Soviets Record in U.K. Via Melodiya, EMI

By EVAN SENIOR

LONDON—EMI has completed an agreement with the Soviet classical artists in London. The arrangement, made after long negotiations with Melodiya Records, also includes an expansion and continuation of EMI's worldwide association and distribution of many of Melodiya's recordings.

An immediate result of the deal, concluded by EMI executives Peter Andry and Michael Allen, was the visit here of Soviet pianist Emil Gilels to make recordings with the New Philharmonic Orchestra under Leon Mazel. Gilels recorded the two Tchaikovsky piano concertos, plus the single movement that Tchaikovsky completed of his contemplated "No. 3," with Susi Raj Grubb producing. The recording will be released next year.

The Russian visit was first for International Artists department head Andry and the second for International marketing manager Allen, who is a fluent Russian speaker.

Long daily meetings were held with executives of Mezhdunarodnaya Kniga, the Soviet international publishing organization, headed by Ramaz Kabaikho, vice president, in charge of the recording department.

As well as negotiating detailed contracts for EMI's various recording and distribution activities, Andry and Allen visited Russia's recording studios and listened to excerpts from hundreds of tapes by Russian musicians for possible issue on HMV-Melodiya in the U.K. and other territories.

"Make no mistake about it," said Andry, "the Russians have recording equipment and engineers equal to anything anywhere else in the world. They are already well advanced in techniques, and are recording in quadraphonic sound. The new recording they have made of the Shostakovich Symphony No. 15, which we are (Continued on page 86)

The Classical Resurgence Emphasized See Pages 55-65

Chappell in Precedental 'Opry' Pact

By BILL WILLIAMS

NASHVILLE—WSM, Inc., has signed an agreement with Chappell Music, in a pact arranged by Bobby Brenner, for the printing of "Grand Ole Opry" portfolios.

Under the agreement, Chappell can use for two years the "Opry" name in printing such songbooks as "Opry" favorites of the 1930's, 1940's, etc.

The folio will be distributed through normal channels, and also will be placed on sale at Opryland USA, the entertainment complex which hosted nearly 1½ million visitors this year. Chappell has the rights nationally and internationally.

Under the agreement, worked out with WSM, Inc., president Irving Waugh and "Opry" man (Continued on page 48)

L.A. AM-er Plans Mini Woodstock

By CLAUDE HALL

LOS ANGELES—KROQ-AM is tying a gigantic rock concert, a syndicated radio show, and a syndicated music television series into one massive promotion to firmly entrench itself in this market. Gary Bookbasta, president of the radio station, is planning the greatest live concert ever held by a radio station for Nov. 25 at the Memorial Coliseum here.

The six-hour concert is expected to draw 100,000 or more people and "be almost a Woodstock, but without the flaws of Woodstock," Bookbasta said.

Besides two super groups composed of leading artists from the U.S. and Britain, the concert will feature Sly & The Family Stone, Chuck Berry, the Eagles, The Beach Boys, the Kinks, the Who, and Britain's Elephant's Memory, Merry Clayton, Crazy Horse, Love, Flash Cadillac, Chi Coltrane, and Bad and Deep.

Raid's GRAB 2 Mil Tapes

By SAM SUTHERLAND

NEW YORK—Raid's three large tape duplicating plants in various parts of New Jersey have yielded more than 2 million tapes. Large quantities of blank cartridges and tape duplicating equipment have also been impounded. The raid operation was termed "the biggest ever" by Al Berman, Fox Agency chief.

The Oct. 25 action climaxed months of investigation by the Recording Industry Association of America and by the law firm of Abeles & Clark, acting in behalf (Continued on page 60)

Ampex Plans Budget Entry

By BOB SOBEL

NEW YORK — Ampex Stereo Tapes will enter the budget classical field on Nov. 15 with the introduction of 12 Dolbyized classical masterpieces performed and recorded in Europe. Suggested retail price for the Ampex classical library is $5.95.

According to William Slover, Ampex vice president and general manager, EST will market its European catalog on the Ampex label in all configurations. Initial

DJ's Attorneys Demand Data

By MILDERED HALL

WASHINGTON — Defense attorneys in the landmark broadcast obscenity case against John P. Neely, former announcer of progressive rock station WOAI-FM, Norfolk, Va., have demanded full access to the complete programming tapes and all other materials related to the government court files. Trial date in the case, possibly the first based on issuance of a musical recording, is set for Nov. 28 in U.S. District Court for (Continued on page 30)
If you remember Huckleberry Finn, you’ll remember “Catfish John.”

Johnny Russell sings about a character that would have been right at home in a Mark Twain story. But in 1972, it takes on new meanings because there ain’t many such characters around.

That’s what helped make “Bojangles.” That’s what helps make “Catfish John,” along with true country back-up. Harmonica, fiddles and all.

“Catfish John” and Johnny Russell are part of the RCA Experience.
**NARAS Panel on Recording Problems**

NEW YORK—The local chapter of NARAS (National Association of Recording Arts and Sciences) held a panel discussion on recording problems. The event featured discussions on various aspects of the recording industry, including business practices, legal issues, and technological advancements.

**Cohen Adding Regional Men; 2 New Stores**

CLEVELAND — John Cohen, founder-president of the Disc Record chain, based here, opens two new stores in Nashville, Tenn., and York, Pa., giving the national total to 31 in 11 states. Cohen also announced his first regional manager, Joe Yoppolo, former assistant manager of Trio Music, the new outlet in the Fashion Mall, Yachats, Ohio. He will open a store in Toledo, Ohio, next month. Cohen, formerly assistant manager of the Disc Record chain in Yachats, Ohio, opened a store in Toledo, Ohio, next month.

