.S., Hawaii and Canada, keeps a minimum of 2,000 tapes in stock in both stores at all times. They receive their tapes through rack outlet Transcontinental Music Co., which changes tapes every two weeks. Explained Naughton: "One week Three Dog Night can have a hot item and in a month it could be dead, so their tapes would be removed and whoever was popular would be stocked. There is a continuous change in the record department with new items coming out all of the time."

One of the biggest problems faced in the tape section is stealing. Consequently all tapes are kept behind locked glass cases. The one girl on duty in the department has the key. The cases are opened only if a customer actually intends to purchase the tape. "The tapes are small enough that a person could put them into their pockets," Naughton said.

The store stocks a complete line of all tape equipment. "You name the brand and we've probably got it." The store also has its own line of products (hardware) known as Audition. "We sell quite a bit of Audition because it is a lower price brand," Naughton explained, adding "We have headsets that sell for \$7."

"We stock more of the lower price items at the East Charleston store and they sell better than at the West Charleston Store, although we do carry some expensive tape items in the East Charleston store, too," he said.

Naughton reports that both stores see tape and players as profit items and noted possible plans for expansion. He credits a good portion of this success with proper advertising and promotion. Dwayne Hickman and Assoc. handles the account, which covers newspapers, radio and television.

The 8-track splicer that cuts, aligns, and splices tape automatically, in under three seconds.



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# Kusisto Predicts Discrete Standard for 'Q'

• Continued from page 37

not been affected by the so-called discrete vs. matrix "battle." He had earlier predicted 100,000 auto 8-track 4-channel units would be installed during 1972, but this fell off to between 60,000 and 70,000, according to estimates.

One chief drawback was the availability of the pop music software aimed at the age group most excited about 4-channel, the college-age to 30-year-olds, he claimed. He said his son, a senior at Arizona State Univ., who has a 4-channel unit in his car, picked up on the lack of popular titles. Kusisto said he could appreciate the labels' problem. "Some of the hottest items are also the most perishable," he said, adding that record manufacturers had to think in terms of product that would "age well" so inventories would last a little longer.

Yet another problem has been the "nearsightedness" of 4-channel promotion. "It was rather unfortunate that the public was led to assume that all you could play on 4-channel equipment was 4-channel." He said in the promotion of 4-channel, one of the key elements was overlooked—its "forward compatibility," that is, the fact that it enhances 2-channel and does not obsolete libraries. He said in Motorola automotive products advertising this year—for the first time in years going into such consumer books as Time, Newsweek and Sports Illustrated—he has made sure this point of forward compatibility is not overlooked.

Also holding back 4-channel releases, he believes, is the continuing nonrealization on the part of producers over the "magnitude" of 4-channel. "I still hold to my prediction that a number of artists will bolt their labels and switch to labels and producers who come up with the ultimate mix for 4-channel so that in effect they can create what the artists desire. Labels' and producers' total expertise will gain emphasis with time."

### 'Q' Disk

Also, he said the disk confusion has probably held back tape releases. Disk problems in discrete "are resolved or will be resolved very soon," he said, adding that he was very enthusiastic about the Warner, Elektra, Atlantic announcement for discrete disks. "I cannot in my wildest imagination see how the matrix disk can survive when it is priced at a premium and requires dual inventories when you have as an alternate the discrete disk format offering monoaural, 2-channel and 4-channel compatibility at the same price as regular 2-channel disks."

He does see the problems of discrete broadcasting as also holding up the concept, but reaffirmed his belief that FM broadcasting is on the way. "There will be increasing pressures on the Federal Communications Commission and pressures on the industry to get standards evolved." Referring to "preliminary evaluation stages" in industry efforts, he said he expects standards for 1-, 2-, 3- and 4-channel. He said he has input from the industry committee working on standards.

He sees 3-channel as a way to possibly overcome the sacrifice of quadrasonic broadcasting for car radio reception under fringe conditions. He said a system is under development for either automatically or manually switching to 3-channel, combining the two rear signals, so that the noise factor and the service range is improved.

Kusisto sees store casting as less and less significant and that therefore the stations worried about dropping this capability when going to discrete broadcasting have less to fear. "The question is how many stations do you need for store casting? You need enough to provide competition. But in many markets there is an overabundance of this (store cast) service."

Meanwhile, he sees 4-channel car equipment becoming greatly improved, and even parried a question about the possibility of auto reverse in 4-channel 8-track. He did say that designs are in progress for "faster forward than we have

ever considered up to this point." He predicts a reduction in the size of units, more favorable pricing, though not dramatic, and shared controls, further reducing size. Other trends include the continuing popularity of in-dash installations and the move to the radio/tape player entertainment center concept, for reasons of convenience, esthetics, theft-reduction and elimination of redundancy in equipment.

As for car cassette, he sees a continuation of "some demand" for it. Mostly this comes from doctors and other professionals who want cassette to hear audio digests and sales materials. "I don't believe car cassette will ever die." Finally, he believes that involv-

ing the public more in trade shows could have spurred 4-channel here as it has in Japan. "I'd like to criticize U.S. trade associations on the basis that displays of new material is restricted to the trade only." He said 4-channel demonstrations have been "fantastically" significant in getting 4-channel started in Japan.

"I think the displays there (in Japan) reflect more imagination and consideration that is so with the U.S. counterparts. Attendants at two doors (in Japan) meter and control the number of people allowed in the demonstration areas. Where there are so many people, absorption of highs and the dispersion of sound is affected."

# AST Sets Output Peak in December

NEW YORK—Ampex Stereo Tapes (AST) set a new monthly production record during December, 1972, by shipping close to 2.5 million prerecorded tapes, according to William Slover, Ampex vice president and general manager of AST.

Slover said the record December production included 2,025,000 eight-track cartridges, 416,000 cassettes and 20 open-reel tapes.

Slover added that continuing orders also indicated a high production level for January. He contin-

ued, "The resurgent economy, the broad appeal of the more than 100 recording labels for which AST produces recorded tapes, and recently introduced technical advances in the quality of recorded tapes all contributed to the gains."

The Ampex executive also disclosed that AST had intensified its marketing efforts by creating special departments for such areas as direct mail, classics premium sales and custom duplication.

Elaborating on AST plans for

(Continued on page 43)



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Authorized by \_\_\_\_\_

Photo: Samuel Wall, Wall Music Center, Great Neck, N.Y.

# ITA Focus on TV Tape, Dist. Equipment

Continued from page 37

"If this kind of equipment is going to be a mass market item," he continued, "some things will have to change. I would like to see a tape standard for the consumer market. As for tape and disk, I see two distinct uses and the two coexisting."

RCA formerly introduced their 3/4-inch Selecta-Vision unit at the Consumer Electronics Show, a stand-alone playback deck with optional black-and-white camera that can be used on any TV.

Bill Boss, division vice president, product planning for the firm, said, "We will be marketing towards the fourth quarter this year and initial production runs will be limited. In the first quarter of 1974 production will be accelerated and we are aiming at a \$795 price tag with an instructional tape included. We've also retained Young and Rubicam in New York to help us with advertising and we will be meeting with them this month to help plan a campaign."

"We will be trying to reach the consumer market," Boss added, "probably using most consumer media including national TV spots, radio and magazines. As for a software program, we will announce that as the product comes closer to market but it will include both rental and sale material."

Boss said the firm will also aim at the industrial and educational market. Bell & Howell will make the deck and will also market one of their own. The camera will cost between \$250 and \$275 according to current planning. RCA will aim for a broad distribution pattern, including the mass merchandiser, department store and TV-appliance outlets.

MCA offered the first public demonstration of the Disco-Vision video disk system in December, and is showing a nonworking model here.

John Findlater said that the first part of the report from the Stanford Research Institute, which is working with MCA on the product has come back. This deals with retail pricing, and Findlater said the report confirmed the company's price of \$400 for a single play unit and \$500 for a multi-play as accurate.

The second segment of the report, which MCA is now waiting for, deals with approaches to "exploiting the system, such as whether we should acquire a plant to produce the units, license a firm on an exclusive or nonexclusive basis or enter into a joint arrangement with a firm already having facilities." Eventually, Findlater said, the study will be directed at who to aim the product at.

"It's obvious that we intend to aim at the mass, nonaffluent market," Findlater said. "This is why we've chosen the price structure we have. We're looking at all kinds of markets, such as the rackjobber, department stores and record stores. We're aiming at the entertainment market and the person who doesn't necessarily want to record. We're going for the phono market and thus at the youth market. And don't forget that we have MCA Records. We can use their marketing and distribution."

"The film and TV program end of this can go to any market," he continued. "Education will be a concurrent push for us, but we're going primarily for entertainment because we already have it and you have to order your priorities. We will also market it in stores where the retailer has always carried hardware and software. To us, the important thing is that we have the hardware and the software and we don't have to worry about what we will put on it. It's not a chicken and egg situation. As for rental, we won't do it. Would you rent a record?"

JVC markets a number of video cassette units and is aiming at the industrial, educational and governmental markets. "There are two vertical markets for the tape and disk," said the firm's George Hawthorne. "I see tape moving into the home eventually, possibly as a result of the disk which is of course playback only. To get tape into the home, you have to hit the average guy, the market who will buy in volume. Right now, I think that market is a bit away."

"Now," Hawthorne said, "our units are being widely used in industry and in schools, and I think many in industry are beginning to see the advantages tape has over film."

3M's Bill Jensen said his firm "is continuing to expand distribution and is preparing to launch a national accounts program with its 3/4-inch unit. We are aiming at the educational and industrial markets now, because the current prices on hardware and software are away from the consumer market."

Jensen said 3M is selling to all types of firms, from real estate firms to national companies, and he expects videotape to remain an industrial market for some time. The disk, he feels, will go to the consumer first.

At Concord, Dick Boyd said his firm is also shooting for the industrial and educational markets. "There is a potential consumer market," he added, "but that depends on hardware and software costs coming down. It may be the disk that winds up as the entertainment source at first. But a consumer market for tape is hard to guess. By 1975, with the amount of manufacturing estimated to come out of Japan in the next few years, the cost should drop. It's a supplier's market now, but this will change."

Boyd feels the blank videotape market will be a huge one, that it will be used in business for making tapes to train and communicate. "Most of the tape use will be instructional," Boyd said, "as opposed to entertainment. The disk will be a separate market and I think you can make an analogy with the audio cassette and 8-track. The consumer is ready to buy disks because they know them and tape will always be sold, just as it sells well now."

At Ampex, Carlos Kennedy said his firm is supplying units now to industrial, educational and governmental markets. Kennedy said there are three main markets the firm is shooting for besides the broadcast market—production for broadcast, industrial production and the general educational market. "The major expansion in the short term is low cost products in the industrial area," he said, "but we're also interested in production equipment. Our thrust is in all areas and we are also looking at the cable TV market."

Arvin Systems is producing a video disk that features still pictures and sells at \$4,000. George Foster of the firm said they are "shipping units to selected customers that represent resale accounts. There are no production units and probably won't be until May or June."

"We see a lot of applications for this," Foster said, "which are non-entertainment oriented. Things such as image storage, cable TV inserts and other industrial uses. We are not aiming at the consumer at all. The price is too high for one thing. The disk carries 300 images per side and is picked up magnetically. We have record and immediate playback and we like to make the comparison of a slide camera to an 8mm camera. But there is no way to sell this to the consumer now."

Foster also said he sees multiple playback locations, such as with cable TV, but he does not see a direct involvement to entertainment.

# Rep Rap

By EARL PAIGE  
Tape/Audio/Video Editor

Bill Ball, Kansas City, Kan. based rep, is recuperating from a knee operation and expects to be back on the road by Mar. 1 under the Ball & Associates banner at 8434 Meadow Lane, Leewood, Kan. 66208. He said he will specialize in auto stereo lines. . . . Lowe-Charney Associates, Inc., Mt. Vernon, N.Y., and Mariani-Pomeranz, Inc., Malverne, N.Y., are in the final stages of negotiating a merger. The new firm will be called Four Star Marketing Corp. at 333 Hempstead Ave., Malverne, N.Y. 11565, according to Seymour G. Lowenstein. Principals in the new firm will be Jules Pomeranz, Bernard Charney and Lowenstein. The firm will rep Audiobox in parts of New York and New Jersey and Puerto Rico, since Mariani-Pomeranz had the line for those areas. Four Star will also have the Data Packaging Corp. line of blank tapes, now that a distribution deal between Data Packaging and Audiobox has been worked out (Billboard, Dec. 16). . . . Hope-Eastman & Associates, Inc. has opened a new office in So. Euclid, Ohio

on Mayfield Road in a major expansion for the firm, said Don Hope. Others in the organization are Fred Eastman, Roger Dickman and Scott Magnuson. Kathryn Porter is handling the office. The firm reps Medallian Automotive Products in Michigan and Ohio and specializes in mass merchandisers, stereo shops and speed shop servicing. Hope said the five-year-old firm does in excess of \$3 million in sales annually. . . . Jack Sales Co., Inc., 1562 Richmond Road, Staten Island, N.Y., has added a woman store service rep, Gerry Schehan, and a new rep, Chuck Michelson, to cover New Jersey, according to Mrs. Mary Niesi, office manager. This will give Niesi six outside salesmen covering the New York and New Jersey markets. The firm recently opened new headquarters with warehousing facilities and accommodations for steamships, railroad cars and large truck-trailers. The firm reps Automatic Radio and services the automotive stereo and hardware outlets.

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# Unlicensed Theater Taping

By ELIOT TIEGEL

LOS ANGELES—I have seen a new kind of unlicensed tape duplicator—someone sitting in a motion picture house taping the music from "Lady Sings The Blues."

I had been watching a matinee of the film starring Diana Ross when I heard a ruffling sound behind me and then, to my amazement, heard a song replayed seconds after Diana had sung it on the screen.

Turning around, I noticed several young people sitting together, one young man held a cassette player on his lap and was playing

back one of the songs to get a fix on his sound level.

Some of the other people in the theater became irritated at this interruption and began telling the young man to quiet down, whereupon he started cursing one man sitting near him and the two raced into the lobby to confront each other.

The incident shook me. I have been to rock concerts and seen people taping the performances. I have been outside of large auditoriums in the Los Angeles area and seen young men hawking those infamous white jacket albums

shouting and shouting "bootleg album for sale." Seen people at jazz festivals taping blues concert.

But I have never seen anyone taping the music of a movie. The cassette player was in a large conspicuous case. The sound from what little I heard during the playback was not very good primarily because the machine was back in the theater and removed from the speakers.

Yet the incident portends a new danger. Are we to see the day when film music is taped right in the movie house by people who do not wish to invest in the original cast album?

Certainly the fact that it was Diana Ross singing was a major motivator in that person taping the music. It certainly can't be due to a dearth of Billie Holiday material for there are albums like Motown soundtrack plus packages by Verve, Atlantic, Decca and United Artists.

Leaving the theater I wondered how many other people have taped music from the film in other movie houses. And are we shortly to see unauthorized albums of this material as a result?

# Goldmark Communications TVC Movie Program Unit

STAMFORD, Conn.—Goldmark Communications Corp. has developed an electronic television program origination system that utilizes four pre-timed videocassette players to beam first run movies to homes wired for cable TV.

According to Dr. Peter Goldmark, president of Goldmark Communications, the system, designated "Star Pak," contains a tiny solid state device that monitors picture signals as they leave the system to eliminate possible distortion before they reach the home television set.

The new system is already in use in four cities in the U.S., and Goldmark disclosed that new movies are being produced by several major movie studios especially for the system.

Among those studios involved in pilot experiments for new movies for the system is Television Communications Corp., a subsidiary of Warner Communications, Inc., parent company of Goldmark Communications.

Through the new system, CATV subscribers will be offered eight

first-run movies per month at a flat rate of \$5.

Dr. Goldmark said the system was designed to provide programming for an entire Cable TV network. It uses the videocassette players to feed full-length movies and other programs through automatically controlled preset timing.

Said Dr. Goldmark, "The operator merely inserts selected pre-programmed videocassettes then sets the system for totally automatic operation." Goldmark added that several programs, varying in length, could be used at one time with the Star Pak to provide viewers with a variety of programs.

The Goldmark Communications chief executive said his company was negotiating with several major manufacturing and marketing firms with a view of granting non-exclusive licenses.

Goldmark continued, "We see the 'Star Pak' system as a forerunner to Cable TV's automated dial-it-from-your-home, console which visualizes two-way operations, enabling CATV users to punch a button and order programs of their choice."

# Chrome vs Cobalt 'Battle'

• Continued from page 38

Simmons. "We have to serve those who have bias switch equipment and we will keep this line for the time being. The 20/20 line is an audiophile tape aimed at the consumer without bias on his machine. Actually, only the true audiophile with an exceptionally good ear can tell the difference between a chrome tape and a quality high-energy tape.

3M Co. feels that "It's a matter of philosophy when it comes to coatings." According to sales manager for commercial and educational magnetic tape Jack Bondus, "We've made high-energy videotape for a few years. There are different needs for different video machines, but for video you need a high-cohesive force. We are using cobalt. Chrome is fine for some units, but we feel that cobalt is applicable to all. It's really a universal tape, a high-energy tape for any unit. It gives us flexibility. You can set it for different units."

The firm has a similar philosophy in audio. "Most cassette units are small and this is the bulk of the market," Bondus said. "We think we've improved things as much as possible with cobalt, so why have chrome? Remember, with cobalt, you have access to 100 percent of the market and chrome just won't work on a regular machine. It just won't accept it. Add to this the fact that nobody has really set any standards as to what a bias switch should do.

"Our problem initially," Bondus continued, "was what is best for the consumer and for us. Chrome certainly has its advantages but it also has its disadvantages, namely that it serves a small market. What about the consumer in the discount house? This guy probably isn't an audiophile and he makes up the bulk of the market. So we went to the cobalt doping technique."

# Ampex Record

• Continued from page 41

the marketing and merchandising of its prerecorded budget classic tapes, Slover said the division had begun an intensive marketing effort in support of the line.

He said the classical market had been limited in recent years to a hard core group of "older" music enthusiasts, but added that there was a "massive resurgence" in classical music among younger buyers.

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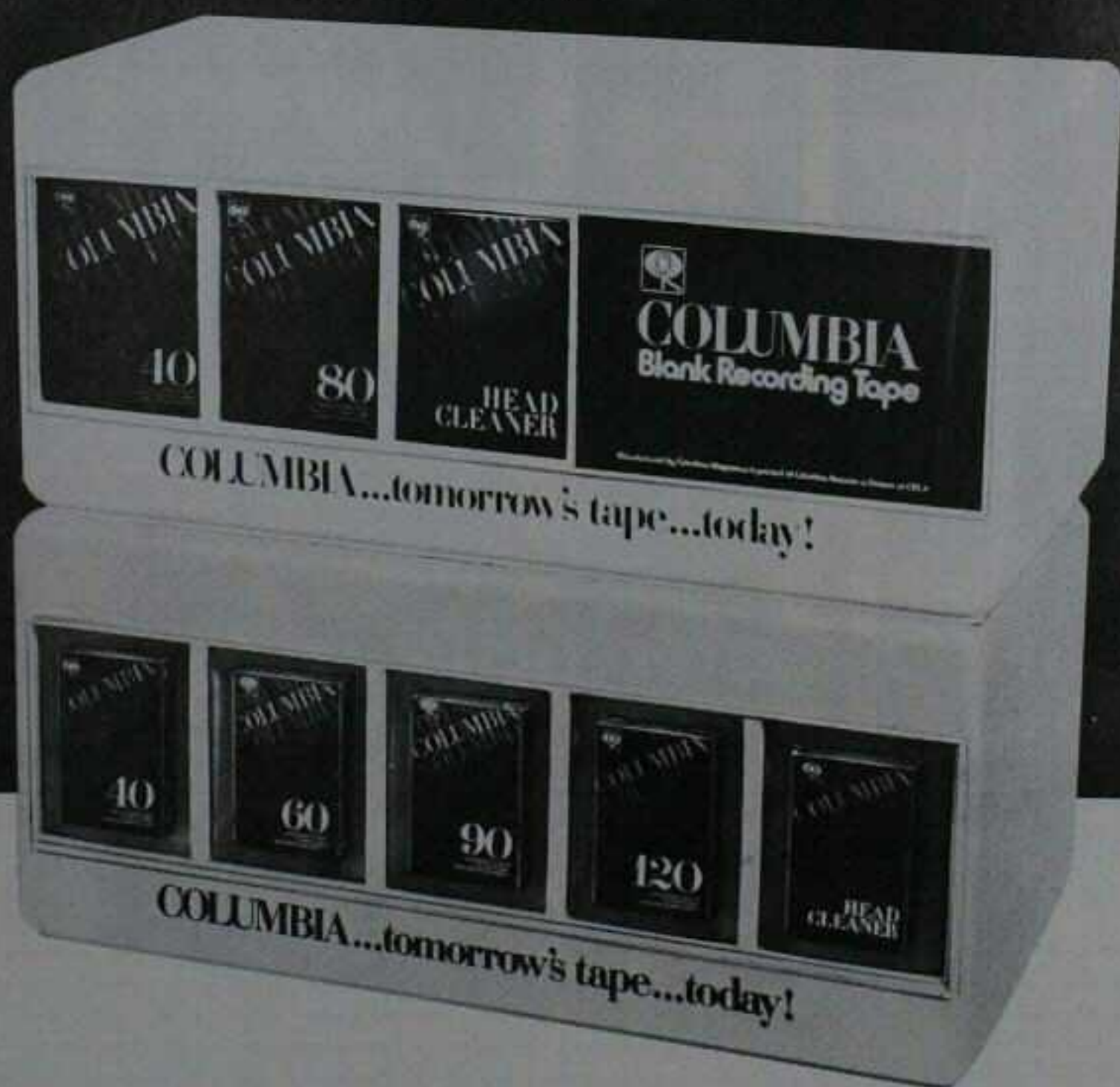
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# COLUMBIA

## Blank Recording Tape

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# Jukebox programming

## Programming Focus on \$1 Day Stop

OSHKOSH, Wis.—Illinois operator Les Montooth, who has pioneered with color coded title strips and other programming innovations, told Wisconsin association members he is surveying stops that gross less than \$1 a day in an effort to see if the firm's techniques can up volume.

He said that if he had 10 in the \$1 area and could increase only five to \$15 a day he'd be "better off" even if he lost the other five. He said he has found small locations' collections going down and large ones increasing and wants to achieve a better average.

### TALENT PUSH

## S. C. Assn. Told of New Jukebox Expense

By LAMAR GUNTER

COLUMBIA, S. C.—A warning about possible new problems such as higher interest rates, higher minimum wages and compulsory health insurance all affecting jukebox operations was issued by a U.S. Congressman at the S. C. association meeting. Bib Dist. of Charlotte set up entertainment for the convention as part of an effort to launch Ace of Hearts label acts with jukebox programmers.

Rep. James R. Mann of South Carolina's Fourth Congressional

### Walker Dies; MOA Officer

HELENA, Mont.—Music Operators of America treasurer Robert O. Walker died here recently as a result of arterial blockage. He was 56.



JUKEBOX operator Russ Dougherty brought Kenneth (right in left photo) Brahmstead and his wife Helen to the recent Wisconsin associations gathering. Directors Jerome Jacomet and Walter Bohrer Jr. Industry veteran Clinton Pierce (at mike) is flanked by James Stansfield (right), president of the Wis. group, and Roland Tonnell, new secretary-treasurer.

The former Music Operators of America president hit hard on the point that play prices haven't been raised in the switch from three to two for 25 cents. "We just lowered the amount of music we're offering." Afterward, he noted that the operator is probably worse off because of the trend to longer records.

Montooth indicated small volume locations can be upgraded through his programming techniques of placing pop, country and oldies in separate areas with each color keyed via strips. He said his Peoria firm believes in using a lot of speakers and that route foreman Bill Rush is constantly out selling and making sure spot owners are happy.