**BPI, Whitney Group Merge**

NEW YORK—Billboard Publications, Inc. and Whitney Publications, Inc. have merged, according to a joint announcement by W.D. Littleford, president of BPI, and Charles E. Whitney, president of WPI. The merger is the culmination of talks that began six years ago.

**Kaplan Forges Oldies Plus; Handelman’s Special Fixture**

DETROIT — There’s plenty of talk about how well old records and goods are doing, but real proof of the trend is hard to to come by. A recent development is the opening of a new fixture, self-merchandising fixture, which is now being distributed nationwide.

**Cartrivision’s Glossary Aid**

By BOB KIRSH

LOS ANGELES—Cartrivision, Inc., puts together a glossary of language for the "casual record buyer," and offers "Marketing Information" to aid dealers in purchasing prerecorded software.

**Baker Gets Blue Crest in Sale**

NASHVILLE — An out of court settlement has been reached here after a two-day trial brought by veteran music publisher and producer Ray Baker against Baker, president of Blue Crest Music Publishing.

Under the terms of the agreement, Baker will retain the music publishing firm for a "satisfaction price." Daily had filed the original suit against Baker and Baker countersued against Daily. Daily was a minor, and Baker was represented by an attorney and an officer, while Baker was represented by an attorney.

**Appeals Court Denies Drugs’ Lyrics Policy**

WASHINGTON — The controversy between the Federal Communications Commission and the recording industry over the propriety of lyrics in songs has been rejected. The Appeals Court panel here, last week Peabody is asking for return of the policy on conditional grounds, or permanent removal of the FCC for formal hearings on the broad warning against lyrics that "promote or glorify" illegal drugs. The Commission's position was based on the fact that it was only asking for the extension of a statutory provision and overall license responsibility in the screening of drugs-oriented records.

The petitioners, including the 97-member National Coordinator on Drug Abuse and Prevention (WBC-DM), which was denied, are represented by the American Society of Composers, Authors and Publishers (ASCAP) and the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO). The groups believe that the petitioners have some significant points to make.

**CBS to Dist. Stax Records**

NEW YORK—CBS Records will distribute Stax/Volt Records on the nationwide level beginning this fall. The label, whose roots lie in the racially integrated R&B music of the 50’s and early 60’s with a broad catalog that includes such acts as John Coltrane, Cannonball Adderley, Thelonious Monk, Miles Davis and others, will become active in recent years.

Another aspect of the announcement noted that "We know that there is a greater demand for more music. But we are looking to the future. Our experience with the Prestige label, which we acquired last year, indicates that there is an expectation for top quality in good jazz packages. We plan to create a new line of records with a special emphasis on jazz and jazz related music."

In addition, the company announced that it will distribute a new series of 50-track albums, "live" records, which will be available on a per-order basis.

The new series, "live" records, will be available on a per-order basis, and will be distributed exclusively through CBS Records. The series will include albums by such artists as John Coltrane, Cannonball Adderley, Thelonious Monk, Miles Davis and others, as well as new jazz artists who have yet to be discovered.

**Fantasy Nets Riverside Line**

BERKELEY—Fantasy Records, President Saul Zantz has announced that the San Francisco-based label has acquired the United Artists label, which included some of the best-known acts in the business, such as the Grateful Dead and the Jefferson Airplane.

**TCA Employee Faces Tape Rap**

WASHINGTON—A representative of an Oklahoma City tape duplicator convicted under the grand jury here on criminal charges, was sentenced to three years in prison on December 30, 1972. The two men were arrested on February 14, 1972, on charges of selling tape including Mark Hamill's "premiere" of "Star Wars" on RCA; Don Gibson on "Hickory, and Don McClean, U.A. Purchases were made by attorney Richard Frank and representatives of the respective companies involved.

**EMI Buys Foreign Pub Rights of MGM**

NEW YORK—EMI has acquired the British and Continental music publishing holdings, Associated Music Publishers, Ltd., subsidiary of EMI, for $10 million, the publishers interested, The Big 3 and its subsidiaries, remain to be sold.

The package acquired by EMI includes the firms of Francis, Day and Hunter Ltd., E. Feldman Ltd., Dix Music Ltd., British and Continental (U.S.) Ltd., and Associated British Music (U.S.) Ltd.

Sealed bids for the firms were opened on Oct. 13. It was understood that three additional principals had submitted bids: MCA, 20th Century-Fox Film Corporation, and Warner Bros.

It’s understood that the figure asked for the entire package was about $10 million, but that the offer for the package offered proved unsatisfactory and it was decided to sell the foreign rights only. The source also said that the offer for the foreign rights only was still done for the firm’s foreign copyrights back to MGM after 15 years.

**ABC’s Lasker Explores Country Talent Penetration**

NASHVILLE—ABC-Dunhill officials, following extensive talks with certain artists, writers and performers, have submitted "looking into" expansion of subsidiary label’s existing country music operations.

The firm has maintained a small office in Nashville for several years, and "it was the operation" of the pale Paul Cohen.

The current label of the company, extended his stay today to 110 years, was formed by the late Paul Cohen.

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**Lawyer Unit Holds Seminar Dec. 11 to 13**

NEW YORK — The Practicing Law Institute will hold a seminar, on the copyrights of entertainers and athletes, in La Costa, Calif. Dec. 11-13.

Chaired by Fred Gershon, of the law firm of Goldberg & Gershon, the seminar will consider the unique legal and business relationship between the athletes and the clients. Speakers will include: Abe Somers, general counsel of the American League; Michael Keller, of the Heller/Fincher Institute, discussing the negotiation of recording contracts; and John Edelstein, of the National Association of Music Labels, on litigation cases out of court; and Albert Rubenstein, lawyer and CPA, on the business implications of the lawyer/client relationship; and John Sippel, veteran News Editor, discussing press in the lawyer's over-all relationship with the client. Also included on the agenda will be talks on music business, solo and corporate performer and for the group which has become a corporation. Registration for the seminar is open to lawyers as well as other executives in these fields.

**NARAS Polls Studios for Its Most Valuable**

NEW YORK — The New York Chapter of the American Record Guide has sent ballots to its members asking who they think are the ten most valuable artists in the city's recording studios. The NARAS bal- lots are designed to give record execs a chance to let them know who they consider the most valuable in the business. The NARAS is a branch of the NARAS National Foundation, a non-profit organization with a purpose to improve the creative and technological arts of the recording industry. The ten most valuable artists will be announced in a special issue of the New York Chapter of the American Record Guide. The ballots are due back by Dec. 15.

**More Late News**

See Page 86

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**B’nai B’rith Meet on Black Music**

NEW YORK — The black music market will be discussed at a meeting to be conducted by the B’nai B’rith Veterans Performing Arts Lodge on Nov. 13 at 7 p.m. at the B’nai B’rith Lodge in the Warwick Room of the Warwick Hotel. The meeting is open to everyone in the industry on a first come, first served basis, since seating is limited.

The panel of speakers, members of the B’nai B’rith Veterans Performing Arts Executive, will include Buzz Wilkins, independent producer, head of the r&b recording division of the world-famous A&M Records; Mark Levinson, general counsel of the non-profit organization, Inc., which distributes jazz, classical, blues, rhythm and r&b recordings; and Rubin Carter, who will be head of the board of governors.

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**TV Ogres More Rock**

LOS ANGELES — More contemporary rock music will be seen on prime time national TV in the fall, according to Clark, pioneer figure in the presentation of this music in television.

"We turned the corner Aug. 24, when the Three Dog Night Special was broadcast," said Clark. Clark said the band was the first to win a network syndicated time slot in 1971.

Clark would not confirm a rumor that he and ABC are planning a second (or third) night of rock music in the fall. If this comes off, it would compete likely with the standard network primetime format of Atlanta at the year's end.

This network has earned Clark $1 million per season away from network.

Clark was also let out at peremptory, that ABC-TV had named Don Kirshner to produce two late-night specials, featuring musical acts as possible regular slots on the time which could be syndicated by the "Dick Cavett Show."

Clark, who is syndicated by the syndicated list of various music formats, said he had selected the ABC network as the one with the highest rating.

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**Executive Summary**

**Paul Simon** has joined the staff of Billboard's international headquarters, Los Angeles, as director of research. Simon joins the company after a five-year stay with his own group, the Simon & Garfunkel, advising and consulting on musical and entertainment matters. Simon, who was born in New York, is a graduate of New York University. His appointment was announced by W. L. Bledsoe, managing editor, and executive vice president of the company.

Simon will be working closely with Bill Gate, director of the company's record promotions department, and R. L. Bausch, director of the company's record promotion department. Simon will also be working with the company's research department, which is headed by P. C. Smith, and with the company's advertising department.

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There are many groups, but few super groups. In record co. biz, a Promotion Department has to break new acts onto AM radio to be classified as a super group. The accepted measurement for "super" status is boosting about four new acts onto AM radio each year. So far in '72, Warners' super-group promotion department has done somewhat better than four. It's done 16.

Warners' sixteenth success story this year (a year which, we note, is only 3/4 used up) is 16. FOGHAT based on their new single, I JUST WANT TO MAKE LOVE TO YOU.

The others — new to commercial AM radio in 1972 — have been:

1. T. REX
2. THE GRATEFUL DEAD BROTHERS BAND
3. FACES
4. MALO
5. AMERICA
6. NEIL YOUNG
7. ALICE COOPER
8. ARLO GUTHRIE
9. THE ALLMAN
10. TODD RUNDGREN
11. JETHRO TULL
12. LES CRANE
13. TOWER OF POWER
14. THE DOOBIE BROTHERS
15. SEALS AND CROFTS.

A new slogan went up on walls already crowded with posters of mighty-nippled girls in very wet shirts. That slogan: NEVER BEFORE ON AM RADIO!

It is no small accomplishment, these 16 new ones.

No other record company comes anywhere near 16.

Why not?


WARNERS' WILD, NEW SUPER GROUP: SAUL, ANDERSON, GREENBERG, GLASSENBERG AND CALLOWAY.
Ampex to Budget Classics

- Continued from page 1

distribution will be through the Ampex shoppers service, the company's direct mail outlet, Slover said.

Plans call for AST to offer its catalog of European performances initially in the U.S. through its two-step distribution network whereby distributors, rackjobbers and dealers would receive the exclusive product. Slover said that the Ampex label will be supplemented monthly and that its catalog of European selections is unlimited. "We believe that these classical European orchestras and singers are an excellent beginning for potential classical enthusiasts.

With London, DGG, and Phillip already available on the new Ampex line of classical selections, Ampex expects to benefit from the interest in high quality music among younger persons and then benefit again from the changing pace of young adults into finer classical works. Ampex's unlimited library of these European works is available.

Among its initial releases are a large selection of Bach, Beethoven, Mozart and Brahms, a selection of Bartok masterpieces, virtuosos, organ selections and trumpet concerts also feature ballet selections.

Writer Suing For Royalties

LOS ANGELES — Songwriter Clay Hammond has filed suit against a line-up of publishers and record companies in Superior Court here, charging that he hasn't received proper accounting and payment of his royalties for his catalog, including "Part Time Love.

Named as defendants are Max Weisz, Saul Zaentz, Escort Music, Cirque Music, Magnum/Onyx Records and Fantasy/Parlophone Records. The suit claims Hammond signed a standard songwriter contract with the publishers in 1963 and the publishers later assigned part of their rights to this record company. Unsaid royalties involved are alleged to be in excess of $30,000.