District told the South Carolina Coin Operators Association that higher interest rates are likely and that this will make it more expensive for the operators to buy the equipment that they need. He said that they could expect Congress to pass legislation for higher minimum wages by the end of the year, "probably at the \$2 (hourly) rate."

Rep. Mann also said that some sort of national health insurance plan probably would be passed by next year with the employer likely required to pay 75 percent of the cost and the employee to pay 25 percent.

He also said there probably would be a change in capital gains tax that would affect those operators who had invested in stocks. He also predicted some sort of tax reform, but said it "... probably won't affect you."

Rep. Mann encouraged the

group to work for a stronger state association, a theme sounded a few minutes earlier in a speech to the group by Harlan Wingrave, Emporia, Kan., president of the Music Operators of America and echoed by MOA executive vice president Fred Granger. The Congressman told the operators "you need an organization that can call out and call up the grass roots. . . ."

### Copyright

Speaking about the copyright revision bill now pending in Congress, Rep. Mann said, "All I know about that bill is what they (the recording artists) tell me or what you tell me." He explained that the volume of bills introduced during each session of Congress makes it impossible for any Congressman to know all the details of bills. He said, "... it's up to

(Continued on page 46)

## Oldies Inspire 'Dual Jukebox'

By EARL PAIGE

OSHKOSH, Wis.—Operators and programmers here at the Wisconsin association meeting noted the demand for oldies is focusing more attention on 200-selection jukeboxes. In fact, Russell Dougherty of Wisconsin Rapids reported a stop that wanted two 160-selection jukeboxes hooked up in tandem: one programmed entirely with old favorites. He said jukebox LP's may be added later.

A few people here acted amazed as Dougherty and others told of the installation at the Cell Block, a bar owned by George Dallman, a college graduate, who insisted on the unusual arrangement. It took a little study, said Dougherty, to hook the two new Rock-Olas together so they would be completely reciprocal, that is, scan the program first on one unit and then on the other, resulting in a truly 320-selection unit.

Are 400- or 500-selection jukeboxes on the way? Dougherty said perhaps. "I've always liked large selections—we buy all the 200's we can."

### PROGRAMMERS POTPOURRI

## Oldies Tide Continues

UNITED ARTISTS: Vikki Carr, "It Must Be Him/The Lesson" 097; "With Pen in Hand/Eternity" 098; Garry Mills/Gary Miles, "Look for a Star/Look for a Star" 099; Showmen/Jive Five, "It Will Stand/I'm a Happy Man" 100; Johnny Rivers, "Memphis/Secret Agent Man" 101; "Mountain of Love/Maybelline" 102; "Seventh Son/Midnight Special" 103; "Poor Side of Town/Baby I Need Your Lovin'" 104; "Summer Rain/The Tracks of My Tears" 105; Cher, "All I Really Want to Do/Where

Do You Go" 106; "Bang Bang/You Better Sit Down Kids" 107; Falcons/Gene Thomas, "You're So Fine/Sometime" 108; Garnet Mimms, "Cry Baby/For Your Precious Love" 109; Majors/Ernie K Doe, "A Wonderful Dream/Mother-In-Law" 110; Ferrante & Teicher, "Exodus/Tonight" 111; "Midnight Cowboy/Theme from the Apartment" 112; "Rudolph the Red Nosed Reindeer/Silent Night" 113; Easybeats, "Friday on My Mind/Gonna Have a Good

(Continued on page 46)



Fred Granger of Music Operators of America and former MOA president Les Montooth (right). Hy Sandler and Brook Stabler (right) of Sandler Vending, Minneapolis, a firm representing both Wurlitzer and Rock-Ola brands, were among distributors at the gathering.

## Veteran Calif. Operator Believes Collectors Should Program

By ROBERT LATIMER

SACRAMENTO, Calif.—Despite the fact that his 30-year career has encompassed every facet of the jukebox business (he has even been a multiple-store retail record shop owner), Alfred Donato of Automatic Corp. here, prefers to "let the collectors do the programming."

Part of the largest jukebox-operating complex in the California city, Donato makes no attempt whatever to influence the music menu on the hundreds of locations involved. "I only run the operation and check the tickets," he said with a chuckle. "I wouldn't expect the collectors to be able to do my job, and I don't attempt to do theirs. The collector who is out on the route five days a week in constant touch with location owners is the man who should be deciding what records the spot should have. We think so much of this system that we let each collector do all of his own record buying, using one-stops in Los Angeles or Sacramento, and we certainly see no reason to change."

Donato, of course, sees all of his collectors regularly through the week. His most frequent question is: "Have you been listening to the radio?" He thinks that every collector should know what local deejays are playing through simply listening to popular stations whenever possible. To help the idea along he has equipped each route truck with topnotch radios, and it is a forewarned duty on the part of each collector to switch on the radio as soon as he enters the truck and leave it on whenever he is in transit.

A tremendous boost to the three collectors who work out of the Sacramento office is the fact that it is very seldom necessary to rely on a one-stop to fill a request. Donato tells his collectors to honor every request after first ascertaining whether the customer who asks for it is a good customer of the location. If the location owner affirms, the request is considered valid and will be filled immediately. Coming up with old favorites in the request line is no problem for Automatic inasmuch as Donato, over the years, has made a real fetish of building up a library which goes all the way back to 78 rpm records. It is one of the most complete on the West Coast and permits Automatic to fill the many requests without outside help. It doesn't matter, Donato said, what the customer asks for. The chances are that he will have it in his huge library. Typically, the Donato collection includes every Benny Goodman number, can produce a Ben Bernie with equal ease. Donato feels that in today's market favorite when requested, or even a Nelson Eddy classic practically every jukebox operator can offer the customer just about the same in the way of rapid service, good programming, attractive commissions and so on, and that one of the few ways left to "stand out" is how well requests are filled. Understandably, the northern California operator fills every request with a flourish, sees to it that the location owner never has an opportunity to forget that requests are available, and flags his title strips to indicate that the number is a request.

Donato attends regularly scheduled corporation meetings, and has reshaped operating efficiency so

well in his Automatic division that on four routes, each collector services from 30 to 40 stops per day, turning in the corresponding tickets for study. With coverage extending as far out as Stockton and Marysville, two-way radio is a "must" in each collector's service truck. It eliminates much backtracking, wasted gas and tire mileage, and allows Automatic trucks to make emergency service calls usually within minutes after the call comes into the office.

Donato scoffs at the notion of using a programmer who does not leave the office and who depends on "intuition" or a study of the charts to map the proper record menu for every location. His collectors probably confer more often and enjoy more close support from location owners than anyone else in the state, simply because Donato's long experience has taught him that "this is the best way to go about it." The California operator likewise scoffs at the idea of changing a set number of records on every box on every call. Automatic's change policy is based on three records per week, but in actuality, many more are changed. This doesn't include the requests, which are handled on a infinite basis according to what the location wants. Here again, it is the collector's job to correctly predict the potential of new records, and decide for himself whether it is worthwhile to replace a like number on the spindles which may be showing indications of slowing down. "It's a service business," Donato said. "Service means more than merely good fast repairs and electronic know-how. It also means making as much profit for the location owner as possible, by doing the thinking for him where music is concerned."

# The new 100-selection Rock-Ola 451. We cut the width without cutting The Works.

First we gave you The Works. A jukebox with everything. Excitement. Action. And Rock-Ola's famous rugged dependability. That was the 160-selection 450.

Now we're giving you The Works in a compact 100-selection version. To coin money in tight spots.

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selections. Everything else is identical to our big 450.

It's red hot! And it moves and shimmers as you approach. That's Animotion<sup>®</sup>, our unique new optical illusion panels.

It's easier than ever to use, because the 10-numbers-in-line selection system is up top on the sightline program deck.

And it's easy as ever to service, because the swing-out

modular components are the same dependable ones as last year's. We think twice before we change a good thing.

See the 100-selection 451 at your Rock-Ola distributor now. It's The Works without the width.

**ROCK-OLA**   
THE SOUND ONE



# Maxell Blank Tape Push; Dealer Displays

• Continued from page 38

the UDC-46 was ideally suitable for the market. "There are special applications where the 23 minutes per side is most desirable," he said.

Maxell has also significantly improved its Low Noise cassettes; and according to Okada, all the new products feature new pressure pad construction that ensures precision alignment.

He added, "We have also incorporated a new leader strip

which adds such important functions as a non-abrasive head cleaning material, arrow indicators that show the direction of tape travel, and a five second cueing line that indicates the starting point for exactly five seconds from the start of the cassette to the time the oxide surfaces engages the head."

Okada also disclosed that Maxell had added significant improvements to its Low Noise line of cassettes, and added that both the low

noise and UDC series now have a totally new package with bright color codings for easy recognition.

To complement the marketing push on the improved Maxell cassette lines, the firm is making available three different dealer displays which, according to La Brie, provide attractive stock dispensers, and serve to direct the consumer's attention to the new lines.

The merchandising displays are available in three sizes stocking 480, 960, 1,200 cassettes. They are available to all dealers who purchase the appropriate number of pieces needed to stock the display.

# Who Cares About One Less Child?

## James Talley

on Atlantic Records #2835



## Tape Specials

• Continued from page 37

tapes and half records with emphasis on having everything asked for available. Pilferage is no major problem because the stores are compact and the tapes are either on high shelves, in floor cases or behind counters.

All promotional efforts are packed in the advertising program, using heavy spot announcement schedules on both WDAS-AM and WDAS-FM, and on Channel 29 (WTAF-TV). Both radio stations are oriented to the black community and the TV spots are scheduled on shows geared to the black community.

Of all tape sales, 85 percent are for 8-track and only 15 percent for cassettes. The stores also do a big business in blanks, particularly for cassettes which possibly explains why packaged sales lag in that category. While James recognizes that there is a high percentage of car owners—with the instrument—among his clientele, they apparently find it to their financial advantage to do their own cassette taping for their cars. Besides, he added, the cassette prices are not as realistic as the 8-tracks.

In view of the price advantage given the customer, return privilege is allowed only for defective tape.

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## ALBUQUERQUE, N.M.: EASY LISTENING



Mary Roth  
Servomation of N.M.

Meter spinners: "Dueling Banjos," "Don't Expect Me to Be Your Friend," "Last Song." Oldies: "I'll Be Seeing You," Tommy Dorsey; "Spanish Eyes," Al Martino.

## BUCHANAN, MICH.: EASY LISTENING



Frank Fabiano  
Fabiano Amusement Co.

New purchases: "Looking Through the Eyes of Love," Partridge Family, Bell 201; "Good Morning Heartache," Diana Ross, Motown 1211. Meter spinners: "Dueling Banjos," "Killing Me Softly With His Song."

## CRETE, NEB.: HIGH SCHOOL AGE LOCATIONS

J.L. Ray  
Ray's Music

Meter spinners: "Trouble Man," "Daddy's Home," "Could It Be I'm Falling in Love," "Love Train."

## FAYETTEVILLE, N.C.: COUNTRY



Julius Nelson  
Bill Mears  
Vemco Music Co.

Meter spinners: "Old Dogs, Children & Watermelon Wine," "Somewhere My Love," "The Lord Knows I'm Drinking," "Neon Rose."

## FREMONT, NEB.: CAMPUS/YOUNG ADULT LOCATIONS

Gary Benham  
Automatic Vending

Meter spinners: "I Can't Stand to See You Cry," Smokey Robinson & Miracles, Tamla 54225; "We and My Baby Got a Good Thing Going," Lynn Collins, People 513; "I Miss You Baby," Millie Jackson, Spring 131; Dedicated to the One I Love," Tempra, We Prodan 1909; "Work to Do," Isley Brothers, T-Week 328; "Daddy's Home," "The World is a Ghetto," "Oh Baby, What Would You Say," "The Cover of Rolling Stone," Dr. Hook & Medicine Show, Columbia 45732; "Dueling Banjos," Oldies; "My Special Angel," Vogue, Reprise 0731; "Kington Highway," Tammy, James, Roulette 20189; "Almost Persuaded," David Houston, Epic 2257; "Cry," Johnny Ray, Columbia 33928.

## HORSHAM, PA.: CAMPUS/YOUNG ADULT

Helen Bojko  
SGC Corp.

New purchases: "Peaceful," Helen Reddy, Capitol 3527; "I'm Just a Singer (in a Rock & Roll Band)," Stevie Nicks, Warner Bros. 7670. Meter spinners: "Love Train," "Killing Me Softly With His Song."

## MACON, GA.: HIGH SCHOOL AGE

Joe Hawes  
Peach State Music Co.

New purchases: "Peaceful Easy Feeling," Eagles, Asylum 11013; "Don't Cross the River," America, Warner Bros. 7670. Meter spinners: "Harry Hippie," "Love Train," "Last Song," "Dancing in the Moonlight," "Don't Expect Me to Be Your Friend," "Your Mama Don't Dance," "You're So Vain," "Superstition."

## NEWBURGH, N.Y.: COUNTRY



Jack Wilson  
Jack Wilson, Jr.  
Wilson & Conklin Modern Vending Inc.

Meter spinners: "Lovin' on Back Streets," "Rated X," "Soul Song," "Old Dogs, Children & Watermelon Wine."

## RICHMOND, VA.: CAMPUS/YOUNG ADULT

Peggy Cournow  
Richmond Amusement Sales Co.

Meter spinners: "Rocky Mountain High," "Dancing in the Moonlight," "Bridel," "Don't Expect Me to Be Your Friend," "Do It Again."

## SOUTH BEND, IND.: HIGH SCHOOL AGE

Jean MacQuivrey  
Mac's Machines Inc.

Meter spinners: "Don't Cross the River," America, Warner Bros. 7670; "The World is a Ghetto," "Jambalaya (on the Bayou)," "Last Song," "Don't Expect Me to Be Your Friend."

# Oldies Tide Continues

• Continued from page 44

Time" 114; Spencer Davis Group, "Gimmie Some Lovin'/Keep on Running" 115; "I'm a Man/Somebody Help Me" 116; Little Anthony/Imperials, "Goin' Out of My Head/I'm On the Outside . . ." 117; "Hurt So Bad/Take Me Back" 118; Ike & Tina Turner, "A Fool in Love/I Idolize You" 119; "It's Gonna Work Out Fine/Poor Fool" 120; "I Want to Take You Higher/Come Together" 121; "Proud Mary/Trá La La La" 122; Bobby Womack, "That's the Way I Feel About Cha/Woman's Gotta . . ." 123; Bobby Russell, "Saturday Morning Confusion/Back to Sausalito" 124; Dennis Yost / Classics, "Spooky / Stormy" 125; "Traces/Everyday With You Girl" 126; Patty Duke, "Don't Just Stand There/Say Something

Funny" 127; Electric Indian/Duets, "Keem-O-Sabe/Slick Shift" 128; Traffic, "Paper Sun/Empty Pages" 129; Oliver, "Good Morning Sunshine/Jean" 130; Cornelius Bros./Sister Rose, "Treat Her Like a Lady/Over at My Place" 131; Sunshine Co., "Happy/Back on the Street Again" 132; Clovers, "Love Potion #9/Stay Awhile" 133; John Coltrane, "Blue Train, Pt. 1/Pt. 2" 134; Jimmy McGriff, "I Got a Woman, Pt. 1/Pt. 2" 135; Lee Morgan, "The Sidewinder, Pt. 1/Pt. 2" 136; Horace Silver, "Jody Grind, Pt. 1/Pt. 2" 137; Slim Whitman, "Indian Love Call/China Doll" 138; "Secret Love/Rose Marie" 139; George Jones, "The Race Is On/She Thinks I Still Care" 140; Del Reeves, "Girl on the Billboard/Bar Room Talk" 141. WARNER BROTHERS: James Taylor, "Long Ago & Far Away/Sweet Baby James" 7135; "You've Got a Friend/Steam Roller" 7144; "Fire & Rain/Country Road" 7145; Charles Wright/Watts 103rd St. Band, "Loveland/Express Yourself" 7136; Van Morrison, "Moondance/Crazy Love" 7137; "Blue Money/Call Me Up in Dreamland" 7139; "Domino/Into the Mystic" 7138; "Wild Night/Jackie Wilson Said" 7148; Ides of March, "Vehicle/L.A. Goodbye" 7140; Alice Cooper, "Eighteen/Caught in a Dream" 7141.

## S.C. Jukebox Assn.

• Continued from page 44

you to present your side. Unless you do, it's not likely to get told." During the business session, the operators were told that the officers and directors of the state association are making plans to try to bring into SCCOA as associate members as many location owners as possible.

Three Ace of Hearts label recording artists and The Rolling Express, a four-piece group from Greenwood, S.C. appeared. Bib made arrangements for the appearance of Ace of Hearts artists Bill Emerson, Bobby Lewis and Earl Richards.

Kenneth Flowe of Greenwood was re-elected president of the association for another one-year term and all other officers were re-elected.

## JUKEBOX MEETINGS

Feb. 21—New York State Operators Guild, Governor Clinton Hotel, Kingston.  
Feb. 21—Eastern Pennsylvania Amusement Machine Assn., Fremont Hotel, Lansdale, Pa.  
Feb. 25—Northwestern Music Assn., Imperial House Hotel, Findlay, O.  
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach.  
Apr. 12-14—MOA seminar at Notre Dame, South Bend, Ind.  
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.  
Oct. 18-20—West Va. Music & Vending Assn., Heart O' Town Motor Inc., Charleston.  
Nov. 9-11—MOA exposition, Conrad Hilton, Chicago.



15TH ANNUAL  
GRAMMY  
AWARDS

CBS  
March 3, 10 to 11:30 P.M.



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profit-maker you've ever seen.  
to yourself!



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**Southern Vending Sales  
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Dallas, Texas 75207

**Circle International Company**  
433 West Pico Boulevard  
Los Angeles, California 90007

**Diamond Distributing Company**  
830 West Ninth Avenue  
Denver, Colorado 80204

**Diamond Distributing Company**  
75 South Second Street, West  
Salt Lake City, Utah 84110

Miami, Florida 33137

**Central Distributing Company**  
1209 Douglas Street  
Omaha, Nebraska 68102

**Dunis Distributing Company**  
1140 SE Seventh Avenue  
Portland, Oregon 97214

**Game Sales Company, Inc.**  
262 South Camilla Street  
Memphis, Tennessee

**Garrison Sales Company**  
2911 West Fairmount Avenue  
Phoenix, Arizona 85017

**Hawaii Pan Pacific**  
640 Pohukaina St.  
Honolulu, Hawaii 96813

**J & J Distributors, Inc.**  
1352 North Illinois Street  
Indianapolis, Indiana 46202

**L. E. Corporation**  
2700 Milam at Dennis  
Houston, Texas 77002

**Lieberman Music Company**  
9549 Penn Avenue South  
Minneapolis, Minnesota 55431

**The Lovell Company**  
1609 University Ave.  
Lubbock, Texas 79401

**Miller-Newmark Distributing**  
3767 East 28th Street  
Grand Rapids, Michigan 49508

**Music Vend Distributing Company**  
100 Elliott West  
Seattle, Washington 98119

**Peach State Music Company**  
148 State Street  
P. O. Box 4371  
Macon, Georgia 31208

**Philip Moss & Company**  
1420 Locust Street  
Des Moines, Iowa 50309

**Pioneer Sales & Service, Inc.**  
3110 West Fond du Lac Avenue  
Milwaukee, Wisconsin 53210

**Runyon Sales Company**  
U.S. Route 22 & Fadam Road  
Springfield, New Jersey 07081

**Sammons-Pennington Co., Inc.**  
214 Sixth Avenue South  
Nashville, Tennessee 37203

**Shaffer Distributing Company**  
1140 Chesapeake Avenue  
Columbus, Ohio 43212

**S. L. Stiebel Company**  
635 West Main Street  
Louisville, Kentucky 40202

**Southeastern Distributors, Inc.**  
Norfolk Industrial Park  
3770 Progress Rd.  
Norfolk, Virginia 23502

**Trimount Automatic  
Sales Company**  
888 Rear Providence Highway  
Dedham, Massachusetts 02026

**W. B. Music Company, Inc.**  
2900 Main Street  
Kansas City, Missouri 64108

**World Wide Distributors, Inc.**  
2730 West Fullerton Avenue  
Chicago, Illinois 60647

**IN CANADA**

**Rocanco Industries, Ltd.**  
9341 Cote de Liesse Road  
Dorval, Montreal, Quebec, Canada

# Maxell Blank Tape Push; Dealer Displays

• Continued from page 38

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## Tape Specials

• Continued from page 37

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# Who Cares About One Less Child?

## James Talley

on Atlantic Records #2835



15TH ANNUAL  
GRAMMY  
AWARDS

CBS  
March 3, 10 to 11:30 P.M.



A TELEVISION PRODUCTION OF PIERRE COSSETTE COMPANY

# What

A weekly program selections from

## ALBUQUERQUE, N.M.: EASY LISTENING



Mary Roth  
Servomation of N.M.

Meter spinners: "Dueling Banjos," "Expect Me to be Your Friend," "Las Oldies," "I'll Be Seeing You," Tommy "Spanish Eyes," Al Martino.

## BUCHANON, MICH.: EASY LISTENING



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Fabiano Amusement Co.

New purchases: "Looking Through of Love," Partridge Family, Bell 30 Morning Heartache," Diana Ross, Motu Meter spinners: "Dueling Banjos," "Me Softly With His Song."

## CRETE, NEB.: HIGH SCHOOL AGE LOCATIONS

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Ray's Music

Meter spinners: "Trouble Man," "Home," "Could It Be I'm Falling," "Love Train."

## FAYETTEVILLE, N.C.: COUNTRY



Julius Nelson  
Bill Mears  
Vemco Music Co.

Meter spinners: "Old Dogs, Children melon Wine," "Somewhere My Love," "Lord Knows I'm Drinking," "Neon 1

## Oldies Time

• Continued from page 4

Time" 114; Spencer Davis "Gimmie Some Lovin'/K Running" 115; "I'm a Man body Help Me" 116; Little Tony/Imperials, "Goin' On Head/I'm On the Outside" 117; "Hurt So Bad/Take Me" 118; Ike & Tina Turner, "in Love/I Idolize You" 119; "Gonna Work Out Fine/Pop" 120; "I Want to Take You Come Together" 121; Mary/Tra La La La La Bobby Womack, "That's the I Feel About Cha/You Gotta . . ." 123; Bobby "Saturday Morning Co Back to Sausalito" 124; Yost / Classics, "Spooky / 125; "Traces/Everyday W Girl" 126; Patty Duke, Just Stand There/Say So

## S.C. Jukebox

• Continued from page 4

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store area; Playboy Club, Lane Tavern, etc. Oct. 18-20—West Va. Music & Yachting Assn., Heart O' Town Motor Inn, Charleston. Nov. 9-11—MOA exposition, Conrad Hilton, Chicago.

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**Birmingham Vending Company**  
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**Brady Distributing Company**  
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**Bush International, Inc.**  
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**Central Distributing Company**  
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**Central Sales Company**  
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\***Santone Sales Company**  
1400 South Flores Street  
San Antonio, Texas 78204

\***Southern Vending Sales  
Company, Inc.**  
1327 Chemical Street  
Dallas, Texas 75207

**Circle International Company**  
1433 West Pico Boulevard  
Los Angeles, California 90007

**Diamond Distributing Company**  
2830 West Ninth Avenue  
Denver, Colorado 80204

**Diamond Distributing Company**  
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Salt Lake City, Utah 84110

**Dunis Distributing Company**  
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Portland, Oregon 97214

**Game Sales Company, Inc.**  
262 South Camilla Street  
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**Garrison Sales Company**  
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**Hawaii Pan Pacific**  
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Norfolk, Virginia 23502

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Chicago, Illinois 60647

**IN CANADA**  
**Rocanco Industries, Ltd.**  
9341 Cote de Liesse Road  
Dorval, Montreal, Quebec, Canada

# International News Reports

## EMI Maintains Its Lead as Top U.K. Co.

LONDON—Despite manufacturing problems brought about by the transfer of production to a new factory in June and allied distribution hold-ups which necessitated the cancellation of the November and December album supplements, EMI has maintained its market leadership in the British Market Research Bureau's 1972 sales survey.