UA Denver Distrib Bows

NEW YORK—Record Sales Corp. of Colorado, a new Denver distributor, opened its doors this week. The operation is a part of the mass merchandising division of United Artists and is on the same premises as Musical Isle of America's Denver rackjobbing and one-stop branch. The latter is also a part of the UA mass merchandising division. Both entities are headed by general manager, Bob Krug.

The company's first new line for distribution is the entire Bud-N-Records complex, among whose labels there are currently four chart contenders. Also pacted is the Beverly Hills label.

Stigwood Suit Vs. Sperber Settled

NEW YORK—The suit by the Robert Stigwood Group Limited against forty Sperber in New York, the Original American Touring Network in Milwaukee and Superstar Productions, Ltd. of St Louis, Detroit, Washington, D.C. and Milwaukee for copyright infringement and unfair competition in the use of "Jesus Christ Superstar" has been settled out of court.

The settlement calls for the non-use, in any manner, of "Jesus Christ Superstar" by the defendants and the dismissal of counterclaims of more than $15,000,000 against the Stigwood-Leeds organizations.

Gilberto, Hartman

- Continued from page 6

in the promotion include the Eight Minutes, the Fatback Band, and Debbie Taylor, all of whom will record for the promotion.

Perception's promotional program also includes widespread advertising as well as road spots, point-of-purchase displays, and other merchandising aids.

In addition to disk product, Perception, which recently re-released its 1974 promotional bandwagon in selected regional markets.

Charts

(write good reason for subscribing to the "1" renewability of the International Music Record Tape Industry)

In Billboard. Get into it!

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There’s a certain mystique surrounding John Entwistle, bass player for The Who, that is difficult to pinpoint. Appearing aloof, almost detached from the theatrics of his cohorts, provides a basis for the obvious tightness so apparent on any WHO product or production.

On this, his second solo LP for MCA Records’ Decca label, Entwistle thrusts his energies and talents as a composer, arranger, vocalist and producer, into this magical collection of songs. "WHISTLE RYMES," unlike the dark and demonic portrait painted by "SMASH YOUR HEAD AGAINST THE WALL," Entwistle’s first solo album, is more involved with everyday life and is more musical. "WHISTLE RYMES" is John Entwistle... a bit of black humor, an insight into his personal philosophies of life, a hint of rebellion against musical structure.

Assisted by Peter Frampton on guitar and several other unusually outstanding sidemen, the multi-talented John Entwistle is unleashed.
Custom Fidelity Expands

LOS ANGELES — Wall Street always looks for those small companies that, with a little luck, can climb to a respectable perch. Custom Fidelity, which recently went public, is diversifying and restructuring its company into four areas: custom recording and recording pressing, professional audio equipment and sales division, special products group, and Impress Records. In addition, the firm has a phonograph record manufacturing facility, said David W. Berkue, president and chairman.

According to the company's offering circular, the custom recording and record pressing division accounts for about 30 percent of the gross sales, while the audio equipment division represents about 50 percent of sales.

Custom Fidelity, through its audio equipment division, represents several manufacturers, among them Ampex, Sony, Numan, Vega Wireless Systems, with products ranging from tape recorders, microphones, wireless microphone systems and recording studios.

The firm markets a variety of audio equipment, including amplifiers, speaker systems, mixing consoles and accessories.

The special products group, formed to package and promote "All Time Great" record albums, accounts for approximately 12 percent of the company's sales.

IS THERE OPPORTUNITY IN CALIFORNIA IN THE MUSIC BUSINESS FOR THIS MAN??

Hotshot 28-year-old marketing pro moves from Cleveland to find the big time. Could he be looking for you?

Twelve years in sales, sales management and advertising, backed with a B.A. in marketing from Cleveland State and grad courses from Case-Western Reserve. Accoation in pop music, does some composing. Experience includes TV-APPLIANCE SALES with a department store and two independents, WHOLESALE SALES with the Hoover Co., STORE MANAGER of G.E. Appliance Center, EDUCATIONAL / INDUSTRIAL SALES with Ampex Videotape equipment, and most recently SALES MANAGER and ADVERTISING DIRECTOR of TV/appliance center. More than doubled sales in five years with company—now third largest independent store in Cleveland with 2 1/2 million annual sales. Complete responsibility for 75M ad budget. Personal sales almost 1/2 million in past year.

If you have a challenging position of responsability or a growth situation within the music/entertainment industry, please call 415/922-1838 mornings, or write Ron Unkefer, 2153 Sacramento St., #11, San Francisco, California 94109.

Earnings Reports

**GRT CORP.**

<table>
<thead>
<tr>
<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$7,210,401</td>
<td>$6,261,902</td>
</tr>
<tr>
<td>Net income</td>
<td>$419,405</td>
<td>$234,733</td>
</tr>
<tr>
<td>Average shares</td>
<td>3,209,214</td>
<td>2,876,037</td>
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<tr>
<td>Net income per share</td>
<td>$0.13</td>
<td>$0.08</td>
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<tr>
<td>Net income per share—fully diluted basis</td>
<td>$0.12</td>
<td>$0.07</td>
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**CAPITOL INDUSTRIES INC.**

<table>
<thead>
<tr>
<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
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<tbody>
<tr>
<td>Sales</td>
<td>$30,151,000</td>
<td>$25,500,000</td>
</tr>
<tr>
<td>Net income</td>
<td>$5,000,000</td>
<td>$2,500,000</td>
</tr>
<tr>
<td>Credit</td>
<td>$13,000,000</td>
<td>$8,500,000</td>
</tr>
<tr>
<td>Price/Share</td>
<td>$1.04</td>
<td>$0.62</td>
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<tr>
<td>Am. Depository Shares</td>
<td>4,579,000</td>
<td>4,600,000</td>
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*Based on figures before income returns for Pickwick International Inc., for $7,077,500, for shares held by vender who violates accepting accounting practice for products returned for exchange which resulted in a charge of $1,830,000. *

**WARNER COMMUNICATIONS**

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<tr>
<th>Qu. to</th>
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<th>1971</th>
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<tbody>
<tr>
<td>Revenue</td>
<td>$118,302,000</td>
<td>$101,257,000</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>$30,860,000</td>
<td>$27,025,000</td>
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<tr>
<td>Gross profit</td>
<td>$87,442,000</td>
<td>$74,232,000</td>
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<tr>
<td>Operating profit</td>
<td>$17,200,000</td>
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<tr>
<td>Operating income</td>
<td>$13,270,000</td>
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<tr>
<td>Operating income per share—fully diluted basis</td>
<td>$.49</td>
<td>$.40</td>
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**MINNESOTA MINING & MANUFACTURING**

<table>
<thead>
<tr>
<th>Qu. to</th>
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<th>1971</th>
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<tr>
<td>Sales</td>
<td>$547,000,000</td>
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<tr>
<td>Per share</td>
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<tr>
<td>Net income</td>
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<tr>
<td>Per share</td>
<td>$2.99</td>
<td>$2.39</td>
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**CRAG CORP.**

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<tr>
<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
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<tbody>
<tr>
<td>Sales</td>
<td>$117,000,000</td>
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<tr>
<td>Net income</td>
<td>$6,100,000</td>
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<tr>
<td>Per share</td>
<td>$0.51</td>
<td>$0.43</td>
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**CURTIS MATHES CORP.**

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<tr>
<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
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<tbody>
<tr>
<td>Sales</td>
<td>$528,500,000</td>
<td>$363,000,000</td>
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<tr>
<td>Per share</td>
<td>$3.15</td>
<td>$2.01</td>
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**VIVIPHAX INC.**

<table>
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<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
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<tbody>
<tr>
<td>Sales</td>
<td>$9,020,000</td>
<td>$4,875,000</td>
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<tr>
<td>Per share</td>
<td>$1.15</td>
<td>$.82</td>
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**BELL & HOWELL CO.**

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<tr>
<th>Qu. to</th>
<th>1972</th>
<th>1971</th>
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<tbody>
<tr>
<td>Sales</td>
<td>$261,653,000</td>
<td>$241,328,000</td>
</tr>
<tr>
<td>Per share</td>
<td>$2.49</td>
<td>$2.07</td>
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**ALL TAPES OK FOR MERGER**

LOS ANGELES—Stockholders of All Tapes Inc. approved a plan for a previously announced merger with Pickwick International Inc.

The approved acquisition formations would have Pickwick stock for each 21.8 All Tapes shares. Originally, the formula was 1-for-20, but All Tapes' net worth net of losses of $227,219 for the first half of the year and the second quarter loss of $208,290.
JOHN HAMBRICK
Windmill In A Jet Filled Sky

BROWN BAG RECORDS
Distributed by United Artists Records, Inc.
EDITOR'S NOTE: This is the latest in a series of in-depth interviews with leading authorities in the field of music and radio. Chuck Blore is considered by his peers to be the most creative man in radio. For the past several years, after a successful career as a program director, he has been content to operate the most successful radio commercials firm in the industry—Chuck Blore Creative Services, Los Angeles. But a few weeks ago, he got back into radio with a unique consulting deal for KIIS-AM, Los Angeles, a station that has been mostly non-entity. This interview discusses the past, present, and future of Chuck Blore, radio in general, and program directors... and KIIS-AM. Conducting the interview is Claude Hall, Radio-TV editor of the Billboard.

HALL: Why did you decide to get back into radio?

BLORE: That's why I wanted you to hear the "prototype" tape of what I want KIIS-AM to sound like... because some of your questions might be triggered by that.

HALL: They were, in fact. Blore Well, I've only had three programming ideas in my life, one of which was the KFWM-AM thing, which we all know now turned over the world. That was the first thing... the format KFWM-AM. The second thing I created was a few years ago when I created the Bill Balle Forum "Female Forum."

HALL: Was that your idea? I'd be damned. I thought Bill Balle was sort of stunted into that idea sort of backswing.

BLORE: They bought it from me. Paid me a lot of money. And the third idea. Balle: The Feminine Forum concept is now monumental around the country. And I've been off the air for the past couple of days to see how it was doing, and I'm not national at that type of thing... but this program is way ahead of the others.

HALL: He's really good. The idea of "Programming Los Angeles" when I gave it to them. He changed the name of it and... "Female Forum Female Forum"... and it still sounds nice — Los Angeles, KIIS-AM, Los Angeles, that station that has been mostly non-entity. This interview discusses the past, present, and future of Chuck Blore, radio in general, and program directors... and KIIS-AM. Conducting the interview is Claude Hall, Radio-TV editor of the Billboard."

CHRISTMAS IS...

A delightful 12-hour holiday special for all formats.

CHRISTMAS IS...

Entertaining! Saleable! Holiday priced!

CHRISTMAS IS...

The sound of music from the present, framed with a feel of the past... The sounds of the past, edited, produced and designed for the present... The sound of people, past and present.

CHRISTMAS IS...

Designed to run as many as three (48 hours) times... Constructed in hour modules for maximum flexibility... Solves the problem of past time holiday help and depleted holiday record libraries... Available with appropriate advertising and merchandising materials such as thematic Christmas cards and invitation flyers for your sponsors, thematic signatures and promos.

CHRISTMAS IS...

Produced by programming db, Hollywood in cooperation with Western Productions of Canada... And gift priced to brighten your holiday budget as well as your listeners' ears.