In the full-price albums category EMI achieved an 18.1 percent share of market and as a company was ahead of CBS, with 11.8 percent, and Decca, with 10.6 percent. BMRB's survey covered total sales recorded by a panel of 300 dealers in the U.K., but in 1971 on an analysis of chart entries only, EMI accounted for a 24.9 percent share, followed by CBS (13.4 percent) and Polydor (12.2 percent).

The survey of singles sales also puts EMI as the leading company with a 17 percent share (30.6 percent on 1971's survey of chart action), with Decca in second place with 16.3 percent—compared with a 10.4 percent and third place in 1971—and Polydor third with 14.6 percent, against 8 percent and fourth place in 1971.

An interesting development within the full-price album sector is that K-Tel, which only started trading in May, has sold enough of its TV-promoted albums to rate eighth place among the leading companies with a 5.4 percent share of market.

CBS retained its traditional position as the best-selling full-price albums label with 10.9 percent (13.3 percent in 1971). RCA took second place with 5.9 percent (5.8 percent), and Polydor was third with 5.7 percent (4.1 percent).

There was no change at the top in the section for best-selling singles label. RCA, in 1971 rating a 9.8 percent share, scored 9.3 percent, with Polydor jumping from sixth place to second with 7.6 percent (4.3 percent) and CBS, previously in seventh place, moving into third position with 7.2 percent (4.1 percent).

### Mid Price Decca

Number one mid-price album company was Decca with a massive 39.7 percent share, ahead of RCA's 17.2 percent and EMI's 11.4 percent. Positions in relation to the companies were the same in the label's section—World Of (23.4 percent), RCA International (12.6 percent) and Regal Starline (6.9 percent).

In the survey of chart performance, MAM's Gilbert O'Sullivan emerged as the top male artist (singles), top writer and also took third place as the top male artist (albums). O'Sullivan's producer, Gordon Mills, head of MAM, also led the producers' section (singles).

## FRENCH KEEP 'HIT PARADE'

PARIS—The term Hit Parade will remain in French usage despite a ruling by the Academie Francaise, in its battle against Anglicized French, that it should be changed to Palmares.

Jacques Masson-Forestier, head of the French record industry organization, CIDD, which prepares the national charts, said he had no intention of changing the name. He also commented that Palmares really means prize-giving or prize list, which was not quite the same as Hit Parade.

## King, Polydor Renew Pact

NEW YORK—King Records of Nashville and Polydor, Intl., of Hamburg, Germany, have renewed their distribution agreement. The deal includes world distribution by Polydor of the King group of labels, which are King, Bethlehem, Federal, Agape, Good Medicine, Tri-Us and Bridges.

King will continue its distribution in the U.S. and Canada via independent distributors. New marketing concepts and promotional plans were worked out between Hal Neely and Freddy Bienstock of Starday-King, and Mike Von Winterfeld, Roland Kommerel, Gunter Flad, Horst Hohenboeken, Hans Bonneval and Dr. Ecke Schnabel for Polydor, Intl.

Top female artists were Phonogram's Vicky Leandros (singles) and Ode's Carole King (albums). Leading groups were Simon and Garfunkel (albums) and T Rex (singles).

Tony Visconti was the top albums producer and Carlin took first place as leading publisher (singles).

BMRB's computation of best-sellers put in first place K-Tel's "20 Dynamic Hits" (full-price albums), RCA International's "Farewell To The Grays" by the Royal Scots Dragon Guards (mid-price albums) and "Amazing Grace," also by the Royal Scots Dragons Guards (singles).



CBS FRANCE presented gold disks to a number of artists at the Whisky a Gogo in Cannes during MIDEM. After the presentation, left to right, are (back row): Mike Brant, Manitas de Plata, CBS France president Jacques Souplet, Caravelli, Gilbert Montagne, Charles Trenet, Marcel Amont, Gerard Lenorman, Michel Fugain, Joe Dassin and MIDEM chief Bernard Chevry. Front row: the Italian group I Pooh and Italian singer Gianna Nazzaro.

## Melodiya to Strike New Policy Note; 78's Out by '75

• Continued from page 1

growth of stereo products would be "particularly impressive—12.5 million by 1975 compared with 452,000 units in 1970."

He added that manufacture of 78 rpm disks which are still produced by Melodiya for rural areas in Russia, would completely stop by 1975.

Karpov stated that the time had come for Melodiya to embark upon a more active recording policy—signing acts with repertoire specially prepared for recording by the company. Until recently Melodiya depended "almost completely" upon offers from artists and orchestras, said Karpov. Melodiya pays only moderate fees and uses artists only when they were not involved in concerts and tours.)

In the classical field, according to Karpov, Melodiya plans to record "fundamental oratorio works and symphonic works" by Bach, Handel, Beethoven, Tancev, Mahler, plus vintage Russian work. In a few years Melodiya will develop a collection covering the entire history of music culture, with the help of Russian national conservatories and music schools.

Karpov added that the company is considerably expanding its annual stereo disk pressing capacity but the lack of portable stereo phonographs on the market is "still a great problem."

There are other problems, said Karpov. Melodiya is only a manufacturer, and all wholesale and retail outlets are run by the Ministry of Trade. Melodiya does distribute some product through rec-

ord houses, the company's distribution centers, but has no direct contacts with buyers and, therefore, cannot provide effective promotion and advertising campaigns, said Karpov.

## Common Market Rule Hurting PRS

• Continued from page 1

be that the major societies like SACEM in France and GEMA will canvass writers in other countries offering them better terms than they can get in their own countries. This could result in two, or perhaps three with PRS, giant societies representing Europe—rather like ASCAP and BMI in the U.S."

The problem of competition between societies is directly connected with the trans-shipment of records from one country to another. "When records are exported from France to Germany, SACEM and GEMA are sometimes in conflict over the royalties. All societies pride themselves on having low costs and the larger the amount of royalty income, the smaller, in proportion, are the costs. So they are all seeking as much royalty income as possible," said Stewart.

### Problem Acute

The problems involved with trans-shipment are acute. According to Stewart, Deutsche Grammophon was the first European company to attempt to stop the export

## From The Music Capitals of the World

### TOKYO

David Bowie (RCA Victor) is due to arrive here April 5 for his first tour of Japan, says Daniel Nenishkis, general manager of Toa Attractions, Inc. He will play Kobe, Osaka and Nagoya besides giving a series of "two-a-day" performances in Tokyo April 8, 10, 11 and 20, according to the Japanese booking agency. . . . The Lettermen (Capitol) are back here again. The vocal trio performed in Tokyo Feb. 9, 10. . . . Uriah Heep has been booked by Universal Orient Promotions for March 16 at Tokyo's 11,000-seat Nippon Budokan. . . . Chuck Berry has been booked by the same Japanese agency for two performances April 18-19 in Tokyo, also the Jeff Beck Group, May 14, and Dionne Warwick, June 4-9 in Tokyo, Nagoya and Osaka. . . .

A joint jazz vocal concert is scheduled for March 3 in Tokyo by Ann Barton and Japan's own Kumiko Kasai. . . . Quincy Jones and His Orchestra will give their first Japan performances in April according to the Kambara music office. . . . Art Blakey and His Jazz Messengers will be back here again for Tokyo performances Feb. 28 and March 17, says World Planning Promotion.

Lindisfarne, from the U.K., gave its first Japan performances Feb. 10 and Feb. 14 in Tokyo. . . . Ike Cole arrived in Tokyo Jan. 27 for a month's performance tour of Japan, his third, to promote the theme song from "The Valachi Papers."

Peter Rudge, manager of the Rolling Stones, left here Feb. 2 after a six-day visit and talks with Udo Artists, Inc. with the hope that Mick Jagger would eventually be permitted to enter this country with his rock group. . . . Dick van Amstel, executive vice president of Polygram GmbH, the Siemens-Philips management/holding concern, visited Tokyo last week for a technical survey of the three standard quadrasonic recording systems now in use here, i.e., CD-4, SQ, and RM (including Sansui's QS regular matrix and Nippon Columbia's QX dual triphonic). Nippon Phonogram, the Philips-Matsushita/JVC venture, has opted for CD-4 but Polydor K.K. has

suspended production of its discrete quadradisks. . . . Effective Feb. 21, CBS/Sony will raise the retail price of popular singles to 500 yen from 400 yen, also Nippon Phonogram to 500 yen from 450 yen. Other Japanese phonograph record manufacturers and producers increased their prices of singles to 500 yen from 400 yen beginning May 1972. CBS/Sony pop singles released prior to Feb. 21 will retain their original retail price, but all Nippon Phonogram's will be tagged at 500 yen from April 20, 1973. . . . Toho Records, a division of the Toho entertainment enterprise, is expected to sign a mechanical licensing agreement for the Hansa catalog. The Japanese company has already released some singles of tunes from the West German publishing house in Japan under its own Tam label. . . . Some 1,300,000 SQ quadrasonic records and 400,000 SQ 4-channel stereo sets have been sold in Japan as of January 1973, according to CBS/Sony Records.

—HIDEO EGUCHI

### MOSCOW

Among international artists presented by Gosconcert agency in Russia during January and February were pianists Bernard Reigessein, France; Lerkol Pleslich-Belinsky, Yugoslavia; Maciej Szymanski, Poland; violinist Kristian Funke, East Germany. . . . Melodiya has released an album featuring Moscow Operetta's artist Alexei Feou. Sofia Rotaru, a young Ukrainian talent, enjoying strong popularity nationally and her Tcherovna Ruta rock-oriented group has an album on release. . . . Rumania's "Musica Nova" chamber ensemble and France's Parenain Quartet are now in Russia, giving concerts in several cities. La Scala's vocalist Lilliana Cozzi and Bulgarian tenor Nikola Nikolov were featured in operatic productions in several opera theaters in this country.

Five Star Production, of Chicago, Ill., is shooting film about the Russian artistic and concert scene. Among other artists Russia's top pop singer Edita Piaekha and Druzhba vocal ensemble will be featured in the film. The com-

(Continued on page 51)

of records from one EEC country to another.

"The company tried to stop the export of Metro records (which it exclusively distributed in Germany) from France because they were selling at a lower price and restricting sales of the Germany produced Metro records. This was perfectly reasonable under German law—but it was in direct conflict with the provisions of Article 86 of the Treaty of Rome.

"The question was, which should prevail—the copyright law or the Treaty of Rome?"

"The Common Market anti-trust office said the EEC rules must prevail. DGG, although advised not to, decided to litigate and they lost the case which has become a cause celebre," explained Stewart.

"From then on my task has been to persuade our members and inform them they must not try to restrain exports from low price countries into high price countries.

"The long-term result of this problem must be some sort of equalization of prices. But how long that will take I can't say. What is certain however, is that the IFFI companies in the Com-

mon Market cannot meet to decide as price adjustments as this is completely flying in the face of the antitrust legislation incorporated in the Treaty of Rome."

## Mathieu, Petula Change Labels

PARIS—Two of France's leading female vocalists, Mireille Mathieu and English-born Petula Clark, have both just changed recording companies after long-standing previous contracts.

Miss Mathieu, who since her recording debut has been with Barclay, has signed a five-year deal with Phonogram-France. The contract also covers Belgium, Switzerland and the former French colonies. A new album and single will be released in the near future.

Petula Clark, who has been with Vogue since she settled in France, has joined the independent company Disc'AZ. Her first single with the new company is "Bleu, Blanc, Rouge," written by AZ executive Paul de Senneville. Extensive British and American tours by the artist are presently in the final planning stages.

# '72 DGG Sales Growth Lower Than Forecast

HAMBURG — DGG did not reach its anticipated 20 percent market growth in 1972, according to managing director Richard Busch. Turnover stayed well below the expected figure and DGG last year showed only a 12 percent increase in turnover.

As a direct result of the poor business year there are plans to lay off a number of staff in the pressing factory and depot in Hannover. In a company statement it is reported, "The company has taken this step very unwillingly. But in the second half of 1973 it can be certainly expected that the complete production capacity will be required."

Busch said he is optimistic about prospects for 1973. Even if the 20% growth rate of 1970 and 1971 cannot be achieved, he is confident that the company in 1973 can match the 1972 growth rate of 12 percent.

Busch explained, "In 1972 there was a very clear change in the structure of the record business. Pop and light music are having shorter lives and international stars are gaining more importance", adding that "the traditionally strong number of national artists dropped slightly."

Busch continues by saying that repertoire from Polydor U.K. greatly improved over the course of the year and that the hit success of the U.K. firm is also rubbing off in the local German charts.

"The uncertainty in the market must be met with a very broad repertoire and a record company must try to accommodate as many different tastes and preferences as possible," adds Busch.

"Over a number of years companies have compensated the natural seasonal curve of the record business by greatly increasing stocks in the Spring, although this is not now possible due to the changes in musical tastes." Busch said that factories have now had to adjust themselves to genuine seasonal differences to a greater extent.

"In the last four months of the year DGG managed to achieve twice the turnover of the first four months" Busch said.

## Isaac Hayes Stars In MIDEM Gala

CANNES—Isaac Hayes transformed the usual prevailing mediocrity of the MIDEM gala concerts with an eye-opening exercise in well rehearsed precision. His dancers, his musicians and himself climaxed the first gala show with some classic showmanship that should stand as an object lesson and a standard to be strived for at future MIDEMs.

Hayes is no great shakes as a solo vocalist as he revealed during "The First Time Ever I Saw Your Face," but as the figurehead of a tremendous team of dancers and musicians and as dynamic conductor of his own band augmented by the Franck Pourcel orchestra, he was in a class of his own.

Otherwise the galas followed their customary course and level. There were highlights provided by Esther Ofarim, Udo Jurgens, Gilberto Gil, Anne Murray, Hurricane Smith and a very competent American beat group called the Raspberries, and Britain's Peter Skellern, making his major stage appearance, obviously has a glowing future ahead of him in terms of different charm and indisputable talent.

Midemitis was present as always in the form of strict instructions to be seated by a certain time or forfeit your place, only to be followed by a 30 minute wait in the street before the first gala because things weren't ready inside. And the standard of compering was typically abysmal, with the honorable exception of Georges Ulmer on the last night who coped with an unbelievable series of delays between acts with unflinching wit and good humor.

## Lighthouse Gold LP From CRTC

OTTAWA — CRTC chairman Pierre Juneau last week presented members of Lighthouse with their fourth gold album, during an appearance at the National Arts Center here.

The album is Lighthouse's latest, "Sunny Days," which follows a successful single of the same name. It is Lighthouse's fourth consecutive gold album, making the band the first Canadian act to receive four gold disks for albums. Lighthouse has just completed a concert tour of Quebec which included a concert at Place des Arts in Montreal.

## From The Music Capitals of the World

• Continued from page 50

pany's film crew is headed by the Five Star Productions president Robert Estes.

Among Melodiya recent classical releases is an album titled "Romances and Songs by Gheorgi Sviridov," lyrics by Pushkia, Blok and Esenin, interpretation by Bolshoi Opera's artist Alexander Vedernikov. . . . Biserka Sveich and Irvitsa Shefrezi, Yugoslavian pop acts are on their current tour of Russia. . . . West Germany's organist Wolfgang Hering gave several solo concerts here. . . . Second issue of "Liyubiteli Gramplastinki" (For Record Lovers) magazine has been published by Soviet Composer Publishers.

VEGA 101 Stereo, a solid-state phonograph is manufactured by a radio company in Berdsk, Siberia. This model, selling at 200 rubles (about \$228), is the third stereo phonograph supplied by the national industry to domestic market, during 1971/1972.

"Igor Stravinsky in Moscow" is the title of a two stereo album-set, released by Melodiya in 1972. Stravinsky conducts the USSR State Symphony Orchestra in a program of his own works. Recordings were made in the beginning of '60's, during Stravinsky's stay in Russia.

VADIM YURCHENKOV

### TORONTO

Capitol of Canada president, Arnold Gosewich and wife Jackee hosted a party at The Top of Tony's this weekend. There was no special objective for the party albeit Capitol has plenty to celebrate at present with Edward Bear's "Last Song" single now over 500,000, and "Danny's Song" by Anne Murray pushing 250,000 in the U.S. . . . Fred Burchell, director of lacquering at RCA's Toronto studios, died in a snowmobile accident recently. . . . AHED's Bill Gilliland returned from four weeks of recording in Britain this weekend.

Edmonton Symphony recently performed with young Toronto singer/composer, Brent Titcomb. The concert was set up by Bob Hunka. . . . Columbia putting a strong push on the new Riverson album, produced by John Williams and Lee De Carlo. . . . Bee Gees appear at O'Keefe Centre (25) with 29 members of the Toronto Symphony. . . . Anne Murray dropped into Toronto briefly this week, en route from Europe to Nashville to tape an NBC special—she appears at Massey Hall (18).

Daffodil president, Francis Davies, presented two gold records to executives of Hispavox S/A of Madrid, during the MIDEM celebration—each marked sales in excess of 75,000 units on Waldo de los Rios albums, "Sinfonias" and "Mozart Mania". Davies announced a new Waldo classical album will be released by Daffodil in the Spring.

Paul Weldon responsible for the design on the Edward Bear album, "Last Song." . . . Keith Hampshire has been busily cutting a followup for A&M to his current hit, "Daytime Night-time."

Maple Music Junket guest, Bill Owen, now in Toronto writing pieces on contemporary culture in Canada for the London Evening Standard.

Ann Stark, broadcaster in Winnipeg, has moved to Edmonton—she's doing freelance work for the CBC. . . . Millie Moriak has joined the programming staff of CKFM, Toronto's top FM outlet.

London has rushed out the new Gilbert O'Sullivan album. . . . Sundog producer, Dennis Murphy and wife Ramona have just returned from a vacation in St. Lucia. . . . Fludd set to record a new album at England's Manor Studios next month—the group

has a strong secondary market hit with its latest single, "Yes." . . . A&A Records has acquired three stores in Vancouver and two more in Calgary and is soon likely to enter the franchise field.

### LONDON

Despite the go-ahead recommended by the Department of the Environment's inspector, EMI's plans to develop a new office block close to London's Tottenham Court Road have been turned down at ministerial level. Following a public inquiry the inspector recognized that EMI's need to accommodate all its personnel under one roof was a reasonable claim and approved the company's plans. Geoffrey Rippon, the newly appointed Environment Secretary, however, went against his inspector's advice on the grounds that the proposed development did not "accord with the policy of restricting office development in central London." A meeting between EMI and the Minister is now being sought in the hope that a compromise agreement can be reached.

Polydor will release two singles by the New Seekers within the space of three weeks. First on the market, and a departure from the group's usual kind of material, will be Pinball Wizard and See Me Feel Me, both from the Tommy rock opera and released in the U.K. on Feb. 9. Continuing with the policy of spotlighting individual members of the group however, Eye Graham will be featured vocalist on the March 2 release of "Never the Less." . . . EMI is planning a massive European promotion for the group Barclay James Harvest. Included in the campaign will be a major tour which takes in seven European cities in seven days. The tour, costing in the region of \$50,000, will be underwritten by the company. Appearing with the group at each concert will be a special session orchestra of 42 musicians. . . . Jeffrey Kruger, head of Ember and its associated companies, is presently in America for business discussions about his film, music and concert activities. During his absence, EMI will be screening a new country music film, "Road to Nashville," handled by Ember's film distribution division, in Birmingham, Liverpool and Edinburgh to coincide with Ember's concert tour by Faron Young. Future promotions include tours by Marty Robbins from March 15, and Glen Campbell with Anne Murray, beginning April 19.

CBS is "upset but powerless" over BBC ban on Dr. Hook and the Medicine Show's latest single "Cover of Rolling Stone." In its official statement explaining the ban, the BBC apologizes for not being able to play the record "because we believe it to be a good one." The statement continues: "Constant repetition of the title of Rolling Stone magazine infringes our policy on advertising matters." In view of the ban CBS is concentrating on extensive Radio Luxembourg coverage. . . . MCA is planning national newspaper advertising for Tony Christie's new album, "With Loving Feeling." There will be the usual consumer music press promotion, but a limited campaign in the Daily Mirror is to be used as an experiment. Two other MCA acts, Stackridge and Camel embark on their first national tour next week. The 22-date tour will be billed as "Almost the Greatest Show on Earth" and there will be local dealer and press tie-ins throughout the country. . . . Kenny Everett, the disk jockey dropped by Radio 1 in 1970, is to return to the network in April with his own program on Sundays at midday, replacing Family Favorites which is to be broadcast only on Radio 2. The move has been made as a

further separation of Radio 1 and 2. Everett was dropped by the BBC because of certain uncomplimentary remarks he made about a Government minister's wife, although since he departed from the BBC's pop channel, Radio 1, he has made occasional television appearances together with contributions to certain Radio 4 programs. Radio Luxembourg has 13,920,000 listeners, according to the latest market research figures to be released by the radio stations. The statistics however, compiled for Luxembourg by NRS and Gallup, do not indicate how often the 13 million tune in—the question asked in the survey was whether the interviewee "ever listens" to the station.

ROB PARTRIDGE

### HAMBURG

Ariola artist Rex Gildo has received a special award for 400,000 sales of his single "Fiesta Mexicana." . . . Savoy Brown due to start a major German tour on Feb. 24. . . . Dr. Wolfgang Wegmann has been appointed the new business manager of Ariola-Euro-

(Continued on page 54)

# Canada Executive Turntable

Polydor Records Canada Ltd., Montreal, has made several new executive appointments, effective immediately.

The changes were brought about by the imminent departure of marketing manager, Claus R. Peterman, who is joining Polydor Japan. Frank Henry, former national sales manager, now becomes marketing manager. The new national sales manager is Dieter Radecki. Polydor's Toronto office has been split into two divisions—Toronto sales will be headed by Al Elias while Ken Graydon will handle Ontario sales.

Frank Gould has been appointed director of a&r. Reporting to him will be John Turner, Mercury label manager, and Barry Paine, label manager for MGM. French a&r is handled by Guy Bertrand, along with label manager, Claude Palardy.

Christian Lohso is joining the Montreal head office as deputy manager of the organization. He was formerly located in Polydor's Hamburg office, pop product division. In addition, he headed up Polydor Spain's marketing department in Madrid. His functions will include a&r administration, international liaison and legal matters.

Neill Dixon, until recently manager of Grumbles Coffee House here (see story on closing, Billboard, Feb. 3), has been appointed Ontario promotion rep for RCA Records. Dixon's duties will involve artist and record promotion, creative display and record field work. RCA was one of the first companies to use two promotion men in the Ontario market, which represents about two-thirds of the English language record market in Canada. Dixon will work in collaboration with John Murphy, RCA's other Ontario promotion rep.

Boot Records, the country label, has announced three appointments to its staff. Wayne Hughes has been named production manager, Joe Gogarty will handle promotion, and Mark Altman is the new a&r director. They replace Lorne Lichtman, Danny LaRoche and Anne Miggiani, who are no longer with the company.

## LaROCHE SETS PRODUCTION

TORONTO—Dan LaRoche, former national sales and production manager for Boot Records, has formed an independent promotion firm, Dan LaRoche Enterprises.

LaRoche is using his knowledge of the Canadian country scene to aid in client liaison. The new company will concentrate on promotion and marketing of independent labels looking for effective distribution throughout Canada and the U.S.