CHRISTMAS IS...

Exclusively yours if you're first to phone Programming db Santa Claus collect and reserve it for your market... (213) 465-3224.

TULSA—KMOD-FM, in 'Adult' Return

By Dick Fricker

TULSA—KMOD-FM, when it returns broadcasting sometime very soon, pending FCC approval, will be "adult contemporary" rock-laced-with-jazz, big band, just short of heavy rock, format. The station, according to new program director Mike Roberts, is the programming secretary under the general management of Broadcast. Last year a Federal Court order closed the station because of the "moral" and "ethical" values of the management.

Station manager Bob Bell said KMOD-FM is "the second commercial FM in this market to return broadcasting. Bell pointed out that KMOD will annex the 'jocks' of the four existing FMs that have done the job. Blore who is a high-profile figure in the first of its type in the market."

Blore will maintain an airstream in addition to her management duties. Miss Roberts pointed out that Blore has been "the single imaginative programming," and that her staff has been stepped up to host the Tulsa competition.

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Radio-TV Programming

Blore Is Keying Format on Changes in Lifestyles

Continued from preceding page

I obviously couldn't program KIIS-AM and lock Ken out of Los Angeles. So, Ken and I parted and I think he's about to have two stations in Los Angeles now, an AM and an FM. And it's good for us, too, since the time those things that are happening in radio...the more energetic things then the more that people will be aware of radio and tuning in. It's really terrible to have a city the size of Los Angeles and have only a 14 percent time in. And that's a high estimate.

Hall: Why don't more people here listen to radio?

Blore: Because they're bored with it. And it's not just this market. But you get a market where radio is exciting...an example of that would be...well, I could go back to the days of KFWB-AM of course, that was 12 years ago, but nonetheless, we had there 17, 18, and 20 percent tune-in. Now, that doesn't sound like a hell of a lot, but think; at any given moment 20 percent of the people who had radios had them on. That's immense. In Los Angeles, that means at any given time you've got 10 million cars available.

Hall: If you had that percent? KIIS-AM and lock Ken out of Los course, you want to go after your share of that percent. And anyway, I had that idea for a format. The people...KIIS-AM went away and then came back and made me an offer...I couldn't refuse. But I'm doing it for nothing at the moment. Unless it works, I get nothing. I'm getting absolutely zero...no pay at all.

Hall: You're kidding.

Blore: No, no, no. Because it may make me rich at the other end. But if it doesn't work, I get nothing. Of course, I know it will work.

Hall: How was this station doing? Was it in the black...or was it marginal?

Blore: I don't think that should even be a part of this story. The fact that we're bringing in all of these new people should indicate they have money. But the idea about not being paid was my idea. I said that I didn't want to be paid unless it worked. That's the way I didn't want them to invest thatmuch money. In fact, I don't think any station could afford me, the price I would put on myself. In order for my ego to accept it, you see, I'd have to put an immense price. And then no one could afford it so my idea would never get on the air. So, doing it for nothing is a better way. It's an investment in me...in this format, which I really, really believe in. And I know it will pay off. In fact, I predict this: In a year from now, because of the sheep-like attitude of program directors (and that's a great thing you can put in there)...program directors all over the world...in less than a year from now, there'll be a KIIS-AM format in every major market in the country. I promise you.

Hall: You mentioned to me once before, but tell me again what happened in Minneapolis that made you want to hear that story again. That was a tremendous feat.

Blore: But we're not through talking about KIIS-AM?

Hall: No. We're coming back to that.

Blore: Because I haven't said everything yet.

Hall: Let's go to Minneapolis and the year was...

Blore: About 1960, I guess. KDWB-AM was way down at the end of the dial...63. And up until that time all of the radio stations were above 1100. People didn't even know that the other end of the dial existed. There was never anything down there to listen to. So, we couldn't do what is the best...promote or own station. No one knew it existed. So, what we had to do was figure a way to get listeners down there and wanted radio listeners to the answer was: Advertise on the other radio stations. Well, though it's an obvious answer, it wasn't the answer to bring off. So, what we did was get the fellow that invented Hallsco.

Hall: Remember his name?

Blore: Col. Something or Other. He was from New Orleans.

Hall: How do you spell that formula?

Blore: Formulas.

Hall: There'll be popular formulas for these new people. We got him to go to all the stations that the spots were to be heard on that Formula 63. It was guaranteed to remove boredom.

Blore: I heard that you had the spots guaranteed to go on the air.

Hall: No guarantee had any of the stations bothered to check into the situation, they would have found out that KDWB-AM was behind it. But they didn't. They got the spots from the agency and put them on the air. They would do that today, of course. All of these today are much more stringent. They find it now's a law; it wasn't then. Well, kind of thing, but not really. But you couldn't do a lot of the things today that we used to do in radio...nor would you want to do. One of the glories of radio is its maturation, I think...the fact that back in those days we were very flamboyant, was like a kid. We were 17 or 18 years old just about to experience his adulthood—he runs and plays and does all kinds of wonderful things. By the time you're 27, you're wiser and you don't do things with quite the flamboyancy that you did when you were younger...but what you do is a lot heavier. It has more consequence and it means more. So, you don't see balloons being dropped into main street anymore. No, you see radio stations out in some community activity—like buying bises to get kids to school. Consequential things, which are really the best kinds of promotions there are. Movies were flamboyant in the early days and this was the early days of radio. Because radio did die. People will say: What do you mean? Radio wasn't dead. Well, bull malarkey. Imagine radio, as we knew it, died. People to this day are trying to resurrect and it's dead...its a ghost. And they ought to leave it alone. Because we have a whole new medium. Only the name remains the same. Radio used to broadcast to the mass American. Today, it doesn't do that; it broadcasts on a one-to-one basis. It's called personal advertising.

Hall: When you hit in Minneapolis, you created quite a stir, didn't you?

Blore: Yeah. We did. The things were available in the drug stores. People could go into drug stores and pick up these packages of Formula 63. And they went into the drugstores by the thousands. And in those little packages was a message that Formula 63 was a radio station and if they tuned it in they would not be bored again. But yet, it was quite a furore. And we'd bought guarantee time so that on a given moment if you tuned completely across the dial all you'd hear was that one spot. And there would be this colonel saying: "I'm the fellow who brought you Hallsco and..."

Continued on page 16
WSM 47th ANNIVERSARY CELEBRATION

Teddy Bart, host of WSM's Neon Show, congratulates Paul Ackerman on his special CMA citation, presented by Jo Walker and Bill Farr.

Veteran announcer Grant Turner is honored by ASCAP for his years of service.

Ray Price performed on the CMA Awards show and at the Columbia function.

Chet Atkins appears with NBC's Frank McGee on the televised "Today" show, which originated from Nashville.

WSM President Irving Welugh unveils a plaque honoring Roy Acuff as "King of Country Music."

The "Grand Ole Opry" cast at WSM's luncheon spectacular.

One of the highlights of the program was the Nitty Gritty Dirt Band, brought in by UA for its show.

A scene of some of the registrants picking up credentials.

Ray Clark as master of ceremonies at the Dot show.

Perhaps appearing to gather for the last time, Pepper embraces the everyone on.

Freddie Hart and Capitol's Wade Ann Murray, who turns off the "feel" of the new Opry house, in its skeletal form.

More artists' names are placed in the Walk of the Stars at the beach.

ASCAP's Hal David receives the Founding President's Award from the walking montage.

It took a wheelbarrow to haul away the award plaques for Country Award, flanked by Ed and Donna Fargo, Al and Ray Price, Jo McElhiney, and Bill Lowery.

A singer O.B. McClellan gets a new look at the ASCAP banquet from Gerry Wood and Charlie Monk.

Mrs. Preston with award-winners Joe Turner, Bill Lowery, and Dottie West, Tammy Wynette.

In the program, WSM included the names of Joe Turner, Bill Lowery, and Dottie West, Tammy Wynette.

ASCAP's Hal David receives the Founding President's Award. He is shown with his Texas beauty and ASCAP president Stanley Adams.

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**Format on Changes in Lifestyle**

*Continued from page 14*

I’ve got something good for you now."

**HALL:** Did the other stations get mad?

**BLORE:** Some of them were furious. I don’t think they thought it was a great thing at all, but there’s one giant station that was known who didn’t think it was funny at all. And I guess they thought it was very funny if someone would tell them I’d been furious.

**HALL:** Going back over these things — because those classic stories... the next stunt you pulled was in Los Angeles, wasn’t it?

**BLORE:** The Aloha promo wasn’t a stunt. I wish I could clear that up. It was to raise funds for a charity project... after all other ideas had been relatively unsuccessful...

**HALL:** It was copied in several markets.

**BLORE:** One of my pet peevves is that human beings have a brain in order to think."

**HALL:** Meaning, the program director.

**BLORE:** And all they’re doing is copying what everyone else is doing. You’re faced with the same bad things that are in the radio medium when I got out of radio. And I would have to deal in 60-second increments. I had to sell an item in just 60 seconds. Most program directors have 24 hours a day to sell their radio stations. We’re like using all 24 hours of sleep — or, their stations are not programmed concisely and beautifully. But when you only have 60 seconds, you have to do everything in that 60 seconds. You can’t even do little by little. And you do that for 60 seconds and a little more the next thing.

**HALL:** Was KDWB-AM one of your original programming ideas that you mentioned earlier?

**BLORE:** KFWB was the original concept. We took from Gordon’s idea of being on the radio. We had a record list and a conversation list. And we took that and hired people off of the radio medium when I got out of radio. And we were not the first at KFWB-AM to bring these things together. We were doing the same thing in El Paso, for example. And there was a guy at KODI and KODR in Minneapolis. They were literally, speaking on each other. I guess I wasn’t saying it, but they would send their people into the other market and bring back elements about what the other was doing. So was music and style.

**HALL:** What was the news concept? I know about the music bit.

**BLORE:** To localize the news. The idea that there’s no way you can compete with the national cover other, but at least you could say that you weren’t writing news on television. You could do some things that were so real that you had to do it. That’s what happened. There’s no way you can do all the things in the newscast.

**HALL:** And you had this in mind that you were doing. We had a newscast to cover local news and cover local newsworthy elements. And a newspaper couldn’t do it. He saw a way to make the broadcast news and local news unite. And he had a talent to do it. And he must have realized that with those 15 minutes, that was a time at which a radio station should be heard.

**HALL:** Now the Todd Storz music concept was not in just playing 10 records, but in player certain of those human operable.

**BLORE:** Todd Stewart... his initial concept was in playing 10 records. He was promoting it. Until Bill Stewart got it into and began the process. In his initial idea was to play 10 records — the top 10 records most played on jockey cards. We had a Top 10 records that were sold in the market or anything. I don’t know if he was being merciful, but I didn’t think he had any way of getting his information. The information he got initially was from the human operators. And they were telling him which record was the most played more. He took the top 10 records and played them over and over and over again. It was Bill Stewart who took that concept and said, ‘Let’s do that but let’s expand the playlist and play more of the other records.’ Now the ‘40 idea happened because we had a traffic hour, a midnight hour, a four-hour hour, a four-hour hour, a four-hour hour. And in this, we had to count on that... this was with McLendon now, not with Storz, because Storz was so interested in the Top 10 records. And he was getting huge ratings with a little help from the Top 10, but he was beating everybody but at the same time, he was holding his music policy. So the first music list was a Top 10 music list that we would pay just so many records an hour. I think we decided on 10 records an hour. Now, how were we going to do it? I don’t think of that being hit records. Okay? Of the Top 10, or else we’d be talented because Gordon liked Glenn Miller, right? And one, well, you’d play a record every new record hour. So, that was the idea. That is that each shift was four hours and we had to have enough music to cover that show. Because you shouldn’t think of repeating those records in the same show. You multiplied the 10 records for four hours: a four-hour shift and that’s where the Top 10 was coming from.