QSE-4 ENCODER

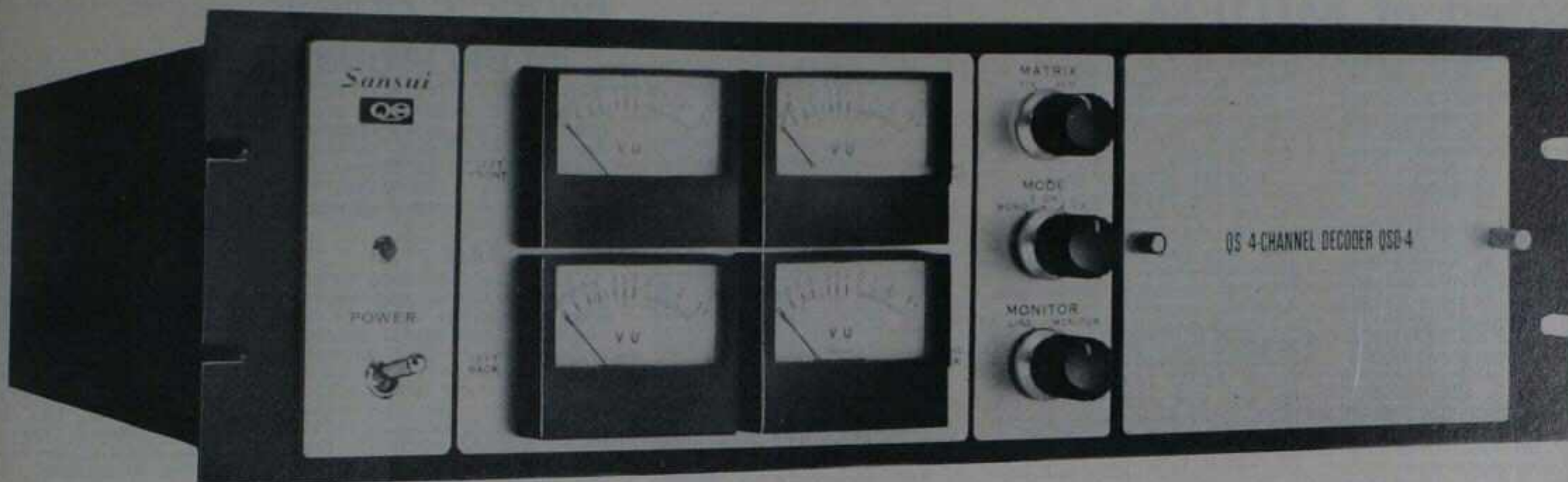
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The QS Regular Matrix's technical superiority is now common knowledge in the industry. Sansui's exclusive QS vario matrix decoder expands the sound pressure-level differences in quadraphonic sound to create unbelievable front-to-back separation in playback. The QS vario matrix does this effortlessly and easily with no extraneous or synthetic effects. There is no "equipment rhythm" and no false directional effects. The listener hears pure music as it was recorded, but better than ever.

The QS vario matrix is a built-in feature of the professional decoder, Model QSD-4, part of the pro pair that features the QSE-4 QS Regular Matrix encoder. Now, the music listener can also take advantage of the QS vario matrix, with the appearance of this unique decoding circuitry in a new family of Sansui consumer products.

Recording engineers, producers and artists who have tried, tested and listened know about the total discrete-like freedom possible during takes. They know about the totally accurate pickup and reproduction of any sound source in any direction of the original

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REGULAR MATRIX



QSD-4 DECODER

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sound field. They know about QS' complete compatibility with all other formats — stereo and quadraphonic — for playback. They know that dealers don't need double inventories of stereo and four-channel discs; one disc does it all. And they know that any QS Regular Matrix disc can be broadcast by any stereo FM station with no special equipment or FCC permission needed.

Sansui's QS Regular Matrix encoding is used for more quadraphonic records than any other system. More than 350 Regular Matrix LP discs have already been released, with more coming out every day. If you haven't already done so, try the Sansui QSE-4/QSD-4 pro pair and you'll discover why QS Regular Matrix is giving an edge to recording studios that use it all over the world. It can give you that same edge, right away. So what are you waiting for?

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## Eurodistribution Plan Mooted at MIDEM

CANNES—A plan to facilitate the best and most effective methods of distribution amongst the countries of the enlarged European Economic Community was evolved in Cannes between Stephen James of DJM and Gerard Tournier, DJM's representative in France.

They envisage the establishment of a central depot in Paris, and the phasing out of licensing deals in favor of distribution arrangements. DJM would press and sell product to the central distribution base, from which stocks would be drawn by the major record companies handling DJM product in each individual EEC country. James told Billboard that a second distribution center was also a potentially practical proposition located in Hamburg to serve northern Europe while the Paris base could service southern Europe.

Implementation of the project is calculated over a five-year span until the time when the remaining tariff boundaries are due to be abolished between EEC members.

DJM chief Dick James is of the opinion that a major effort must be conducted by British publishers and record companies to achieve a significant infiltration and share of the French market as a consequence of Britain's EEC membership and the comparable size and value of the French scene in relation to the U.K.

"The French market used to be very pro-British and American," James recalled. "Our first Beatle publication 'Please Please Me' got its first foreign language coverage in France by means of a version in French by Petula Clark, which sold extremely well in addition to the Beatles' own version. Claude Francois also wrote and recorded French lyrics for a Gerry and the Pacemakers hit called 'How Do You Do It,' which sold 800,000 copies."

"But now the French market seems self sufficient with its own artists, material and sounds. It's too big to be ignored, and we must try to get exchange of more material, and also break a good British artist in France."

## Rock Trade Union Forms

HAMBURG—A new organization, The Initiative Group for Rock, has been formed in West Germany to act as a trades union for rock musicians. The organization is planning to contact the German Trades Union Congress as well as establish relationships with the German Jazz Union recently founded in Marburg.

At the Initiative Group's first conference, rock musicians complained that their professional and social/political problems have not been sufficiently considered. The Group also discussed the implications of U.K. membership of the European Common Market and asked for an end to discriminatory regulations concerning musicians working in other countries.

The German Jazz Union has been formed to improve the economic and social position of jazz musicians. The Union is pressing for trades union status within the German TUC.

## GRUMIAUX NOW BARON

BRUSSELS—For his contribution to Belgian music, violinist Arthur Grumiaux has been made a Baron by King Boudouin, Belgium's reigning monarch. The title Baron is rarely bestowed on a non-politician, and this honor is seen in Belgium as a great tribute to Grumiaux, who has chosen as his heraldic figure a violin against an almond green background.

James cited as an example of French pop insularity the fact that it was the only country in western Europe where Elton John's "Crocodile Rock" had failed to win a Top 10 rating so far.

"Italy was a similar case years ago until the San Remo song festival fed some plasma from overseas into that market," he added, "and now Italy has changed places with France in the appreciation and success of British and American material."

James concluded a five-year pact with Russ Regan of 20th Century-Fox Records to release DJM product by Phillip Goodhand-Tait in the U.S. The deal followed the DJM video presentation in the Carlton Hotel, and specifies two albums per year.

## Chappell, Hinde In Pub Pact

NEW YORK—Chappell Music and the Toronto-based independent producer Harry Hinde signed a long-term publishing agreement for Hinde's Hindsight Music (CAPAC) and Ole Colony Music (BMD).

The catalogs will be coordinated in Canada by Cyril Devereux, manager of Chappell—Toronto, and Jerry Renewych, of Hindsight.

## 22 Rights Societies Agree Royalty Principle

CANNES—Twenty-two of 28 performing right societies have now recognized the principle of paying a royalty to the writer of a foreign version of a lyric when that version was sold outside the adapter's own country.

This was announced by Felix Faecq at the meeting of the light music section of the International Publishers Association held at MIDEM. Faecq said everyone on the board was optimistic about securing the rapid agreement of the remaining six societies.

The question of royalties on foreign adaptations has been one which has exercised writers and publishers for many years. At present if an Italian song is adapted into English by a British writer and the English version becomes successful in Italy, it is the Italian lyricist who benefits; the adapter gets royalties only from the sales and performances of the song in Britain.

## Manticore Label Will Be Launched in U.K. in March

LONDON—Manticore, the label jointly owned by Emerson, Lake & Palmer and Island Records, will be launched in March. Product has yet to be decided although an album from ex-King Crimson man Pete Sinfield is planned. An album from ELP is unlikely to be in the first batch of releases.

Managing director of Manticore will be Island chief David Betteridge. Chris Blackwell, will also be involved with the label.

Day-to-day running of Manticore will be the responsibility of general manager Peter Zumsteg, formerly with WEA in Switzerland.

The label will be marketed and distributed by Island in the U.K. and deals have to date been concluded with Ariola for German speaking territories and Scandinavia, and with Disci Ricordi for Italy. Other international deals have still to be set and talks are currently going on for U.S. rights to the label.

On March 1 there will be a private concert in London to present Manticore acts, including ELP, to affiliates, overseas licensees and Island's U.K. sales force. There will be an international sales

• Continued from page 51

disc in Munich. . . . Jose Feliciano due for concert dates in West Germany starting April 10. . . . singer Freddy Breck is to receive a gold disk for sales of his single "Überall auf der Welt" (Everywhere In the World) (BASF) in Holland and Belgium. . . . French artist Charles Aznavour has recorded a new single in German—"Tanz Wange an Wange mit mir" (Dance Cheek to Cheek With Me). . . . Rory Gallagher, Tony Christie, Uriah Heep, Karel Gott, T. Rex, James Brown, Chuck Berry, Ten Years After, Isaac Hayes, Jethro Tull and the Dubliners have all been booked for tours in Germany.

BASF released the new Manuela single, "Was hast Du Gemacht" produced by Werner Twardy. . . . Tony Marshall will be presented with a gold disk from Ariola chief Monty Lueftner on Thursday (8) for his album "Schoene Maid." . . . Singers Adam & Eve renewed their contract with Electrola for five years. . . . United Artists Musik GmbH reports 73 cover versions of "How Do You Do" available in Germany. . . . Of the 206 singles released in Germany in January, 85 were German productions; of the 186 LP's released

The plan is that in future the lyric royalty will be shared between the original lyricist and the adapter.

Said Faecq: "If the finished record, using the adapted lyric, is exported to another country, then the adapter gets 12½ percent; but under the present system, if the record is pressed in the other country, he gets nothing. As the local mechanical right society will probably not have a card listing the British adapter, the royalty will almost certainly go to the writer of the original lyric. Now this should be changed."

U.S. lyricist Kermit Goell, who was present at MIDEM, told Billboard: "Having been a victim of the situation in the past, I'm very happy to see progress being made in this matter." It was Goell who approached ASCAP president Stanley Adams and persuaded him to introduce the resolution at the 1971 CISAC meeting.

conference and label briefing on March 2.

Keith Emerson, Greg Lake and Carl Palmer are expected to be involved at a&r level for the label and their own future releases will be on Manticore. Two other signings will be announced shortly.

## 5th Dimension to Turkey, E. Europe

NEW YORK—Bell recording artists The 5th Dimension will tour Turkey and Eastern Europe in April under the U.S. Cultural Presentations Program, according to the State Department. In addition to public performances, the group will conduct work shops with students and give lectures in U.S. Cultural centers.

The concert tour, which will take place between April 3-30 is scheduled to include Romania, Poland and Czechoslovakia. The 5th Dimension have waived their salaries and domestic engagements and are making the tour as a national public service.

## From The Music Capitals of the World

in January, 69 were German produced. . . . Big in the German charts is "Ich Wench Mir Ne Kleine Miezekatze" by "Wums Gesang" (Ariola)—a singing dog!

WOLFGANG SPAHR

## AMSTERDAM

CBS-Holland's managing director John Vis was seriously hurt in a car accident last month—he is expected to take several months to recover. . . . CNR Records Leyden together with KRO radio and television and BRT Belgium have arranged a special gala night to commemorate the closure of the famous Kurhaus building in the Hague on Feb. 23. Artists taking part include Charles Aznavour, the Edwin Hawkins Singers, Raymond Lefevre, Les Poppys, Rhoda Scott, Exuma, Los Chacos, Michel Delpech, Axib, Nicoletta and Jurgen Marcus. . . . CBS has released a new album, "Metamorphose," a record of classical music with contemporary arrangements, by rock musician Thijs van Leer, arranger Rogier van Otterloo, pianist Louis van Dyke and jazz musician Chris Hinze. . . . The Radio Philharmonic Orchestra of the NOS, the state broadcasting organization, is to record six albums for Decca's Phase Four Stereo series. . . . Dutch rock band Ekseption has been given a platinum disk award in Sweden—the band's first foreign award. . . . Shelter artist J.J. Cale, who was given the Edison Award last year, is among the international artists invited to Holland's Grand Gala du Disque in March. Cale will be touring Europe at that time.

James Brown will appear in the Rotterdam Sports Palace on Feb. 16 for a special concert organized by Paul Acket, who has also arranged a concert tour by David Cassidy starting on Mar. 11.

Polydor's new press officer is Hans Rouw, a former music journalist from a Hague newspaper. . . . Dutch pianist Jaap Dekker received a gold disk for more than 30,000 sales of his album "Nursery Rimes." . . . Bovema's Tamla/Motown department has started its 1973 campaigns with a heavy promotion for nine albums from Michael Jackson, the Jackson 5, Rare Earth, Valerie Simpson, the Crusaders, the Supremes, the Temptations and Stevie Wonder.

BAS HAGEMAN

## DUBLIN

Capitol of America has asked the Irish band, the Times, to record an album following the U.S. release of the group's anti-pollution single "When I Look Around Me." The band's producer is Hurricane Smith, currently in the U.S. charts as an artist with "Oh Babe What Would You Say." . . . Horslips will play another National Stadium concert on Feb. 13 The group's first album "Happy to Meet . . . Sorry to Part" won awards for the best Irish album in the New Spotlight magazine poll recently. . . . Dublin's Carlton cinema has adopted a limited rock concert policy and last week presented Planxty, a fast-rising folk group whose first single, "The Cliffs of Dooneen" is in the Irish charts. . . . Lee Lynch has signed a three year contract with EMI. Lynch now based in England, this week releases his first single for the company, "Mama Married a Preacher." . . . Larry Cunningham last week headlined an "Ireland's Best In Concert" show at London's Royal Albert Hall. Supporting him were Margo and Co., Dermot Hegarty and the Plainsman, Dermot O'Brien and the Clubmen and the Farrells. . . . Barry Dransfield recently completed a tour of Irish folk clubs. . . . A new club, the Top 20, has opened in Claremorris, County Mayo and will present leading Irish group.

KEN STEWART

## SYDNEY

Practically every Australian music company was represented at MIDEM because for the first time the Department of Overseas Trade was involved in the event. Artist Allison McCallum, who appeared at one of the MIDEM galas, recently received an Eddy award for her album, "Freshwater." MIDEM attendees included Jack Argent, Leeds Music; Frank Donleavy, Castle Belinda Music; Phil Mathews, Festival Music; Katie McKillop, Alberts Music; Col Joye, ATA; Leslie Shaw, Lewis Young Productions; Ron Hurst, M 7; John McDonald, Tempo Records; Ron Tudor, Fable Records; Ron Wills, RCA; Ross Barlow, Phonogram. . . . Melbourne-based Go-Set Publications have been taken over by Sun-Gravure Press of Sydney. . . . With Carly Simon's success with "I've Got to Have You" there has been a sales resurgence of WEA album, "Anticipation."

M-7 artists Garry Travers, who recently had a hit with "It's Never Really Over" will record his second single in the U.K., directed by Tony Hatch. . . . Phonogram chief Ross Barlow presented Black Sabbath with gold record awards at a special reception when the U.K. group arrived to start its Australian tour. . . . Canadian group, Guess Who (who toured here recently with Three Dog Night) will return next year, announced the group's manager Don Hunt. . . . The annual Sunbury Music Festival will be on a 300-acre site this year. . . . Jon English, star of the live production here of "Jesus Christ Superstar" will release his first single and LP on Phonogram this month. The records were made by English's own company (in partnership with G. Wayne) Warm and Genuine Productions.

Singer Stephen Foster has an album of his own material released by Bootleg Records. . . . Silver Lion award winner Pat Aulton won a special award this year for his "Fancy Nancy" commercial for Fants. . . . Gerry Karsden, previously with Gerry and the Pacemakers, is being brought to Australia for club and hotel work by Melbourne promoter, Dennis Smith. . . . Bootleg and Fable labels have signed with the Wes Farrell organization, for release of Brian Cadd product around the world except for Australia, New Zealand and Japan. Farrell will represent Cadd's records, publishing and personal appearances and it is the first time Farrell has released product foreign to the U.S. market. Cadd's album is nearing gold award status in Australia. . . . Roberta Flack, Jerry Lewis, Jose Feliciano and Robert Goulet have been signed to appear at the newly opened Wrest Point Casino, Tasmania. . . . Festival has mounted a major A&M 10th Anniversary promotion throughout Australia. . . . Fable artist Liv Maessen is in the U.K. to record under the direction of David McKay. . . . Gary Day, general manager of 3AK Melbourne and the CES Network has been re-elected Victoria chairman of the Federation of Australian Commercial Broadcasters.

—JOHN BROMELL

Alguero Named FIDOF President

CANNES—Augusto Alguero, director of the Majorca Song Festival, was elected as vice president of the International Federation of Festival Organizations (FIDOF) in succession to the retiring vice president, Mario Minasi, at the annual FIDOF general assembly held during MIDEM.

Ron Randall, secretary of the Music Publishers Association was also voted on to the board in place of Hugo Helleman of Belgium.



# HITS OF THE WORLD

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Artist  |
|-----------|-----------|---|
| 1         | 1         | BLOCKBUSTER—*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)  |
| 2         | 2         | DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander)                          |
| 3         | 7         | PART OF THE UNION—*Strawbs (A&M)—Hawkana (Strawbs)  |
| 4         | 3         | YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)  |
| 5         | 6         | DANIEL—*Elton John (DJM)—DJM (Gus Dudgeon)  |
| 6         | 4         | LONG HAIRED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)             |
| 7         | 8         | WISHING WELL—*Free (Island)—Free  |
| 11        | 11        | PAPER PLANE—*Status Quo (Vertigo)—Valley (Status Quo)   |
| 21        | 21        | SYLVIA—Focus (Polydor)—Britico (Mike Vernon)  |
| 17        | 17        | ROLL OVER BEETHOVEN—*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)                          |
| 9         | 9         | IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble—Huff/Carlin (Gamble & Huff) |
| 12        | 12        | ME AND MRS. JONES—Billy Paul (Epic)—Gamble Huff/Carlin (Gamble & Huff)                              |
| 5         | 5         | THE JEAN GENIE—*David Bowie (RCA)—Titanic/Chrysalis (David Bowie)                                   |
| 15        | 15        | CANT KEEP IT IN—*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)                               |
| 18        | 18        | PAPA WAS A ROLLIN' STONE—Temptations (Tamla/Motown)—Jobete/Carlin (Norman Whitfield)                |
| 23        | 23        | WHISKY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber)                                |
| 24        | 24        | SUPERSTITI—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Stevie Wonder)                               |
| 27        | 27        | TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar)                        |
| 10        | 10        | BALL PARK INCIDENT—*Wizzard (Harvest)—Wood/Carlin (Roy Wood)  |
| 13        | 13        | HI HI HI... MOON—*Wings (Apple)—McCartney/Northern (Paul McCartney)                                 |
| 16        | 16        | BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Showerder)                                   |
| 49        | 49        | LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems-Columbia (Wes Farrell)         |
| 14        | 14        | ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree   |
| 20        | 20        | HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tamla/Motown)—KPM (Johnny Bristol)      |
| 34        | 34        | TAKE ME GIRL I'M READY—Jr. Walker & the All Stars (Tamla/Motown)—Jobete/Carlin (Johnny Bristol)     |
| 22        | 22        | RELAY—*The Who (Track)—Fabulous (Glyn Johns)  |
| 19        | 19        | CRAZY HORSES—Osmonds (MGM)—Intersong (M. Lloyd/A. Osmond)   |
| 32        | 32        | BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)                                     |
| 39        | 39        | REELIN' & ROCKIN'—Chuck Berry (Chess)—Jewel (Edmond Edwards)  |
| 33        | 33        | HOCUS FOCUS—Focus (Polydor)—Radio Tele (Mike Vernon)  |
| 26        | 26        | BIG CITY—THINK ABOUT THAT—*Dandy Livingstone (Horse)—B&C/Mooncrest (D. Livingstone)                 |
| 28        | 28        | SOLID GOLD EASY ACTION—*T. Rex (EMI)—Wizard (Tony Visconti)   |
| 25        | 25        | BEN—Michael Jackson (Tamla/Motown)—Jobete/Carlin (Corporation)                                      |
| 42        | 42        | BIG SIX—*Judge Dread (Big Shot)—B&C/Mooncrest (Bush Prod.)  |
| 47        | 47        | IF IT WASN'T FOR THE REASON THAT I LOVE YOU—*Miki Anthony (Bell)—Cookaway (R. Cook/R. Greenaway)    |
| 43        | 43        | THERE'S GONNA BE A SHOWDOWN—Archie Bell & the Drells (Atlantic)—Gamble Huff/Carlin (Gamble & Huff)  |
| 36        | 36        | WHY—Donny Osmond (MGM)—Dehmar (Mike Curb/Don Costa)   |
| 29        | 29        | SHOTGUN WEDDING—*Roy C. (UK)—Sparta Florida   |
| 31        | 31        | DESPERATE DAN—*Lieutenant Pigeon (Decca)—Makepeace (Stavely Makepeace)                              |
| 38        | 38        | MY DING-A-LING—Chuck Berry (Chess)—Carlin (Edmond Edwards)  |
| 35        | 35        | GUDBUY TJANE—*Slade (Polydor)—Barn (Chas Chandler)  |
| 3         | 3         | FEEL THE NEED IN ME—Detroit Emeralds (Janus) MCPS   |
| 43        | 43        | I'M JUST A SINGER (IN A ROCK & ROLL BAND)   |

- | This Week | Last Week | Artist  |
|-----------|-----------|---|
| 44        | —         | HELLO HURRAY—Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin)                                 |
| 45        | 37        | COME SOFTLY TO ME—*New Seekers (Polydor)—Edwin H. Morris (Michael Lloyd)                          |
| 46        | 40        | THE LOVE IN YOUR EYES—*Vicky Leandros (Philips)—DJM   |
| 47        | 30        | NIGHTS IN WHITE SATIN—*Moody Blues (Deram)—Tyler (Tony Clarke)                                    |
| 48        | —         | AVENUES AND ALLEYWAYS—*Tony Christie (MCA) ATV Music (Mitch Murray/Peter Callander)               |
| 49        | 46        | THE SHEPHERD'S SONG—*Tony Osborne Sound (Philips)—United Music (Norman Newell)                    |
| 50        | 41        | I'M ON MY WAY TO A BETTER PLACE—Chairmen Of The Board (Invictus)—KPM (Greg Perry/General Johnson) |

## HONG KONG

(Courtesy of Radio Hong Kong)  
\*Denotes local origin

- | This Week | Artist  |
|-----------|---|
| 1         | A BRAND NEW SONG—Cliff Richard (Columbia)                 |
| 2         | I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)        |
| 3         | SEPARATE WAYS—Elvis Presley (RCA)                         |
| 4         | ALIVE—Bee Gees (Polydor)                                  |
| 5         | I WON'T LAST A DAY WITHOUT YOU—Carpenters (A & M)         |
| 6         | SWEET SURRENDER—Bread (Elektra)                           |
| 7         | ID LOVE YOU TO WANT ME—Lobo (Philips)                     |
| 8         | DREIDEL—Don McLean (U-A)                                  |
| 9         | AND YOU AND I—Yes (Atlantic)                              |
| 10        | LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)  |
| 11        | I CAN SEE CLEARLY NOW—Johnny Nash (Epic)                  |
| 12        | YOU'RE SO VAIN—Carly Simon (Elektra)                      |
| 13        | VENTURA HIGHWAY—America (Warn. Bros.)                     |
| 14        | CROCODILE ROCK—Elton John (DJM)                           |
| 15        | ROCK ME BABY—David Cassidy (Bell)                         |
| 16        | RELAY—The Who (Polydor)                                   |
| 17        | DON'T LET ME BE LONELY TONIGHT—James Taylor (Warn. Bros.) |
| 18        | CLAIR—Gilbert O'Sullivan (MAM)                            |
| 19        | ELECTED—Alice Cooper (Warn. Bros.)                        |
| 20        | NIGHTS IN WHITE SATIN—Moody Blues (Deram)                 |

## JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin

- | This Week | Artist   |
|-----------|--|
| 1         | ONNA NO MICHI—*Shiro Miya, Pinkara Trio (Columbia)—Daichi, Nichion |
| 2         | KASSAI—*Naomi Chiaki (Columbia)—Kientai                            |
| 3         | FUTARI NO NICHYUUBI—*Mari Amachi (CBS/Sony)—Watanabe               |
| 4         | ISARIBI KOI UTA—*Rumiko Koyanagi (Reprise)—Watanabe                |
| 5         | CHISANA TAIKEN—*Hiromi Goh (CBS/Sony)—Standard                     |
| 6         | ONNA NO NEGAI—*Shiro Miya, Pinkara Trio (Columbia)—Daichi          |
| 7         | HOLIDAY—Michel Polnareff (Epic)—April                              |
| 8         | GAKUSEIGAI NO KISSATEN—*Garo (Mushroom)—Aifa                       |
| 9         | ANATA NO TOMOSHIBI—*Hiroshi Itzaki (Minoraphone)—Watanabe          |
| 10        | ANATAENO AI—*Kenji Sawada (Polydor)—Watanabe                       |
| 11        | SOSHITE KOUBE—*Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada     |
| 12        | OKIZARI NI SHITA KANASHIMI WA—*Takuro Yoshida (Odyssey)—P.M.P.     |
| 13        | JINJIN SASETE—*Linda Yamamoto (Canyon)—Fuji                        |
| 14        | URAMI BUSHI—*Meiko Kaji (Teichiku)—72 Toni Co. Tokyo S.M.P.        |
| 15        | TOP OF THE WORLD—Carpenters (A&M)                                  |
| 16        | ANATA GA KAERUTOKI—*Eiji Miyoshi (Victor)—Shinko                   |
| 17        | AI NO BANKA—*Tsunaki & Midori (Toshiba)—Takarajima                 |
| 18        | HINAGESHI NO HANA—*Agnes Chan (Warner)—Watanabe                    |
| 19        | AME NI KIETA KOI—*Goro Noguchi (Polydor)—Fuji                      |
| 20        | DOKYUSEI—*Masako Mori (Minoraphone)—Tokyo                          |

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- | This Week | Artist                               |
|-----------|--------------------------------------|
| 1         | YOU'RE SO VAIN—Carly Simon (Elektra) |
| 2         | CROCODILE ROCK—Elton John (DJM)      |
| 3         | SECRET LOVE—The Fortunes (Capitol)   |

- | This Week | Artist  |
|-----------|---|
| 4         | SOMETHING'S WRONG WITH ME—Austin Roberts (Chelsea)          |
| 5         | I AM WOMAN—Helen Reddy (Capitol)                            |
| 6         | SWEET SURRENDER—Bread (Elektra)                             |
| 7         | BRAND NEW SONG—Cliff Richard (EMI)                          |
| 8         | IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums) |
| 9         | ID LOVE YOU TO WANT ME—Lobo (Big Tree)                      |
| 10        | CLAIR—Gilbert O'Sullivan (MAM)                              |

## RIO DE JANEIRO

(Courtesy of IBOPE)  
SINGLE COMPACTS

- | This Week | Artist  |
|-----------|---|
| 1         | BEN—Michael Jackson (Tapecar)                         |
| 2         | TELL ME ONCE AGAIN—Light Reflections (Copacabana)     |
| 3         | YOU ARE SUNSHINE OF MY LIFE—Stevie Wonder (Tapecar)   |
| 4         | NINGUEM TASCA—Marinho da Muda (Copacabana)            |
| 5         | LISTEN TO THE MUSIC—The Doobie Brothers (Continental) |
| 6         | CLAIR—Gilbert O'Sullivan (MAM)                        |
| 7         | SUPER WOMAN—Stevie Wonder (Tapecar)                   |
| 8         | WOMAN—Barrabas (RCA)                                  |
| 9         | PHILOSOPHER—Yellowstone and Voice (Odeon)             |
| 10        | LA REVOLUTION—Franck Pourcel (Odeon)                  |
| 11        | O IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)  |
| 12        | THE GUITAR MAN—Bread (Continental)                    |
| 13        | SUMMER BREEZE—Seals Crofts (Continental)              |
| 14        | WE NEED EACH OTHER—Bobby Bloom (Philips)              |
| 15        | OH GIRL—The Chi-Lites (Top Tape)                      |

## LP's

- | This Month | Artist   |
|------------|--|
| 1          | A MONTANHA—Roberto Carlos (CBS)                      |
| 2          | CAETANO E CHICO AO VIVO—Caetano e Chico (Philips)    |
| 3          | SELVA DE PEDRA INTERNACIONAL—Varios (Som Livre)      |
| 4          | OS NOVOS BAIANOS—Os Novos Baianos (Som Livre)        |
| 5          | UMA ROSA COM AMOR (INTERNACIONAL)—Varios (Som Livre) |
| 6          | SUPER EXPLOSAO MUNDIAL (2)—Varios (CID)              |
| 7          | SUPER PARADA—Varios (Som Livre)                      |
| 8          | SAMBAS ENREDOS 73—Varios (AEGE)                      |
| 9          | BATUQUE NA COZINHA—Martinho da Vila (RCA)            |
| 10         | BRASIL SAMBE OU SE MANDE—Pedrinho Rodrigues (Equipe) |

## SAO PAULO

(Courtesy of IBOPE)  
SINGLES

- | This Week | Artist  |
|-----------|---|
| 1         | TELL ME ONCE AGAIN—Light Reflections (Copacabana)         |
| 2         | BEN—Michael Jackson (Tape Car)                            |
| 3         | ID LOVE YOU TO WANT ME—Lobo (Philips)                     |
| 4         | LISTEN TO THE MUSIC—The Doobie Brothers (Continental)     |
| 5         | EU QUE BOTAR MEU BLOCO NA RUA—Sergio Sampaio (Philips)    |
| 6         | O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS) |
| 7         | FIO MARAVILHA—Maria Alcina (Chantecler)                   |
| 8         | NINGUEM TASCA—Marinho da Muda (Copacabana)                |
| 9         | AMOR AMOR AMOR—Marcos Roberto (Continental)               |
| 10        | CROCODILE ROCK—Elton John (Femata)                        |
| 11        | CLAIR—Gilbert O'Sullivan (ODEON)                          |
| 12        | A ROSA—Moacyr Franco (Copacabana)                         |
| 13        | HEY GIRL—Lee Jackson (Copacabana)                         |
| 14        | THE GUITAR MAN—Bread (Continental)                        |
| 15        | SO LUCKY—Freddie Davis (Chantecler)                       |

## LP's

- | This Week | Artist                                       |
|-----------|--|
| 1         | ROBERTO CARLOS—Roberto Carlos (CBS)          |
| 2         | UMA ROSA COM AMOR—Moacyr Franco (Copacabana) |
| 3         | CAETANO E CHICO—Caetano e Chico (Philips)    |
| 4         | BATUQUE NA COSINHA—Martinho da Vila (RCA)    |
| 5         | TIM MAIA—Tim Maia (Philips)                  |

## SINGAPORE

(Courtesy of Rediffusion, Singapore)

- | This Week | Artist   |
|-----------|--|
| 1         | ID LOVE YOU TO WANT ME—Lobo (Philips)                      |
| 2         | IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS) |
| 3         | YOU'RE SO VAIN—Carly Simon (Elektra)                       |
| 4         | SOLID GOLD EASY ACTION—T. Rex (T. Rex)                     |

- | This Week | Artist   |
|-----------|--|
| 5         | DON'T LET ME BE LONELY TONIGHT—James Taylor (WB) |
| 6         | YOU OUGHT TO BE WITH ME—Al Green (London)        |
| 7         | GUDBUY TJANE—Slade (Polydor)                     |
| 8         | SUPERSTITI—Stevie Wonder (Tamla)                 |
| 9         | C. MOON—Wings (Wings)                            |
| 10        | ME & MRS. JONES—Billy Paul (Philadelphia Int.)   |

## SOUTH AFRICA

(Courtesy of Springbok Radio)

- | This Week | Artist  |
|-----------|---|
| 1         | ID LOVE YOU TO WANT ME—Lobo (Philips)—Famous Chappell |

- | This Week | Artist  |
|-----------|---|
| 2         | I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—Breakaway Music     |
| 3         | I NEED YOUR LOVE—Letta Mbulu (Tamla/Motown)—Semeny Music    |
| 4         | WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory)—Acuff Rose     |
| 5         | RUN TO ME—Bee Gees (Polydor)—Intersong                      |
| 6         | CLAIR—Gilbert O'Sullivan (MAM)—MAM Music                    |
| 7         | GARDEN PARTY—Rick Nelson (MCA)—Intersong                    |
| 8         | TODAY'S A TOMORROW—Giorgio Gallo (M.P.A.)                   |
| 9         | DREAMS ARE TEN A PENNY—Kincaid (Penny Farthing)—Ganci Music |
| 10        | MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)—Plymouth Music   |

# Executive Turntable

Continued from page 3

ning, accounting functions and finances of the group. He joins the label after ten years with the accounting firm of S.D. Leidesdorf & Co. Also at Buddah, **Judy Lyons** has been named account manager for Rainbow Advertising, Inc., which has been named to handle all the label's advertising.

★ ★ ★

**Scott Anderson** has been named merchandising project manager at Capitol Records. He joined the firm's promotion department last year as Southern California promotion manager. Also at Capitol, **Bob Edson** has been named national promotion manager. He was previously a regional promotion manager. **Rich Fitzgerald** is now West Coast promotion manager. He was previously district promotion manager. And **Ron Brooks**, formerly regional promotion manager, has been named East Coast promotion manager. . . .

At Audio Magnetics Corp., **William DeMucci** has been named senior vice president, operations. He was most recently vice president, manufacturing. **Ronald Young** has joined Audio as manager of video electronics. Young has been with both Memorex and Ampex in the past. . . . **James Grimes** has been named vice president, merchandising, at National Record Mart. He joined the retailing chain in 1960 and has been a store manager, singles buyer and general buyer. Also at Record Mart, **Frank Fischer** has been named vice president and director of operations. His responsibilities will include new real estate development and personnel for the 33-store chain. . . . At Atlantic Records, **John Gibson** has been named to head creative projects in the publicity and advertising department; and **Sandy Gibson** has been appointed senior press and information attache for the public relations department. Also at Atlantic, **Micki Cochran** has been appointed assistant director, merchandising. She assumes the new position after being with the label's publicity department for four years. . . . As part of Famous Music's West Coast expansion **Ross Burdick** has been named West Coast sales manager and **Vicki Cooper** has been promoted to head up the departments of promotion, publicity and artist relations. . . . **Al Kooper**, artist-writer-producer, has founded Sounds of the South, an Atlanta-based label to be distributed by MCA. Associates at the SOS offices are **David McSheehy** and **Patty Dunn**.

★ ★ ★

**Fred Skidmore** has been named creative services vice president of the Binder-Porter Organization, Beverly Hills. He was previously chief music publicist for Solters/Sabinson/Roskin in Los Angeles and New York. . . . **Liza Williams** has exited Basing St. West, where she was top U.S. administrator for Island Records. She will open her own creative consultant firm in Hollywood. . . . **Robert Glasser** has joined Four Star International Music. He was formerly with the Stigwood Organization. . . . **Mike Gershman** has been appointed vice president of the American Song Festival, to be held Labor Day weekend at Saratoga Springs, N.Y. Gershman is currently manager of Lighthouse. Also, **Craig Hankenson** has been named producer of the festival. He currently is the general manager of the Saratoga Performing Arts Center. . . . **Paul Wolsk**, Ampex Stereo Tapes' lawyer, is entering private practice with **Harold Rosenblum** in New York. Wolsk handled the legal work for Ampex's music division for the past two years. . . . **Bruce Brown** has been named chief agent for schools at A&D Booking Agency, Inc., Baltimore. . . . In a major internal re-structuring at Hansen Publication, **Joseph R. Carlton**, vice president, marketing, has been promoted to executive vice president. Relocating to Miami, Carlton's responsibilities will be broadened to include administrative, and financial activities, publishing, licensing and royalties. **Arturo Rainerman**, Hansen's ranking sales executive, has been named vice president in charge of sales. He also will relocate to Miami. **James Beck**, head of his own print music rack jobber operation, will join his firm with the New York rack operation of Hansen, Music Retailers Rack Service. He will be general manager of the operation. In the production and printing departments, vice president **Murray Bass** and senior print executive **Phil Tannen** will share the executive chores.

★ ★ ★

**Fred Skidmore** has been named creative services vice president of the Binder-Porter Organization, Beverly Hills. He was previously chief music publicist for Solters/Sabinson/Roskin in Los Angeles and New York.

# MARKETPLACE

CHECK TYPE OF AD YOU WANT:

REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set off caps. Name, address and phone number to be included in word count.

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Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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

**CASH WITH ORDER**, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kottus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

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Low Cost Cassette Duplication fe2

**TOP QUALITY CUSTOM PRESSINGS** and Jackets, 100 45's as low as \$79.00. Ewing Record Mfg., Inc. 122 No. Main St., Union, Ohio 45322. (513) 838-8038. fe17

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**PRODUCERS AND GROUPS: ARE HIGH** studio costs getting you down? Open your own studio and save. Call Bill Hamilton (215) 446-1415. fe17

**"BATTLE OF THE BANDS" FRANCHISES** available. Ideal for Radio, Music Stores, promoters, clubs. Direct inquiries to Battle of the Bands, Box 2401, Greenville, S.C. 29602. (803) 235-6605. mh3

## PROMOTIONAL SERVICES

**YOU CANNOT SELL RECORDS WITHOUT AIR PLAY** for good PROMOTIONS. Send record to: Soul Promotions, P.O. Box 1646, Chicago, Ill. 60690. fe17

**WOODEN RECORDS HAS OPENINGS** for singers and bands. Records released within 30 days. We will press, distribute and promote records coast to coast. Wooden Record Co., P.O. Box 272, Chardon, Ohio 44024. eow

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Record, Tape & Accessory lines wanted for Western States. Know all dealers, key buyers. Heavy experience.

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4953 Westpark Drive  
N. Hollywood, Calif. 91601 fe17

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

**WHILE OTHER PEOPLE ARE RAISING** their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 8612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

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National Booking Agency based in Texas seeks experienced agent to head entire operation. Compensation commensurate with experience. Participation considered for right person.

Send resume to Box 4030 Billboard 1515 Broadway, New York, N.Y. 10036 fe17

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To the Educational Markets

We are now producing high quality C-9 cassettes, 4 million capacity this year and 8 million in 1974. We need a top manufacturers rep representative in this field.

Call or write: **FRANK PENSADO, VULCAN CORP.**  
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(513) 421-2850 fe17

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**TOP CURRENT HITS EASY LISTENING COUNTRY AND WESTERN**

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Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

**Andy Tomko**  
General Services  
Billboard Publications  
165 W. 46th Street  
New York, N.Y. 10036 tfn

2 new LP's with rhythm section

### ANITA O'DAY

"Anita 1972," "Once Upon A Summertime," "She Belongs Up There With Billie, Ella, and Sarah," July Playboy, 1972. ANITA O'DAY RECORDS. \$6.00 postpaid, Box 442, Hesperia, Calif. 92345. Wholesalers welcome. fe10

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Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

**BOX 4019**  
c/o Billboard, 163 W. 46th St.  
New York, N.Y. 10036 tfn

**HIGH FIDELITY'S TEST REPORTS** Up-to-date Buying Guide of over 175 audio products. 240 pages of performance tests, pictures, analyses and prices. Send \$1.95 to High Fidelity Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. fe17

**UNBELIEVABLE!! FOR THE FIRST** time anywhere, radio information write: Dalton Productions, P.O. Box 1859, Hollywood Station, Los Angeles, Calif. 90028. fe17

**REMEMBER THE DAYS OF RADIO?** Send \$1.00 deposit for catalog. (refundable) Hart Enterprises, Dept. B2, 1329 George Washington Way, Richland, Washington 99352. fe17

**RECORDS - TAPES OLDIES!** 20,000 in stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. eow

**POSTERS, BLACK LIGHTS, INCENSE,** beads, patches, stickers and decals. Send for free catalog. (404) 878-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

**SCREAMIN' JAY HAWKINS! ANYONE** knowing whereabouts of, please contact: Bob Greenberg, 1551 N. Serrano, Hollywood, 90027. (313) 467-1809. fe17

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### FOR SALE

8-Track Tape Winders ..... \$ 695.00  
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8-Track Lube Tape, 5 1/2" per 100' 8-Track Cartridges, 22¢

Call: (405) 232-8214  
Or Write:

**MAGNETIC RECORDERS, INC.,**  
P.O. Box 40797,  
Oklahoma City, Okla. 73106 mh31

**FOR SALE—WILL SACRIFICE** complete 4 track recording equipment. Ampex-Altec. Make offer. Wally Proctor, Florence, Ky. 41024. (606) 371-5329. fe17

**22 THOUSAND USED 45 RPM RECORDS** right off routes. Non-sorted. Royal Distributing Co., 1219 Glendale Milford Rd., Cincinnati, Ohio 45215. (513) 771-4256. fe17

## DISTRIBUTORS

**PATCHES \$2.40 A DOZEN.** 1000 OTHER NOW items. House of Rippa, 38 N. Mac Quisten Parkway, Mt. Vernon, New York 10550. fe24

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Your music revised, arranged, harmonized, printed. Songs recorded. Music taken from your tape; lead sheets, piano-vocal arrangements. Discs from tapes, commercial pressings made. Distribution to radio stations coast to coast.

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Dept. C-101 Tremont  
Boston, Mass. 02108 fe17

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**FCC FIRST PHONE IN (5) WEEKS.** Training guaranteed. Call 1-800-237-2251 toll free for brochure. Write: R.E.L., P.O. Box 906, Sarasota, Fla. 33578. tfn

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**ATTENTION FACTORY REPS—GROWING** distributorship needs low priced 8 track car decks and stereo supplies Sam Pate, 5032-A Lemmon Ave., Dallas, Texas 75209. (214) 521-9570. fe24

**RECORDS & TAPES SURPLUS,** returns, Cut-Outs. HARRY WARRINER at KNICKERBOCKER MUSIC CO., 453 McLean Ave., Yonkers, New York 10705. (914) GR 6-7778. fe17

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200 W. 54th St.  
New York, N.Y. 10019 tfn

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

**NEW! 11,000 CLASSIFIED ONE-LINERS:** \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog, Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

**MIKE LEFKOWITZ COMEDY SERVICE**—954 56th St., Brooklyn, N.Y. 11219—\$10.00 per month weekly sheet. tfn

**WRITE YOUR OWN COMEDY!** DJ Comedy Course \$5. DeNal, Box 2616C, Dublin, Calif. 94566. fe17

# RADIO-TV MART

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

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Have 1 year's experience—1st phone, good references. Trained at L.H. Bates Vocational Technical Institute in Tacoma, Wash. Can Jock—do news—P.D. or what you want. Looking for station or chain to grow with. Call nights (206) 383-5444 or write Frank Potter, 1229 Division, Tacoma, Wash. 98403. 2/17

Mature, young announcer, with some experience, good voice, professional training, and a third phone, broadcast endorsed license; desires a position in either progressive rock or top 40, preferably in Ohio. I am married with my military taken care of. I possess a cooperative, hard working, responsible attitude toward my work. A tape and resume will be sent out immediately upon request. Bill Harman, 4960 Medfield Way, Columbus, Ohio 43228. (614) 878-5895. 2/17

Jim Aldrich is 31 years old and about to graduate from Don Martin's. He has his 1st ticket and is a P/T night jock on a C/W station. He's now ready for a full time slot at full time pay, 3 years college, broad musical interests. No heavy rock please, he'd rather communicate than scream. Willing to work long and hard to develop his full potential, and enjoys writing creative copy. Is willing to relocate for the right opportunity. Contact at 1347 Petit -425, Ventura, Ca. 93003 or 805-647-5950.

What's 19 years old, has 1 1/2 years experience with a 3rd, can work any type of format: TOP 40/Rock, MOR, or C&W, and doesn't mind hard work? ME! RON KRAGENBRING! I've been working at the same small market station for the past 1 1/2 years and I'm ready to relocate anywhere in the U.S. For tape and resume, write to RON KRAGENBRING, 600 North Miller, Litchfield, Minnesota 55355 or Call (612) 693-6817. 2/24

Super-Good Medium Market Top 40 personality available; with First Phone and news and sports experience, too. Currently employed at the top rated station in Upper Midwest or West Coast. Will consider all replies and send air-check and resume to as many as possible. Write Box 560, Radio-TV Job Mart, Billboard, 1515 Broadway, New York, N.Y. 10036. 2/24

I'm a personality up-tempo; MOR/Rock Jock with 5 years experience on the air, 4 years as manager and recording engineer for a recording studio and experience as a program director. The latter is the position I am looking for. PROGRAM DIRECTOR. If your station is looking for a P.D. who will put in lots of good old fashioned solid work and show results . . . I am the one that can do it. Prefer a station in Connecticut or Mass. But will consider the New England area. Family man, 25, draft free, college working knowledge of oldies too. Give it a try. Write or call: Larry Kaye, 466 Black Rock Ave., New Britain, Connecticut 06052. Tel. (203) 223-8053 (someone is always home).

## POSITIONS OPEN

**NEED A JOB? LET US HELP.** We have direct contact with 1,500 PD's and GM's. Ours is the newest, fastest and most economical way to find a job in broadcasting. It's for DJ's, newsmen, salesmen, everybody. The complete cost is \$25.00 . . . that's twenty-five dollars. We are radio people, so we know your needs. Your resume will be in the hands of the people that do the hiring. Call tonight for complete details (not collect) 858-2041. Radio Services of America, P.O. Box 20333, San Antonio, Texas 78220. 2/17

**MORNING MAN.** Humorous deejay needed for New York Metropolitan Market station. Send resume and tape to: WWDJ, Post Office Box 970, Hackensack, New Jersey 07602. 2/17

## BILLBOARD'S MARCH 3 ISSUE

# IT WON'T COST YOU A NARM AND A LEG

Ad Deadline: February 17

## POP PICKS

**ELVIS PRESLEY—Aloha From Hawaii Via Satellite**, RCA VTSX-6089. Although he is perhaps one of the world's greatest music legends, Presley proceeds to play an audience with more guts and more soul and more intensity vocally than any performer alive. His shows are not only a production, but a musical "happening." And this live recording, which offers eight tunes previously unrecorded by Elvis, is not only a historical event, because of the satellite broadcast and the U.S. TV special of the Hawaiian performance, but because Elvis, a focus point in the origin of rock, is perhaps back cooking again like he seldom has worked in the past several years. Only on a couple of the tunes does he fail to exhibit that "spirit" for which he paved the way.

Best cuts: "My Way," "What Now My Love," and a sparkling version of "Fever."  
Dealers: This is a discrete quadrasonic LP; and you have the TV special working for you.

**CURTIS MAYFIELD—His Early Years With The Impressions**, ABC X-780/2. Soft masculine voices are in the soul school today. Mayfield and the Impressions of old were a leading soft soul act and this double LP captures many of Mayfield's early works with the group. Mayfield's current hot status should draw customers for this oldies but sweeties package.

Best cuts: "Amen," "People Get Ready," "It's All Right," "Woman's Got Soul," "Talkin' About My Baby," among others, are all done with strong band support.

**HUGO MONTENEGRO—Scenes & Themes Love Licks From Golden Flicks**, RCA APD1-0025. In 4-channel sound, this discrete LP is a masterpiece. Montenegro has utilized all the capabilities of surround and directional sound in presenting exciting interpretations of film themes. His large orchestra is augmented by his son John on synthesizer, creating original sounds and blending beautifully with other colors. In stereo, the music is sassy and richly rewarding.

Best cuts: "Tara Theme," "Romeo & Juliet," "Man And A Woman," "Learn To Say Goodbye."

Dealers: Montenegro is the foremost pop composer working in quadrasonic, and this LP, along with his "Godfather" work, should be showcased. This LP is a great sampler for in-store demonstrations of how exciting 4-channel sound is.

**JIM CROCE—Life And Times**, ABC X-769. Story songs of a very personal nature are the hallmark which marks Croce's works. His soaring voice carries him through his trips through life and we are privy to his experiences. A generally gentle backdrop of unamplified guitars and flutes sets up a gentle blanket for his stories.

Best cuts: There is a touch of humor to such titles as "Roller Derby Queen," "These Dreams" and "Careful Man." "Speedball Tucker" lets us view the life of the highway truck driver.

Dealers: Croce is a hot poet-favorite of young people.

**STEPPENWOLF—16 Greatest Hits**, DUNHILL DSX 50135. If you need to know where rock has been, this LP tells you. The quintet which broke up last year after nearly seven years on the boards, goes through the dope, young love, political over-toned periods which have marked musical trends as well as moods in the country.

Best cuts: John Kay's "The Pusher" remains a standout anti-drug plea which stands the test of time.

**SPLIT ENDS—The Move**, UA 5666. There are many who consider The Move the most underrated and least recognized of all the bands coming out of the great English rock era of the mid-60s and this collection of British single successes and older U.S. LP cuts may well prove them right.

Best cuts: "California Man," the straight rock masterpiece "Do Ya" and the complicated arrangements in "Message From The Country."

Roy Wood and Jeff Lynne share credit for writing this LP which symbolized what rock is all about.

**THE NEW SEEKERS—Best Of**, Elektra EKS-75051. Although this group now inhabits a place in the pocketbook of another well known label, an anthology of their two years with Elektra is most welcome. The group almost single handedly re-established the school of healthy wholesomeness. As far as hit records go, theirs can be divided into two categories, Melanie penned and their Coke inspired commercial.

Best cuts: "I'd Like To Teach The World To Sing," "Beautiful People," "Look What They've Done To My Song Ma" and "Nickel Song."

**BOB SEEGER—Back In '72**, WARNER BROS. MS 2126. Power-packed, with constant throbs of electric energy, this LP provides a variety of music types to please almost anyone of the young genre. Seeger is in excellent musical form and nearly every tune is exciting.

**JOHNNY NASH—Teardrops In The Rain**, Cadet 50034. Pre-reggae pop material. Best cuts: "Teardrops In The Rain," "Raining In My Heart," "Let It Be."

**ERIC CLAPTON—Clapton**, Polydor 5526. Cuts are from his first solo LP and the first Derek and the Dominos Set. Best cuts: "Bell Bottom Blues," "Tell The Truth," "Have You Ever Loved A Woman."

**FRANK SINATRA—1943-1951**, Columbia KG 31358. Set highlights his first releases as a solo after leaving the Dorsey Band. Best cuts: "Nancy (With The Laughing Face)," "Ol' Man River," "Dream," "Girl That I Marry."

**BYZANTIUM**, Warner Bros. BS 2659. Tight harmonies, laid-back instrumental sounds. Best cuts: "What Is Happening," "Come Fair One."

**PRETTY THINGS—Freeway Madness**, Warner Bros. BS 2680. An early British rock band now mixing up rock/blues properly. Best cuts: "Love Is Good," "Rip Off Train," "Havana Bound."

## COUNTRY PICKS

**LYNN ANDERSON—Keep Me In Mind**, COLUMBIA KC 32078. Producer-husband Glenn Sutton joins Miss Anderson on one of the cuts, but the rest is all Lynn with fine Cam Mullins arrangements and the background voices of the Nashville Edition. She puts her all into every tune, and there is a variety of them which showcases her outstanding ability.

Best cuts: "Midnight Rider," "Stealer," which starts slow and mournful, but builds; "Neon Sky," featuring a good beat and apt lyrics.

**STEALERS WHEEL**, A&M AP4377. Group's original is not quite clear but the entire album can be viewed as an audio collage. Their sound is at times evocative of early Beatles, Kinks and Dylan yet everything retains a spark of what will-happen-next freshness. This LP also answers the question—Whatever happened to those 50's giants Lieber-Stoller? (They produced this LP.)

Best cuts: "Stuck In The Middle With You," "You Put Something Better Inside of Me," "Late Again" and "Another Meaning."

**CHUCK BERRY—Golden Decade Vol. 2**, CHESS 2CH60023. Collection of 24 tunes by the man many feel is the greatest rock poet of all time and who has inspired so many top British groups. Cuts not as familiar as those on the "Vol 1" set, but just as powerful and just as skillfully done. Berry captured from 1955 to 1966, the height of his first wave of creativity.

Best cuts: "Carol," one of his biggest hits; "Let It Rock," a true classic and "Little Queenie," another classic from a different era.

Dealers: Excellent cover with Chuck in an old style Coke glass. Inside cover opens to four-color photos, discography and biography for display.

**POTLIQUOR—Louisiana Rock & Roll**, JANUS 3036. Blending in what has to be defined as swamp rock and some of the music is tough, while other lyrics pack depth and impact. The music is electric in nature and blues-based, for the most part.

Best cuts: "You Can't Get There From Here," the rocker "Rip It Up," and "Louisiana Rock & Roll." Also recommended: The bluesy "Born Under a Bad Sign."

**KAREN WYMAN—COLUMBIA KC 31704**. Great things have been expected of this young song stylist since she appeared on national TV as a 17 year-old in 1969, and this LP, her first for Columbia, may break her through to record fans as well as the club audiences she has already proved successful with. Ms. Wyman possesses a dynamic voice and she is equally at home with ballads or up tempo material. She also has acquired a maturity in phrasing and ability to capture the mood of a song not found in previous efforts.

Best cuts: "Baby I'm A Want You," "Without You" and "My World."

**THE WAILERS—Catch A Fire**, ISLAND SW-9329 (Capitol). Unless your ears have been taking a sabbatical, there is no need to inform you that this is the year of that wonderfully cheery musical form known as reggae. Jamaica fathered the rhythm and the Wailers are by no means novices practicing their craft for well over a decade. Lead vocalist Bob Marley penned all but two of the selections.

Best cuts: "Stir It Up," "Baby We've Got A Date (Rock It Baby)," "Kinky Reggae" and "Midnight Ravers."

**ATLANTA RHYTHM SECTION—Back Up Against The Wall**, DECCA DL 75390. Basic, direct, honest, subtly engrossing, attention grabbing... music... that is what this LP is all about. Every member of the Rhythm section is an accomplished and well respected musician. Their roots are firmly planted in cool, dark, southern soil but their instrumental acuity should make the big city boys wince just a bit.

Best cuts: "Cold Turkey Tenn," "Superman," "Conversation" and "Redneck."

Dealers: The patriotic cover motif lends itself to ample display.

**WALRUS—JANUS JLS 3051**. Fine set of what might have been called "blue-eyed soul" in the '60s from this new five-man group backed by three fine female vocalists. The Fat Chance Oregos. Combo are good singers and top vocalists, with emphasis on bluesy rock.

Best cuts: "Let Me Save You," "You Can't Shine" and "Freedom," all good rockers with brass and strong vocals.

Dealers: Interesting cover featuring, naturally a walrus makes for good display.

**BERT JANSCH—Moonshine**, WARNER BROS. MS 2129. As one of the members of Pentangle, this artist has received wide acclaim for his guitar work and on this set he shows himself to be just as adept as a vocalist. Jansch has recorded other solo albums, but this may well be his best.

Best cuts: "The First Time Ever I Saw Your Face," "Twa Corbies," "The January Man" and the title tune standing out.

Help is also offered from names like Tony Visconti, Mary Visconti and Danny Thompson. This set is one further reminder that Jansch is still one of the top acoustic guitarists around.

**MANDRILL—Composite Truth**, POLYDOR 5043. In a sense, this album transcends most artificial boundaries that limit music into either a soul or a pop or a rock category. True, the motif and the excitement comes from the drive of rock

## also recommended

**NORTHERN LIGHTS—Vancouver Dreaming**, Natural Resources 1071 (Motown). Fine vocalizing in soft and gutsy moods. Best cuts: "Bobbie's Blues," "Aunt Abigail," "Velvet Davenport."

**BAREFOOT JERRY**, Warner Bros. BS 2641. Rock and folk-rock oriented. Best cuts: "Little Maggie," "Snuff Queen," "Castle Rock."

**DIETER ZIMMERMANN—My World**, BASF 20101. Fine, large German pop orchestra. Best cuts: "Proud Mary," "He Ain't Heavy He's My Brother," "Don't Make Me Over."

**RAY CHARLES SINGERS—Moods Of Love**, ABC X-7722. Lush vocal and arrangements. Best cuts: "Misty," "Try To Remember."

**MICHAEL GATELY—Still 'Round**, Janus 3049. Good, laid back rock. Best cuts: "Did The Mornin' Tell You."

Best cuts: "I Believe in Music," "The City of New Orleans," "Who Could I Turn To."

Dealers: This has a great deal of pop potential as well as country. It should move up swiftly.

**DANNY DAVIS & THE NASHVILLE BRASS—Turn On Some Happy**, RCA LSP 4803. It's an appropriate title because it's the sort of happy music which will elevate radio listeners and album consumers. Davis has done well with everything he's released, and there's no let-down here. Again the great arrangements are done by Bill McElhiney.

sounds, but often the flavor is Caribbean or the lyrics may smack of savage intensity.

Best cuts: "Hang Loose," "Hagalo," "Polk Street Carnival."  
Dealers: Group has built-in sales due to wide popularity.

**ELLEN McILWAINE—We The People**, POLYDOR 5044. Mix together some vocals ranging from scat to folk to rock, some guitar work moving from brilliant blues to conventional acoustic, some arrangements of many styles and a strong writing ability and you come up with Ellen McIlwaine and this marvelous LP. While totally unique in some areas and totally conventional in others, she still manages to stand apart as a true talent.

Best cuts: the traditional "Farther Along," the frantic "Ain't No Two Ways To It (It's Love)" or the ballad "All To You."

**STEVE GOODMAN—Somebody Else's Troubles**, BUDDAH 5121. A tremendously beautiful, progressive country album with vestiges of blues and even bluegrass licks interspersed with pop lyrics and melodies.

Best cuts: "Somebody Else's Troubles," "The Loving of the Gatie," "Song For David," "The Dutchman" is cute and appealing.

Dealers: Printed lyrics inside jacket; good liner notes on back.

**LITTLE FEAT—Dixie Chicken**, WARNER BROS. BS 2686. One of the finest LP's of the young year, moving from hard rock to ballads and featuring top-notch vocals and instruments on all of the cuts. This band manages to sound just right no matter what the material.

Best cuts: "Roll 'Um Easy," "Kiss It Off" and "Juliette."

The group is also blessed with a songwriter of major talent in Lowell George and his ability to produce material suitable for both AM and FM audiences should provide a boost.

**SANDRA RHODES—Where's Your Love Been**, FANTASY 9419. Many artists have made a stab at the country-rock mix within the past few years, but few have been as successful as Ms. Rhodes. She manages to capture the feeling of Memphis as well as mixing in some soul and rock with a skill not found in many young artists.

Best cuts: "No One Else Could Love You More" and "No Such Thing As Love," which capture the contemporary market for country rock and the almost soul sounding title tune.

Dealers: LP can be placed in rock or country sections, and portrait on cover makes good wall display.

**MICHAEL KONSTAN—RCA LSP-4759**. Extremely pleasing work all-around, with skilled vocals ranging from rock to straight ballad to folk. All material is self-penned and fine arrangements lend to the set's appeal, as does Jack Borger's production.

Best cuts: "Long Before" and "All She Was To Me," emphasizing the artist's ballad style and "Man of Tomorrow," combining blues, subtle humor and interesting philosophy.

Dealers: This is a relatively unexposed artist but one who can safely be placed in pop, MOR areas of store.

**SPARKS—Wooler in Tweeter's Clothing**, WARNER BROS. BR 2110. Kinky delights from second album by L.A. group determined to be weirder and more British than any weird British group around. This Todd Rundgren discovery was formerly billed as "Helfnelson."

Best cuts: "Here Comes Bob" (about shy gent who makes new friends by crashing into their cars), and "Do Re Mi."

**STATUS QUO—Piled Driver**, A&M SP-4381. Status Quo is yet another incredibly talented fairly obscure British rock band. Two years (or maybe more) has passed since their inception. A fairly substantial following follows them in their native land yet their lack of recognition here is fairly universal. Ah! not for long you can't keep a good one. Their sound is a distillation of British Blues, a noteworthy helping of basic r&b and several dashes of that miracle ingredient known as skill.

Best cuts: "Roadhouse Blues," "Don't Waste My Time," "Paper Plane" and "A Year."

**KOSTELANETZ—Plays Worlds Great Love Songs**, COLUMBIA KG 32002. This two-for-the-price-of-one set featuring the maestro is one of the best bargains in pop music today. The motif of the entire set hinges on pleasant listening entertainment.

Best cuts: "Theme From 'Love Story,'" "Stangers In The Night," "The Sound Of Silence."

Dealers: The Kostelanetz name is virtually world-known for quality music.

**PAUL DAVIS**, Bang BLP 226. Singer/writer with his own fine works. Best cuts: "Let Me Be The One," "Keep Our Love Alive."

**NICK GRAVENITES, MIKE BLOOMFIELD—Steel Yard Blues**, Warner Bros. BS 2662. Soundtrack for Jane Fonda film concentrates on blues-rock parodies.

**DION & THE BELMONTs—Reunion**, Warner Bros. BS 2664. Historic recording of the boys live at Madison Square Garden Rock Revival. Best cuts: "Teenager In Love," "Runaround Sue."

**DION—Greatest Hits**, Columbia KC 31942. Good nostalgia material. Best cuts: "Runaround Sue," "The Wanderer."

**CATFISH HODGE—Boogiemann Gonna Get Ya**, Eastbound 9004. Good blues/rock vocals and instrumentals. Best cuts: "Ghetto," "Hungry Love."

Best Cuts: "Anytime," "Oh, Lonesome Me," "I'll Fly Away."  
Dealers: Davis records always get a great deal of network play, which should spread the popularity around.

**JACK GREENE-JEANNE SEELY—Two For The Show**, DECCA DL7-5392. This dynamic pair has taken a page from on-stage performances, which are classic, and put together a fine album leaning heavily on writers Hank Cochran, Dallas Frazier, and Rod Lane, and including the Ted Harris standard, "You and Me Against The World." It's an outstanding collection.

(Continued on page 58)

## Country Picks

• Continued from page 57

Best cuts: "You're Heavy On My Mind Today," "How Can Our Cheatin' Be Wrong," "You and Me Against the World."

Dealers: Their appearances have created a record demand which is consistently growing.

**CONNIE SMITH**—Love Is the Look You're Looking For, RCA LSP-4840. Utilizing

the title song of her current hit single, Miss Smith includes everything from religion to a French version of "Once a Day," and continues her pattern of using at least one Dallas Frazier and one Bill Anderson cut per album. It's a well-produced package, and should retain her chart consistency.

Best cuts: "Burning a Hole In My Mind," "It'll Be Easy," "Born to Sing," and "Pas Souvent."

Dealers: There could be a couple of hit singles out of this one, and the demand should come early.

**GEORGE JONES & TAMMY WYNETTE**—Let's Build a World Together, EPIC KE

32113. This album contains a special 7" insert for the consumer (see story, Country section), but has enough merit on its own to be a winner. Again it's a mixture of versatility, with one religious number, some standards, upbeat tunes and ballads, and it's the sort of things the separate and together fans of these two are looking for.

Best cuts: "Touching Shoulders," "This Growing Old Together Love We Share," "Our Way of Life."

Dealers: Each artist has a host of buyers, and it's produced in such a way to bring out the best in both.

## Jazz Picks

**MILES DAVIS**—Collectors Items, PRESTIGE PR 24022 (Fantasy). These are truly sides for remembrance for this is music for new ears searching to find the roots of today's jazz sounds. Davis is joined by Charlie Parker playing tenor instead of alto, Sonny Rollins, Percy Heath, Philly Joe Jones, Tommy Flanagan, Paul Chambers, Art Taylor, Jackie McLean and Art Blakey on these four sides cut in the 1950's.

Best cuts: "Round About Midnight," "Vierd Blues," "In Your Own Sweet Way," "Nature Boy."

Dealers: Davis is a top jazz name, so showcase this LP prominently.

**GEORGE BENSON**—White Rabbit, CTI 6015. This may be the best recorded LP on guitarist Benson. The sound is totally intimate. And the material is melodic, fun and easy to enjoy because Don Sebesky's superb arranging talents place things in proper perspective, so that solos and accompaniments work together. Recorded in 1971, even Herbie Hancock sounds understandable.

Best cuts: "White Rabbit," "California Dreaming," "El Mar."

Dealers: Unusual blue photo on jacket is eye catching and can be made into an excellent poster.

**JOHNNY HAMMOND**—The Prophet, KUDO 10. Organist Hammond is the acknowledged leader on this LP but he's in fine company with a host of top New York players. The music is an amalgam of top modern new titles and a good interpretation of "Thunder & Lighting."

Best cuts: "The Prophet" and "Stand Behind Me."

Dealers: Hammond is gaining steadily as a top jazz organist, but avoid placing him with vocalist Johnny Hammond.

**VARIOUS ARTISTS**—The Greatest Jazz Concert Ever, PRESTIGE PR24024 (Fantasy). The title should include the word bop before jazz for this is a re-release of a release made on Fantasy years ago of a concert cut in 1953 featuring the titans of bop, Charlie Parker, Dizzy Gillespie, Bud Powell, Charlie Mingus and Max Roach. There are free flowing flights and ripples from offbeat chord changes which marked bop's development.

Best cuts: "Perdido," "Night In Tunisia," "Cherokee," "Lullaby Of Birdland."

Dealers: Don't bury this LP; buffs will want it based on the name power.

**MAX ROACH-CLIFFORD BROWN**—Daahoud, MAINSTREAM MRL 386. The Roach-Brown quintet ended when trumpet player Brown (like Roach an exceptionally fine musician) died in an auto crash. This is not a reissue but a release from a mid

Fifties tape of the group that Roach possessed. Exceptional free wheeling jazz from two masters of the art.

Best cuts: "Joyspring," "These Foolish Things."

Dealers: Not for collectors only, Brown has long had "legendary" status.

**BUDDY TATE CELEBRITY CLUB ORCHESTRA**—Unbroken, BASF MPS 20740. Veteran tenor saxist Tate (ex Basie) has been leading a Celebrity Club Orchestra for many years, playing warm, jumping mainstream jazz. Tate is joined by Dud Bascomb, tpt, Eli Robinson, tmb, and Ben Richardson, reeds, plus strong rhythm section led by pianist Nat Pierce. Small group making a big sound that may not be avant but certainly isn't unfashionable.

Best cuts: "Undecided," "Tuxedo Junction," "Body and Soul."

Dealers: Swing era tunes could attract nostalgia audience.

**DEXTER GORDON-SLIDE HAMPTON**—Day In Copenhagen, (BASF MPS 20698). Dexter's tenor sax standout, Hampton's small group arrangements strong, commercial cut: "Shadow Of Your Smile."

**HAMPTON HAWES**—I'm All Smiles, CONTEMPORARY S7631. 1966 piano trio recording by Hawes, collectors item.

Best cut: "Searchin'."

## also recommended

**CARMEN McRAE**—I Want You, Mainstream 387. Carmen's individual vocal power stands out. Best cuts: "The Night Has A Thousand Eyes," "Sweet Georgia Brown," "Fooling Myself."

**SONNY STITT**—Goin' Down Slow, Prestige 10048. Slow, warm solos and lilting strings. Best cuts: "Where Is Love?" "Living Without You," (which gets funny), "Goin' Down Slow."

**COUNT BASIE/BENNY GOODMAN**—From Broadway To Paris, ABC X-773/2. Mellow sounds circa 1950s. Best cuts: "Hello Young Lovers," "On A Clear Day," "April In Paris," "A Man And A Woman," "C'est Magnifique."

**ROY AYERS**—Red Black & Green, Polydor 5045. Inventive pop flavored material. Best cuts: "Ain't No Sunshine," "Pappa Was A Rolling Stone."

**SHIRLEY HORN**—Where Are You Going, Perception PLP 31. Low key material. Best cuts: "Something Happens To Me," "Taste Of Honey."

**DEXTER GORDON**—Capurange, Prestige 10051 (Fantasy). Hard modern jazz showcasing Gordon's tenor and Thad Jones' trumpet/flugelhorn. Best cut: "Ca' Purange."

**BILLIE HOLIDAY**—The Lady Sings The Blues, Kent KST 600. Vintage, poor sounding material, but good for history buffs. Best cuts: "Lover Man," "My Man," "God Bless The Child."

**BENNY GOODMAN**—On Stage, London BP 44182/83. Swing era sounds again. Best cuts: "I Want To Be Happy," "Honeysuckle Rose," "Don't Be That Way."

**MOACIR SANTOS MAESTRO**, Blue Note BN LA007-F (UA). Brazilian composer shows off his multi-instrumental skills. Best cut: "Nana."

**GARY BARTZ**—Ntu Troop Juju Street Songs, Prestige 10057 (Fantasy). Hard avant-gard Afro-tinged. Not for everybody.

**OREGON**—Music Of Another Era, Vanguard VSD 79320. A borderline mixture of jazz, classical and pop.

**JELLY ROLL MORTON**, Everest FS-267. Vintage, 1924 material from piano rolls. Best cuts: "Jelly Rolls Blues," "King Porter Stomp."

## CLASSICAL PICKS

**BERLIN PHILHARMONIC (VON KARAJAN)**—Vivaldi: The Four Seasons, DGG

2530 296. Elegant and suave, and beautifully played by soloist Michel Schwalbe, yet with little of the bite and tang of some of the many competing versions. But Karajan's association with this most popular standard of the baroque literature, and his absolute command of the orchestra, should attract large numbers of buyers. A basic stock item.

**AMBROSIAN OPERA CHORUS & ORCH (GIULINI)**—Verdi: Don Carlo Highlights, ANGEL S 36918. Boasting an all-star cast, including Domingo, Caballe, Milnes, Raimondi and Verrett, all very active in the States, this album is a strong contender in the excerpt market.

Economy-minded buffs should go for this tastefully-programmed sampler.

## also recommended

**LONDON SYMPHONY**—Walton: Belshazzar's Feast, Angel S 36861.

**DE PRE & BARENBOIM**—Chopin Sonata In G Minor; Franck Sonata In A, Angel S 36937.

**VIENNA PHILHARMONIC**—The Magic Flute Highlights, London OS 26257.  
**MALCOLM/MENUHIN**—Bach Harpsichord Concertos, Vol. 2, Angel S 36790.

## SOUL PICKS

**CAROLYN FRANKLIN**—I'd Rather Be Lonely, RCA 4411. This LP is a beautiful collaboration between the vocalist and arranger Wade Marcus who provides her with infectious, soulful sounds. And her smooth gospel flavored pop voice proves the perfect marriage. Her voice does sound different than sister Aretha, but it has the same fervor when needed.

Best cuts (these drivers): "I Won't Let You Go," "Don't See Him Much No More," "I Want To Be With You."

## also recommended

**CHICK WILLIS**—Stoop Down Baby, Let Your Daddy See, La Val 1327. Raunchy live album gives entire side to the artist's gimmick of improvised rhymes on audience sexual attributes.

**DAVE ALEXANDER**—The Rattler, Arhoolie 1067. Good boogie woogie piano work and traditional 12-bar blues. Best cuts: "The Sky Is Crying," "I Need A Little Spirit," "Good Home Cooking."

bubbling under the  
**TOP LP's**

201—**SYLVERS**, Pride PRD 0007 (MGM)  
202—**TAMMY WYNETTE**, My Man, Epic KE 31717 (Columbia)  
203—**OHIO PLAYERS**, Pleasure, Westbound WB 2017 (Chess/Janus)  
204—**GRIN**, All Out, Spindizzy KZ 31701 (Columbia)  
205—**ROCK-A-RAMA**, Vol. 1, ABCO AB 4222  
206—**PAUL STOOKEY**, One Night Stand, Warner Brothers BS 2674

207—**BO HANSSON**, Lord of the Rings,  
208—**JKE & TINA TURNER**, Let Me Touch Your Mind, United Artists UAS 5660  
209—**YOKO ONO**, Approximately Infinite Universe, Apple SVBB 3399  
210—**THE WAILERS**, Catch a Fire, Island SW 9329 (Capitol)  
211—**THE KINKS**, The Great Lost Kinks Album, Reprise MS 2127  
212—**AMAZING BLONDEL**, England, Island SW 9327 (Capitol)

## Breaking Disks

**DR. HOOK & THE MEDICINE SHOW'S** commercialization of the dream of all rock musicians to land on "The Cover Of The Rolling Stone" has become their own pop hit reality. The Columbia single jumps on our survey into the 19th position with a star from a star studded 30th post. The simple song about being honored by the chronicler of everything from dope to rock to how to use sex slang in headlines, is a popular tune at the following stations: WEAM-AM and WPGC-AM both in Washing-

ton; KNUZ-AM and KILT-AM both in Houston; WRIT and WOKY both in Milwaukee; WMEX-AM and WRKO-AM both in Boston; WIXY-AM Cleveland; KXOK-AM St. Louis; WCFL-AM Chicago; KFJZ-AM Dallas and WSGN-AM Birmingham. It is also a pick at WXLD-FM New York.

The two strongest sales markets are New York and Philadelphia, with movement reported to us also in Chicago, Milwaukee, Minneapolis, Houston, Cleveland, Atlanta and Seattle.

**EUMIR DEODATO** is a pianist with a light, funky touch and his funky, neo-symphonic interpretation of "Also Sprach Zarathustra (2001)" is a spectacular pro-

duction which spectacularly jumps into the 25th spot on the chart with a star from 50 where it also had a star. It was our pop pick three issues ago.

Heralding its ascendancy is airplay at KYA-AM and KFRC-AM San Francisco; KILT-AM and KNUZ-AM both Houston; KOL-AM and KJR-AM both in Seattle; KHJ-AM Los Angeles, WIXY-AM Cleveland; WFOM-AM Marietta (outside Atlanta). It is just being programmed at KLIF-AM Dallas and WTIX-AM New Orleans.

Saleswise, its strongest market is Los Angeles, followed by New York, Seattle, Cleveland, Philadelphia, Houston, Dallas and Washington. Dealers in New Orleans and Miami are reporting some action, but Chicago and Detroit have still to feel sales bites.

## Hot Chart Action

**JAMES BROWN** is a category all to himself. Without any top 40 airplay being reported to us, his Polydor single of "I Got Ants In My Pants" continues to scale the

Hot 100 survey. It nestles in the 30th position with a star, up from 36. In its five weeks on the chart, it has graphically shown that he has a strong, loyal audience which listens to his material on soul stations.

The material is hard, gutsy soul stuff and this apparently shies away top 40

programmers. But there is strong sales in New York and respectable sales in Baltimore, St. Louis, Detroit, Washington, Miami, Philadelphia, Atlanta, Chicago, Pittsburgh and Memphis. Los Angeles is weak. The single is eight on our soul survey, up two positions.

## Pop Picks

**THE TEMPTATIONS—MASTERPIECE (5:30)**; producer: Norman Whitfield; writer: N. Whitfield; Stone Diamond, BMI. This is a complete story within a song of life in the ghetto. All of the members take turns handling lead vocal chores and combined with the complicated and superb instrumental arrangement makes for an overall top performance. Flip: no info available. GORDY 7126 (Motown).

**THE CARPENTERS—SING (3:20)**; producers: Richard and Karen Carpenter; writer: Joe Raposo; Jonico, ASCAP. This selection from "Sesame Street" should help The Carpenters continue their streak of hits, with Karen taking more of an up-front role than in previous singles. Production is excellent and children's chorus lends a patchiness to the soft sounding cut. Flip: no info available, A&M 1413.

**STEALERS WHEEL—STUCK IN THE MIDDLE WITH YOU (3:24)**; producers: Lieber, Stoller; writers: Joe Egan, Jerry Rafferty; Hudson Bay, BMI. This outstanding

cut is perfect for AM success. There is a super-catchy arrangement behind a hand-clap-like drumbeat. This new act has great potential. Its lead singer sounds strikingly like Bob Dylan, but displays other singing styles throughout the group's initial LP. Flip: no info available. A&M 1416.

**JAMES TAYLOR—ONE MAN PARADE (3:10)**; producer: Peter Asher; writer: Taylor; Country Road, Blackwood, BMI. After 12 weeks of solid airplay as an album cut, it's now a single. It's one of Taylor's best ever, rollicking, full of melodic surprises, lyrical weirdness and his gentle brand of pop strength. Flip: Nobody But You (2:57), all credits the same. WB 7682.

**LAURA NYRO—WEDDING BELL BLUES (2:40)**; producer: Milt Oakun; writer: Laura Nyro; Tuna Fish, BMI. Her own version is finally released in single form with this solid hit copyright. She glides through her work in a rich setting of orchestral and choral textures. The original recording date may be years old, but Laura sings her work beautifully. Flip: Flim Flam Man; all info the same. COLUMBIA 4-45791.

**WILSON PICKETT—MR. MAGIC MAN (3:20)**; producer: Brad Shapiro/Dave

Crawford; writer: Eli-Fisher; Erva, Friday's Child, BMI. Quietly mellow and melodic entry is Pickett's debut RCA single only weeks after joining the label. Song has "Candy Man" feel highly attuned to current airplay needs. Flip: no info available. RCA 74-0898.

**DOUG SAHM AND BAND—(IS ANYBODY GOING TO) SAN ANTONIO (3:10)**; producers: Jerry Wexler, Arif Mardin, Doug Sahn; writers: Dave Kirby, Glen Martin; Tree, BMI. This cut could prove strong in both pop and country areas, with emphasis on pop. Fine vocals by Sahn with help from Bob Dylan, and the liddles offer a traditional country rock flavor. One of best cuts from an LP that is already getting strong airplay. Flip: no info available. ATLANTIC 2946.

**MICKEY NEWBURY—HEAVEN HELP THE CHILD (5:16)**; producers: Russ Miller, Marlin Greene, Dennis Linde; writer: M. Newbury; Acuff-Rose, BMI. Soft but lyrically intense advance taste of the new Newbury album. Outstanding representation of the Kristofferson-Taylor school. "We're building walls, not bridges." is the line thought. Flip: no info available. ELEKTRA 45840.

## also recommended

**THE BELLS—Kris Collection (4:52)**; producer: Cliff Edwards; writer: Kris Kristofferson; Combine, Buckhorn, BMI. Polydor 15063.

**TOMMY McREYNOLDS—Young Joe Caldwell (3:08)**; producer: John LaSalle; writer: T. McReynolds; B.S., Jobete. ASCAP. MUMS 7-0614 (Columbia).

**CRUSHER O'TOOLE—Jelly Roll (2:38)**; producer: Terry Slater; writer: Denny Fridkin; Brother Karl's, Bowling Green, BMI. Capitol 6624.

**AMY BOERSMA—We're Half Way Home (3:20)**; producer: Rick Jarrard; writers: S. Boersma, A. Boersma; Priority, ASCAP, Jennifer Lynn, BMI. Bell 45,322.

**THE DRIFTERS—You've Got Your Troubles (3:40)**; producer: Billy Davis; Cook-Greenaway; writers: Cook-Greenaway, Belwin Mills, ASCAP. Bell 45,320.

**SANDY DENNY—Listen, Listen (3:56)**; producer: Trevor Lucas; writer: Sandy Denny; U.P.O., BMI. A&M 1410.

**FREE MOVEMENT—I Can't Move No Mountains (2:22)**; producer: none listed; writers: R. John, M. Gately; Ensign, BMI. Columbia 45778.

**JUBAT—Three Hundred Pounds Of Hungry (3:22)**; producer: Rob Galbraith; writers: D. Fritts, E. Binton; Combine, BMI. Elektra 45839.

**ENGLISH HOUSE—Sing A Song Of Freedom (2:59)**; producers: Terri Slater, Bob Engemann; writers: u. Fletcher, D. Flett, Big Secret, ASCAP. MGM South 7003.

**ALAN WAUTERS—Fair Weather Friend (2:44)**; producer: John Abbott; writer: A. Wauters; United Artists, ASCAP. Avalanche 176 (UA).

**LEE HOLDRIDGE—Jennie's Theme (2:13)**; producer: Mili Okon; writer: A. Ralston; Colgems, ASCAP. Paramount 0184 (Famous).

**FERRANTE & TEICHER—American Pie (4:29)**; producer: George Butler; writer: D. McLean; Mayday, Yahweh Tunes, BMI. United Artists 168.

**FRANCK POURCEL—The World Is A Circle (2:40)**; producer: Robert Colby; writer: B. Bacharach, Hal David; Colgems, New Hidden Valley, J.C., ASCAP. Paramount 0196 (Famous).

**CHARLES RANDOLPH GREAN SOUNDE—Un Rayo De Sol (2:11)**; producer: C. R. Grean; writers: Vangarde, Carrere, Galahad, BMI. Ranwood 938.

**DALTON, JAMES & SUTTON—Anyway You Do It (2:52)**; produced by Dave Blume, Outlaw Productions; writers: Bob Siller, Albie Clappa; Duke Penix; Sunbury, ASCAP. RCA 74-0896.

**LOOKING GLASS—Rainbow Man (3:30)**; producer: Arif Mardin; writer: P. Szwed; Evie, Spruce Run, Chappell, ASCAP. Epic 5-10953 (Columbia).

**RATTLES—Devil's Son (3:10)**; producer: Rattles; writers: Mille, Peters; Burlington, ASCAP. London 45-1047.

**JOHN WAGNER COALITION—The Battle Is Over (2:32)**; producer: John Wagner; writers: J. Siegling, F. Larrabee; Kimkris, Fort Knox, BMI. Rare Earth 5051 (Motown).

**FOCUS—Hocus Pocus (3:18)**; producer: Mike Vernon for RTM; writers: Akkerman, Van Leer, Bleu Disque, ASCAP. Sire 704 (Famous).

**JAMES TALLEY—One Less Child (3:56)**; producer: James Talley for Hound's Ear; writer: J. Talley, Walden/Rainmaker, ASCAP. Atlantic 2835.

**TIM MOORE—Fool Like You (3:38)**; producers: Gary Katz and Tom Sellers for Source; writer: Tim Moore; Andustin, Burlington, ASCAP. Dunhill 4337.

## Soul Picks

**CLARENCE CARTER—PUT ON YOUR SHOES AND WALK (2:50)**; producer: Rick Hall; writer: C. Williams, J. R. Baily; Giant Enterprises, BMI. A strong, stomping opening sets up a brief monologue which sets up a story about leaving a fallen love. Horns and a chorus support Clarence's statement of policy: don't plead, or talk, just walk. Flip: no info available. FAME 10309 (UA).

**KING FLOYD—THINK ABOUT IT (3:14)**; producer: Elijah Walker for Malaco;

writers: Don Covay, Otis Redding; Cotillion East-Memphis, BMI. This is a strong message song offering solid advice in a pleading voice riding over slow phrasing horns with soft voices adding emphasis to the warning to think before leaving. Flip: no info available. CHIMNEYVILLE 446 (Atlantic).

**MEL AND TIM—I MAY NOT BE WHAT YOU WANT (2:57)**; producers: Barry Beckett, Roger Hawkins; writers: Philip Mitchell, Ernie Shelby; Muscle Shoals Sound, BMI. A duo vocal sound and a finger-tapping rhythm blend into a strong story about being right when everybody feels you're wrong. The voices are smoothly flowing

with strings, and a piano fills and a chorus strengthening the main story line. Flip: no info available. STAX 0154.

**ANN SEXTON—IT'S ALL OVER BUT THE SHOUTING (3:41)**; producer: David Lee for JR Enterprises; writers: J. Bristol, J. Hinton, J. Dean, Jobete, BMI. Using a traditional blues vocal style on this powerful tale of a finished relationship, Ann slips perfectly into the tight production. Crisp percussive sounds and a repeating chorus make this an ear-catching disk. Flip: Have A Little Mercy (2:56); producer: same; writers: Kelly, Burton, Otis; Eden, BMI. SEVENTY SEVEN 77-125.

## Country Picks

**NAT STUCKEY—TAKE TIME TO LOVE HER (2:59)**; producer: Jerry Bradley; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP). Nat's best record in many years, well written, well produced, well presented. It should push him a long way. Flip: no info available. RCA 74-0879.

**JOHN DAVIDSON—WHAT SHE LEFT OF ME (2:38)**; producer: Jerry Kennedy; writers: Dallas Frazier, Doodle Owens; Blue Crese/Hill & Range (BMI). Kennedy

took the gamble of doing Davidson country, and it should pay off. He makes the transition with a double-sided hit. Flip: "As Lonely As You." producer: same; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP). MERCURY 73362.

**JOHNNY PAYCHECK—SOMETHING ABOUT YOU I LOVE (2:35)**; producer: Billy Sherrill; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP). No matter what Foster and Rice write these days, it seems to come off. Paycheck gives it unusually fine treatment to continue his string. Flip: no info available. EPIC 5-10947.

**DIANA TRASK—SAY WHEN (2:03)**; producer: Norris Wilson; writers: Dottie

Bruce, Norris Wilson, Carmel Taylor; Al Gallico/Algee (BMI). Miss Trask moves out of her ballad bag and into something upbeat, and it comes off beautifully. The jocks are always looking for something of this nature, and it should please them. Flip: "Old Southern Cotton Town." writers: same; producers: same. DOT DDA-17448.

**DICK CURLESS—CHICK INSPECTOR (2:33)**; producer: Joe Allison; writer: Vaughn Horton; Happy-Go-Lucky (ASCAP). This one should wear out the juke boxes all over the country. Some of the cleverest lyrics ever penned, it's bouncy, catchy, and has a lot of promotion behind it. Flip: "Travelin' Light." producer: same; writer: Gary Paxton. CAPITOL P-3541.

## Bubbling Under The HOT 100

- 101—THINK IT OVER, The Delfonics, Philly Groove 174 (Bell).
- 102—SAIL ON SAILOR, Beach Boys, Brother 3613 (Warner Bros.).
- 103—TRYING TO LIVE MY LIFE WITHOUT YOU, Otis Clay, Hi 2226 (London).
- 104—STOP, WAIT & LISTEN, Circus, Metromedia 265.
- 105—FUNKY WORM, Ohio Players, Westbound 214 (Chess/Janus).
- 106—I DON'T WANT TO TELL YOU, Richard Harris, Dunhill 4336.
- 107—THE TRUTH SHALL MAKE YOU FREE, King Hannibal, Aware 027.

- 108—GIRL YOU NEED A CHANGE OF MIND, Eddie Kendricks, Tamla 54230 (Motown).
- 109—WHY DO FOOLS FALL IN LOVE, Summer Wine, Sine 701 (Famous).
- 110—DANCING TO YOUR MUSIC—Archie Bell & The Drells, Glades 1707.
- 111—WOMAN FROM TOKYO, Deep Purple, Warner Brothers 7672.
- 112—STOP AND START AGAIN, Jonathan Edwards, Atco 6911.
- 113—I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Ann Peebles, Hi 2232 (London).
- 114—MOM, Earth, Wind & Fire, Columbia 4-45747.
- 115—WE DID IT, Syl Johnson, Hi 2229 (London).
- 116—SARAH CYNTHIA SYLVIA STOUT, Shel Silverstein, Columbia 4-45772.
- 117—GILLIAN FRANK, Jerry Hudson, Big Tree 159 (Bell).

- 118—GUDBUY T' JANE, Slade, Polydor 15060.
- 119—DARLING, Stories, Buddah 566.
- 120—SALTY TEARS, Mara Lynn Brown, Laurie 3604.
- 121—CRAZY LEGS, Donald Austin, Eastbound 603 (Chess/Janus).
- 122—YOU GIRL, Lighthouse, Evolution 1072 (Stereo Dimension).
- 123—GYPSY, Abraham's Children, Buddah 340.
- 124—FRANKENSTEIN, Edgar Winter Group, Epic 5-10945 (Columbia).
- 125—NAMES, TAGS, NUMBERS & LABELS, The Association, MUMS 6016 (Columbia).
- 126—SHA LA LA BOOM, Bobby Bloom, MGM 14437.

Billboard magazine presents the weekly chart of the week, based on actual market reports.

Special Industry Assistance: An O.K. notation next to a title indicates an "O.K. artist" (as indicated by Billboard).

For Week Ending February 17, 1973

Billboard

Main Billboard chart table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes songs like 'CROCODILE ROCK', 'YOU'RE SO VAIN', 'OH BABE, WHAT WOULD YOU SAY', 'DANNY'S SONG', 'BOOGIE WOOGIE MAN', etc.

HOT 100 A-Z - (Publisher-Licensee)

Hot 100 A-Z list of songs and publishers/licenses, including 'A Letter to Myself', 'Breakin' Up Someone's Home', 'Dead Skunk', etc.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

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# CARPENTERS

# SING

A&M  
RECORDS  
SINGLE RELEASE



**"SING"**

(AM 1413)

From the television show, "Sesame Street."

Produced by Richard & Karen Carpenter

**ON A&M RECORDS**





From the motion picture...

# Last Tango In Paris

SIZZLING NEW SINGLE

MCA-40021

## El Chicano



MCA RECORDS

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE LIST PRICE												
				LP LIST	B-TRACK	CASSETTE	REEL TO REEL					LP LIST	B-TRACK	CASSETTE	REEL TO REEL					LP LIST	B-TRACK	CASSETTE	REEL TO REEL									
109	106	98	<b>CAROLE KING</b> Tapestry Capitol SP 71009 (A&M)	5.98	6.98	7.98			139	128	16	<b>BLOOD, SWEAT &amp; TEARS</b> New Blood Columbia KC 31780	5.98	6.98	6.98			170	164	13	<b>GROUCHO MARX</b> An Evening With Groucho A&M SP 3515	5.98	6.98	6.98								
110	107	25	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> I Miss You Philadelphia International KZ 31648 (Columbia)	5.98	6.98				140	146	6	<b>BILLIE HOLIDAY</b> Strange Fruit Atlantic SD 1614	3.98	6.98	6.98			171	176	38	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2507	5.98	6.98	6.98								
111	100	24	<b>THE BAND</b> Rock of Ages Capitol SABW 11045	7.98	9.98				141	134	36	<b>URIAH HEPP</b> Demons & Wizards Mercury SRM 1-630 (Phonogram)	5.98	6.95	6.95			172	169	18	<b>JOHNNY MATHIS</b> Song Sung Blue Columbia KC 31626	5.98	6.98	6.98								
112	104	19	<b>OSMONDS</b> Crazy Horses MGM SE 4851	5.98	6.95				142	137	37	<b>ROLLING STONES</b> Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)	5.98	6.98	6.98			173	167	13	<b>CHARLIE MCCOY</b> Monument KZ 31910 (Columbia)	5.98	6.95	6.95								
113	117	9	<b>BILLIE HOLIDAY</b> Billie Holiday Story Decca DSX 7161 (MCA)	6.98	9.98			★	175	3	3	<b>BARBARA MASON</b> Give Me Your Love Buddah BDS 5117	5.98	6.98	6.98			174	158	8	<b>ALL IN THE FAMILY, VOL. II</b> TV Cast Atlantic SD 7232	5.98	6.97	6.97								
114	115	33	<b>CARPENTERS</b> A Song for You A&M SP 3511	5.98	6.98				144	139	14	<b>DAVID BOWIE</b> The Man Who Sold the World RCA LSP 4816	5.98	6.98	6.98			175	168	9	<b>CHUBBY CHECKER</b> Greatest Hits A&M AB 4219	6.98	6.98	6.98								
115	119	6	<b>CYMANDE</b> James ILS 3044	5.98	6.98				145	140	21	<b>FIFTH DIMENSION</b> Greatest Hits on Earth Bell 1106	5.98	6.95	6.95			★	187	3	<b>LOST HORIZON</b> Soundtrack Bell 1300	5.98	6.98	6.98								
116	114	10	<b>BYRDS</b> Best of the Byrds, Vol. II Columbia N 31755	5.98	6.98				146	141	34	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	5.98	6.98	6.98			★	177	174	12	<b>PAUL WILLIAMS</b> Life Goes On A&M SP 4361	5.98	6.98	6.98							
117	116	18	<b>J. GEILS BAND</b> "Live"—Full House Atlantic SD 7241	5.98	6.98				147	130	15	<b>DAVID CASSIDY</b> Rock Me Baby Bell 1109	5.98	6.98	6.98			★	179	179	4	<b>BREWER &amp; SHIPLEY</b> Rural Space Kama Sutra KS BS 2058 (Buddah)	5.98	6.98	6.98							
118	111	13	<b>KRIS KRISTOFFERSON</b> Jesus Was a Capricorn Monument KZ 31909 (Columbia)	5.98	6.95	6.95			148	144	54	<b>AL GREEN</b> Let's Stay Together Hi SHL 32070 (London)	5.98	6.98	6.98			180	184	3	<b>PAUL BUTTERFIELD</b> Better Days Bearsville BR 2110 (Warner Bros.)	5.98	6.98	6.98								
★	127	4	<b>HOLLIES</b> Romany Epic KE 31992 (Columbia)	5.98	6.98	6.98			149	142	18	<b>DEEP PURPLE</b> Purple Passages Warner Bros. 215 2044	7.98	9.98	9.98			181	182	3	<b>HERBIE MANN</b> Evolution of Mann Atlantic SD 2-300	5.98	6.97	6.97								
120	120	13	<b>BOBBY VINTON</b> All Time Greatest Hits Epic KEG 31487 (Columbia)	6.98	7.98	7.98			150	136	33	<b>CARLOS SANTANA &amp; BUDDY MILES LIVE</b> Columbia KC 31308	5.98	6.98	6.98			182	186	2	<b>SAM NEELY</b> 2 Capitol SMAS 11143	5.98	6.98	6.98								
★	1	1	<b>SOUNDTRACK</b> Watts Stax '72 (Living World) Stax 7-3010 (Columbia)	9.98	12.98	12.98			151	153	6	<b>AZTECA</b> Columbia KC 31776	5.98	6.98	6.98			183	183	7	<b>MARLO THOMAS &amp; FRIENDS</b> Free to Be... You & Me Bell 1110	5.98	6.98	6.98								
★	131	5	<b>GUESS WHO</b> Artificial Paradise RCA LSP 4830	5.98	6.98	6.98			152	149	9	<b>LAWRENCE WELK</b> Reminiscing Ranwood R 5001	5.98	6.98	6.98			184	188	3	<b>DIONNE WARWICKE</b> Just Being Myself Warner Bros. BS 2656	5.98	6.98	6.98								
123	118	40	<b>JETHRO TULL</b> Thick as a Brick Reprise MS 2072	5.98	6.98	6.95			★	1	1	<b>SLADE</b> Slayed? Polydor PD 5524	5.98	6.98	6.98			★	185	1	<b>DOUG SAHM &amp; HIS BAND</b> Atlantic SD 7254	5.98	6.98	6.98								
★	171	2	<b>JUDY COLLINS</b> True Stories & Other Dreams Elektra EKS 75053	5.98	6.98	6.98			155	143	21	<b>LUTHER INGRAM</b> (If Loving You Is Wrong) I Don't Want to Be Right Roko KOS 2202 (Columbia)	5.98	6.98	6.98			★	187	1	<b>CLIMAX BLUES BAND</b> Rich Man Sire SAS 7402 (Famous)	5.98	6.98	6.98								
125	121	11	<b>FLASH</b> In the Can Sire/Sire SMAG 11115 (Capitol)	5.98	6.98	6.98			156	148	28	<b>GILBERT O'SULLIVAN</b> Himself MAM 4 (London)	5.98	6.98	6.98			188	193	2	<b>WILSON PICKETT</b> Greatest Hits Atlantic SD 2-501	5.98	6.98	6.98								
126	124	18	<b>CHI-LITES</b> Their Greatest Hits Brunswick BL 754184	5.98	6.98	6.98			157	151	23	<b>PARTRIDGE FAMILY</b> At Home With Their Greatest Hits Bell 1107	5.98	6.95	6.95			189	180	33	<b>ELVIS PRESLEY</b> Elvis Live at Madison Square Garden RCA LSP 4776	5.98	7.95	7.95								
★	132	3	<b>LAURA NYRO</b> The First Songs Columbia KC 31410	5.98	6.98	6.98			★	177	4	<b>KING HARVEST</b> Dancing in the Moonlight Perception PLP 36	5.98	6.98	6.98			190	196	2	<b>JOHN MAYALL</b> Down the Line London BP 618/9	7.98	9.98	9.98								
128	109	15	<b>MELANIE</b> Stoneground Words Neighborhood NRS 47005 (Famous)	5.98	6.95	6.95			159	150	8	<b>JOE SIMON</b> The Best Of Sound Stage 7 15009 (Columbia)	5.98	6.98	6.98			191	192	5	<b>BLACK IVORY</b> Baby, Won't You Change Your Mind Today TLP 1008 (Perception)	5.98	6.98	6.98								
129	126	32	<b>LEON RUSSELL</b> Carney Shelby SW 8911 (Capitol)	5.98	6.98	6.98			★	1	1	<b>JIM CROCE</b> Life & Times ABC ABCX 759	5.98	6.98	6.98			192	190	6	<b>LIGHTHOUSE</b> Sunny Days Evolution 3016 (Stereo Dimension)	5.98	6.95	6.95								
130	125	21	<b>LIXA MINNELLI</b> Liza With a "Z" Columbia KC 31762	5.98	6.98	6.98			161	162	5	<b>SHEL SILVERSTEIN</b> Freakin' at the Freaker's Ball Columbia KC 31119	5.98	6.98	6.98			193	191	5	<b>DENNIS COFFEY</b> Electric Coffey Sussex SXBS 7021 (Buddah)	5.98	6.95	6.95								
131	108	13	<b>RARE EARTH</b> Willie Remembers Rare Earth R 543 L (Motown)	5.98	6.98	6.98			162	147	24	<b>VIKKI CARR</b> En Espanol Columbia KC 31470	5.98	6.98	6.98			194	200	2	<b>RAY CONNIFF</b> I Can See Clearly Now Columbia 32091	5.98	6.98	6.98								
132	135	6	<b>PIPPIN'</b> Original Cast Motown M 760 L	6.98	6.98	6.98			163	159	31	<b>NILSSON</b> Son of Schmitsson RCA LSP 4717	5.98	6.98	6.98			195	185	8	<b>ESTHER PHILLIPS</b> Alone Again (Naturally) Kudu KU 09 (CTI)	5.98	6.98	6.98								
★	157	2	<b>JAMES GANG</b> The Best Of ABC ABCX 774	5.98	6.98	6.98			★	1	1	<b>ERIC CLAPTON</b> Clapton Polydor PD 5526	5.98	6.98	6.98			196	178	7	<b>MEL &amp; TIM</b> Starting All Over Again Stax STS 3007 (Columbia)	5.98	6.98	6.98								
134	138	14	<b>EARTH, WIND &amp; FIRE</b> Last Days in Time Columbia KC 31702	5.98	6.98	6.98			165	165	8	<b>1776</b> Soundtrack Columbia S-31741	5.98	6.98	6.98			197	189	7	<b>CHARLEY PRIDE</b> The Incomparable RCA Camden CAS 2544	5.98	6.98	6.98								
135	129	40	<b>BILL WITHERS</b> Still Bill Sussex SXBS 7014 (Buddah)	5.98	6.95	6.95			166	160	56	<b>BREAD</b> Baby I'm-a Want You Elektra EKS 75015	5.98	6.98	6.98			198	198	53	<b>JOHNNY MATHIS</b> Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98								
★	166	2	<b>EDWARD BEAR</b> Capitol ST 6387	5.98	6.98	6.98			★	1	1	<b>JOE SIMON</b> The Power Of Polydor SPR 5704	5.98	6.98	6.98			199	198	53	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230	5.98	6.98	6.98								
137	122	11	<b>NEW RIDERS OF THE PURPLE SAGE</b> Gypsy Cowboy Columbia KC 31930	5.98	6.98	6.98			168	155	23	<b>MAC DAVIS</b> Baby Don't Get Hooked on Me Columbia KC 31770	5.98	6.98	6.98			200	1	<b>MANDRILL</b> Composite Truth Polydor PD 5043	5.98	6.98	6.98									
138	133	37	<b>ARLO GUTHRIE</b> Hobo's Lullaby Reprise MS 2060	5.98	6.98	6.98			169	161	13	<b>GLEN CAMPBELL</b> Glen Travis Campbell Capitol SW 1117	5.98	6.98	6.98																	

**TOP LPs & TAPE**  
A-Z (LISTED BY ARTISTS)

All in the Family	174	Eric Clapton	164	Grand Funk Railroad	60	Groucho Marx	170	Wilson Pickett	188	Watts Stax '72	121
Duane Allman	34	Climax Blues Band	187	Grateful Dead	39	Barbara Mason	143	Pippin'	132	Barbra Streisand	51
America	21	Joe Cocker	57	Al Green	22, 28, 148	Johnny Mathis	173, 198	Poco	71	Hurricane Smith	81
Asteca	151	Judy Collins	124	Guess Who	122	Mahavishu Orchestra	103	Elvis Presley	59, 63, 189	Steeley Dan	29
Band	111	Dennis Coffey	193	Arlo Guthrie	138	John Mayall	190	Billy Preston	86	Cat Stevens	18
Beach Boys	45	Ray Conniff	194	Albert Hammond	84	Melanie	128	Charley Pride	173, 197	Red Stewart	75
Bee Gees	83	Rita Coolidge	49	Creedence Clearwater Revival	15	Mel and Tim	196	Rare Earth	131	Supremes	186
Chuck Berry	77	Creedence Clearwater Revival	15	Jim Croce	160	Harold Melvin & Bluenotes	110	Raspberries	42	Stylistics	37
Black Ivory	191	Jim Croce	160	Billie Holiday	113, 140	Bette Midler	16	Helen Reddy	14	James Taylor	17
Black Sabbath	191	Cymande	115	Hollies	119	Steve Miller	56	Lou Reed	88	Temptations	40
Blood, Sweat and Tears	52	Mac Davis	168	Hudson & Landry	153	Liza Minnelli	130	Johnny Rivers	89	Ten Years After	98
David Bowie	46, 90, 144	Deep Purple	20, 147, 171	Luther Ingram	155	Joni Mitchell	12	Smokey Robinson & Miracles	85	Timmy Thomas	183
Bread	32, 166	John Denver	11	Jermaine Jackson	82	Moody Blues	10, 43	Rolling Stones	9, 108, 142	Three Dog Night	73
Brewer & Shipley	179	Derek & The Dominos	30	Michael Jackson	72	Matt the Hoople	94	Diana Ross	8	Peter Townshend	107
James Brown	85	Eumir Deodato	54	James Gang	133	Johnny Nash	64	Leon Russell	129	Traffic	33
Paul Butterfield	180	Neil Diamond	5, 47, 91	Jefferson	7, 123	Sam Neely	182	Doug Sahn & His Band	185	Uriah Heep	38, 141
Byrds	116	Dr. Hook & The Medicine Show	101	Elton John	13, 74	Rick Nelson	35	Santana	36	Bobby Vinton	120
J.J. Cale	97	Doobie Brothers	102	Carole King	4, 109	New Riders of the Purple Sage	137	Carlos Santana & Buddy Miles	150	War	184

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#### A Div. of Ivy Hill Communications Inc.

Ivy Hill Packaging comes in two Coasts, East and West. Our New York Office can be found at 18 East 48th Street, New York City 10017 (Phone 212/752-4670). Ivy Hill Packaging East Coast Plant is at Community Drive, Great Neck, Long Island, New York 11022 (Phone 516/487-0200). Ivy Hill Packaging's West Coast Facility is at 4800 South Santa Fe Avenue, Los Angeles, California 90058 (Phone 213/583-8974).



## Campus Ads Lure Personnel

• Continued from page 1

chain. This is mainly due to our rapid expansion in the past two years. Now we are looking outside the chain as well."

Fogelman said that if a person is hired as a prospective manager, "he goes to work in one of our stores as an assistant manager or a clerk depending on his experience. It's really on the job training. He learns how to work with customers, how to fill out RA's, how to use the register (which is coded for LP's and tape and broken down further in each category), how to close out the register, how to order stock and how to check in material."

"As he develops," Fogelman continued, "he may become an assistant manager or manager within

one to six months, depending on his progress and the openings available. We don't guarantee a promotion schedule for anyone."

### Classified Ads Help

Now that the firm has stopped its first period of very rapid expansion, Fogelman said that more managers may be coming from outside the chain. "We place ads in papers, such as college papers for both managers and clerks. We also advertise for clerks to work in specialized areas, such as classical. The clerk is trained like a manager to a point, he just doesn't receive all the formal training. But any clerk can become a manager if he shows the initiative and skill. We are constantly interviewing."

The chain is aiming for nine new stores this year, and prospective managers will now be trained in the central locations of L.A., San Francisco and San Diego. There is no budget set aside for training specifically, but Fogelman said he "will let the budget go a bit over in a store if I know there are two or three trainees there. We now also have supervisors in the three central locations, and we plan for our training programs to increase."

## Hansen Change

• Continued from page 1

tems and procedures into the company. This includes more emphasis on our computer system.

"Printing and production will be restructured so that the two operations will be more or less separated, with Charles Hansen personally involved in the supervision. In this regard, Murray Bass, a vice president, will focus on both operations, reporting to Hansen."

### 500 Rack Locations

"We will also concentrate on eliminating outlets which we feel have not been productive and are not in keeping with our new policy," Carlton said. "Our recent expansion moves have resulted in giving us a total of 500 rack locations, making us the largest rack of printed music in the U.S. And we own or lease in 30 stores in major cities throughout the U.S. Our racking is done on a selective basis, Carlton said, "using a class location and a minimum of inventory and display material."

Regarding its stepped-up foreign projects, Carlton said that Hansen had recently completed a joint distribution venture with Chappell in London and Canada. The company has also completed deals in the Orient. This included a job publishing agreement with Yamaha through its music foundation whereby Hansen will print and publish music books through the fund, a major distribution source. The pact with Apple Records has been renewed, he said.

Wotemco, owner of television stations and other businesses, had been negotiating to purchase Hansen. However, according to Carlton, talks had officially terminated. In other appointments, Arturo Rainerman, a vice president, will be national sales manager; James Beck will manage the Music Retailers Rack Service of New York. Goldie Goldmark will continue to work in public relations and licensing. Carlton and Rainerman will relocate to Florida on or about March 15, when appointments become official. Hansen's home base is in Miami.

## Discount Training

• Continued from page 1

years. There he works directly with the manager, sometimes assuming the duties of the manager under his direct supervision."

The trainee does ordering for the store, works with advertising through Wilson, works with customers and becomes acquainted with all the duties a manager performs.

"The program can run from about three months for a person already working within the company," said Katz, "to six months for a person who has come from outside of the chain." In the past three years, approximately 80 percent of the new managers hired have come out of this program.

Katz also said that the firm is now receiving applications for managerial positions from many college graduates, which he attributes to the large number of outlets the chain has on college campuses. "Many of these applicants have worked for us part time while attending school," Katz pointed out, "and have become interested in a career in retailing."

Every store in the chain has an assistant manager and Katz said that each assistant is looked upon as a prospective manager. The chain is now training between 12 and 15 managers a year.

Katz himself is a former manager for the chain, as is Wilson. Katz's assistant Zach Stein and district manager Bob Syzalg, located in Chicago. All managers and trainees report to Katz, as well as the five district managers.

## Karol Trains

• Continued from page 1

"The first thing we do is give them our 'observation test.' This is done in an attempt to size up speech, manner, dress and how well they know their music."

Karol next asks the prospective applicant to provide a letter of recommendation from any previous employer. When this is found favorable and Karol makes the decision to hire the man, the company's policies and procedures are explained to him. "We then give him a store assignment where the managers are instructed to integrate the new employee with every phase of the business which includes selling, ordering, inventory, unpacking, display and bin work. They are always encouraged to ask questions," Karol added.

Karol also pointed out that within six months his salesmen are ready to assume supervisory positions. Counting the warehouse and mail-order division, King Karol employs 120 persons in its eight stores.

## Inside Track

starring Flash Cadillac and the Continental Kids (Epic) "Hub Caps Forever" is scheduled to air over American Forces Radio outlets worldwide early this month, ultimately reaching some 200 million listeners. . . . Stevie Wonder presented with a platinum and two gold disks by Motown boss Ewart Abner. Does it count though as Motown doesn't subscribe to the RIAA? . . . Eubie Blake, at his 90th birthday celebration thrown by ASCAP in New York received telegrams from President Nixon, Mayor Lindsay and Gov. Rockefeller. . . . Sired: a girl, Samantha Lee, for Sire Records' Seymour Stein and wife Linda. . . . The 14-year-old Bill Black Combo have two releases on separate labels—a 1961 single "Smokey Bourbon Street" on Hi (produced by Ray Harris) and a new effort, "Rock and Roll Forever" on Mega Records. . . . Trend: Neil Young, Melanie and Guess Who dispensed with intervals at recent New York concerts. Promoter Ron Delsener said that he has to make up bar deficits to Carnegie Hall management in such cases. . . . The Osmonds U.K. Fan Club opened with an avalanche of 35,000 applications for membership. . . . A son, Siddhartha, for Bhaskar Menon, Capitol Records president, and wife Sumitra.

"Deep Throat" soundtrack album released by Warner Bros. . . . Dory Previn to add lyrics to Gato Barbieri title theme for "Last Tango in Paris." . . . Polydor awarded a gold record for the inclusion of Mandrill cut in the UN High Commissioner for Refugee's "Top Star Festival" album.

Sons of Slum, a Chicago-based group, don't come from a slum and one is a girl. Manager who named the group is Pervis Staples, from the Staple Singers family. He is recording the group at the Memphis Stax studios. . . . American Song Festival received 8,000 entries in first week. . . . Producer Roger Ailes joins panel for the National Program Managers Convention on Thursday (15) in New York. . . . Phil Donahue's Show returns to Miami under the sponsorship of the Tourist Development Authority and TV channel WCKT—first guest on the 60-minute show, Feb. 19, is Bob Hope. . . . Murray the K in his New York Rock Revival show on Friday (16) will show clips from his 1965 CBS special, "It's What's Happening Baby." . . . Carpenters played Anaheim Sunday (11) despite Richard Carpenter's broken leg sustained in a motorcycle accident. . . . Dean Martin has set a deal with Las Vegas Casino Palace to perform there six weeks a year, one show a night. It earns him \$125,000 a week.

Sam's Restaurant in New York has started a jazz policy with the opening of a room, Jazz Upstairs. Opening group is Frank Foster and Frank Wess group. . . . Dawn single, "Tie a Yellow Ribbon Round the Old Oak Tree" was inspired by a New York Post story written by Nate Hammill. . . . RCA Records and MGM Records flew a batch of Nashvillians up to New York to celebrate the occasion of WHN turning into a country station. Hank Williams Jr. fielded many questions about his dog food commercials. . . . Memphis' Little Theater (in its 54th season) moves from its Pink Palace premises to new premises in Audubon Park which will be ready by 1974. . . . Richard Nader setting his third Latin Music Festival for June 2 at Madison Square Garden, following his second sellout affair last week.

Nader also revealed that he will put on a Rock Festival concert and an R&B Soul Concert within two weeks of this date. . . . George Carlin hosts a KMET-FM phone-in special. . . . Georgia's Capricorn Records and England's Chrysalis label chiefs meeting to discuss possible business operations. . . . Recent vacationer in Hawaii was Gordon Mills, manager of Tom Jones and Engelbert Humperdinck. Mills started his vacation by losing his wallet containing \$12,000

on a Pan American jet and an airlines employee returned it to him. . . . Bruce Brownfield Combo featured on the Paul Dixon Show in Cincinnati have filed suit against Avco Broadcasting to keep the latter from selling videotapes on the Dixon segment to any non-Dixon stations. . . . Liza Minnelli watched female impressionist Jim Bailey, who records for United Artists, decked out as her mother the late Judy Garland.

A nationwide "Win the Raspberries Rollswagon" competition has been set by Capitol Records in March. Entrants can win a minilimo as used by the group, designed by automotive designer George Barris.

Osmonds have four more gold records, bringing their total of million sellers to 16. . . . Freda Payne is up for Paramount's new all-Black version of "Body and Soul" mystery. . . . Sha Na Na group doing beer commercials. . . . New York Times cooling on bid to buy Robbins Music. . . . Daise Mills is new member of the Honey Cone group. Former member Carolyn Willis retires to lead a domestic life. . . . WABC radio personality Bruce Morrow hosting ABC-TV's "All New York Show" this month.

New Seekers group were honored in Washington by the Voice of America (for whom they taped a 30-minute program) for their contribution to international understanding through music. . . . Three Ogden Nash poems have been set to music by Peter Schickele of PDQ Bach to be performed as part of the WNYC American Music Festival at New York's Town Hall, Feb. 12, with David Amram conducting and the composer narrating. . . . Hattie Winston, currently appearing in the Broadway hit, "Two Gentlemen of Verona" is preparing a nightclub act. . . . Larry Uttal voted by the fashion Foundation of America (the Men's Wear Association) as one of the 15 best dressed men in the U.S. for this year. He is in company with Doc Severinsen. . . . Willie Mitchell and Al Green are at work again on a new Green album for Hi. . . . Why does it NOT say "Courtesy of Columbia Records" next to Bob Dylan's name on the Doug Sahm Atlantic album? . . . Eric Clapton's first public appearance in nearly two years at London's Rainbow Theater recorded for RSO Records and will be released in U.S. and U.K. as soon as other artists (such as the Who's Pete Townshend who organized the concert) give permission. . . . Whatever happened to CBS' BYG series from France announced at last year's convention? . . . Appearing on the Burt Bacharach TV special, Feb. 28 on ABC are Bette Midler, Stevie Wonder and Gilbert O'Sullivan. . . . Composers of Roberta Flack hit, "Killing Me Softly With His Song," Charles Fox and Norman Gimbel will write a special song for artist Lord Liebman to sing at the Third Onda Rueva Festival in Caracas. . . . Sammy Davis Jr. appears in the NBC-TV mystery movie, Wednesday (14), "Poor Devil."

Actress Shirley MacLaine will host the Mary Travers Carnegie Hall solo concert—her first major New York appearance—on Feb. 17. Norman Lear, producer of "All in the Family" gets the chore when the singer opens at Los Angeles' Troubadour on Feb. 20. . . . Long, long production delays at taping of "Duke Ellington . . . We Love You Madly." It was fine for the featured performers but hard on the band musicians who were always on stage. . . . A&M revealed that the title of Cat Stevens' new album, "Catch Bull at Four" refers to the fourth stage in the spiritual development in the Buddhist religion.

Compiled by:  
Phil Gelormine, New York; Nat Freedland, Los Angeles; Bill Sachs, Cincinnati; Wayne Harada, Honolulu; James Cortese, Memphis; Sara Lane, Miami.

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Say You Saw It in Billboard



## Syl Johnson has done it.

He's captured the R&B market with his new single "WE DID IT." (It was bound to happen.)

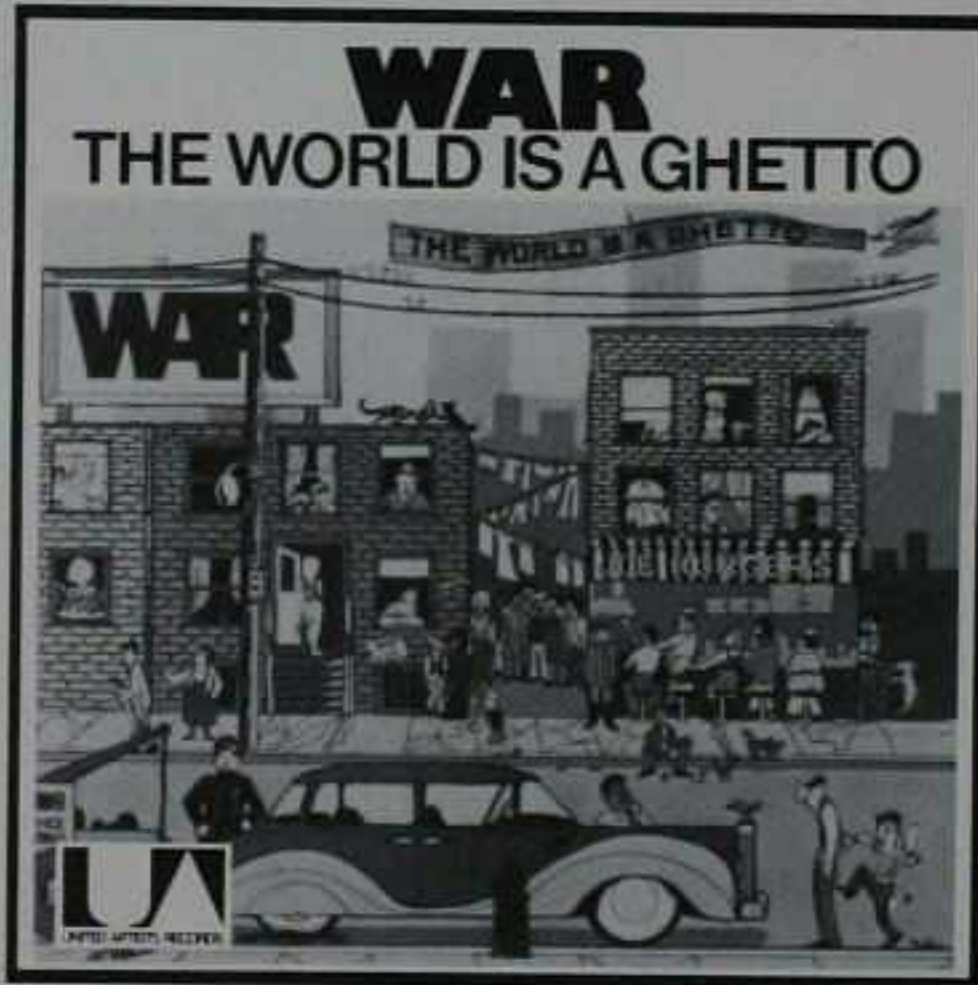
"WE DID IT." Syl Johnson sings it. Willie Mitchell produced it. It's the Hi/Memphis Sound at its finest.

"WE DID IT." Ripe. Ready now to explode Top 40.

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