**HALL:** When I came to KFWB-AM we changed it to "The Fabulous 40" and the Top 10 to the music and the news was an hour and a half, and that’s pretty tough. We had three stations. We added show tunes to that idea that radio is an entertainment medium. So we’d bring entertainment back to the Top 10. It’s a different way, though. We didn’t do it, but we figured that of those Top 10 should be hit records. Okay? Two of those should be golden because Gordon liked Glenn Miller, right? And one, well, you’d play a record every new record hour. So, that was the idea. That is that each shift was four hours and we had to have enough music to cover that show. Because you shouldn’t think of repeating those records in the same show. You multiplied the 10 records for four hours: a four-hour shift and that’s where the Top 10 was coming from.

**BLORE:** Chuck Dunaway, program direc- tor of WXYM-AM, Cleveland, has been promoted to operations manager. More responsibilities and probably a raise. He’s been pro- gram manager with Storz Communications since 1965 and has both Top 40 and AM experience.

**HALL:** And we’re going to bring it to the Top 10.

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**HALL:** And we’re going to bring it to the Top 10.
Saturday Slade does weekends.

This week we do our usual stuff, with about four cliches used by a certain personality. We try to do it in a way that's different and exciting, and really get off some strong percentages for early morning radio in Antelope Valley. Our ideas were far too wild for ordinary morning mothers who were in (maybe) the normal process of picking kids off to school. I was once a protege of Don Imus and Andy Barber while they were at KUTY-AM.

* * *

Leaves

Steve

McKean

a 5-11 p.m. show on the MOR station. Kris Erik Stevens is now doing the 10 p.m.-2 a.m. show on WCFL-AM, Chicago. He's been programmed by WMYQ-FM, Miami, before he had been with WLS-AM, Chicago. Doing the morning show now on WCFL-AM, Chicago, are Bob Deo and Larry Benoit. Deo had been doing the housewife show and O'Brien the 10 p.m.-2 a.m. stint. Would you like a touch more of Chicago news? Well, Anne McKee has been appointed director of operations for WBMM-FM, Chicago. She's been administrative assistant to the station manager Tony Tosa.

Tony Richland, independent record promotion man in Los Angeles, has come up with another "classic." This time, he wants to start a school for small and medium market air personalities who feel they too often are left out of their present markets. The school would offer a quick-cram course in cliches used by major market jocks. Finding the record with the longest shelf life would be the key. Richland overlaid 49 of the key cliches right up to the vocal cheer sheet in the Sky. Here, in one superblast, you can hear comments such as "let's get together," "sucking it to ya," and "dig it." The tape is available only from Richland at 213-467-2515 and the price is extremely negotiable, meaning you'll be lucky to get a copy. Another classic that Richland has found; "record promotion man's school" tape and not over Claudius has been able to get a copy of this rare monster.

* * *

Gene Weyes, program director of WAVE-AM, Allentown, Pa., would like to receive some tapes from small and medium market personalities. Lee Barry has left KYSN-AM, Colorado Springs, and can be contacted 314-212-2125. He's trying to put together a handbook-type TV show for the market. Jimmie King reports in from WQDQ-FM, Detroit, and says he's "working with an old friend of mine from St. Louis—Jim Brown. Jim is program director here now. He'd been at sister station, WOKY-AM in Milwaukee, for about four years. It's very comfortable there now. Our facilities are great. We're young, but we intend to make this the best market in this next rating period." King had been with KAA-Y-AM, Little Rock, for three and-a-half years as evening personality and music director.

* * *

Larry White, program director of WAXC-AM, Top 40 station in Rochester, N.Y., reports that Tom Birch from WENE-AM, Endicott, N.Y., has now joined the station in weekend slot. So the lines now go Larry Black mornings, Don Ryan mid-day, Larry White, afternoon drive, Robert Craig Savage, early evening, the Greatest late evening, and Ray Quinn in the all-night slot. Tom Birch and Dave Wiece do weekends. Dennis Collins is working midnight-6 a.m. Saturdays now on KLOL-AM, Houston; he'd been with 12th Street Productions. Ken H. Smith, president of KH Smith Associated

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<td>This week we do our usual stuff, with about four cliches used by a certain personality. We try to do it in a way that's different and exciting, and really get off some strong percentages for early morning radio in Antelope Valley. Our ideas were far too wild for ordinary morning mothers who were in (maybe) the normal process of picking kids off to school. I was once a protege of Don Imus and Andy Barber while they were at KUTY-AM.</td>
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| IF YOU LIKE OUR CHOICES, YOU DON'T HAVE TO DO A THING. We'll ship you those ten (five) albums automatically. |

| IF YOU PREFER DIFFERENT SELECTIONS, you can choose your own albums from among the new releases. You can accept all of our choices or some of them or none. |

| IF YOU WANT EXTRA ALBUMS in addition to the ones provided by your subscription—or albums from other categories—you can order them at RSI's low prices. |

| GIVE RSI A TRY... on our special 4-month trial subscription. Get 10 albums a month for 4 months (40 albums in all) for only $64 (or five albums a month for Jazz or Country, 20 albums in all, for $32). |

| You'll find that RSI's album service is flexible and convenient—reliable. It's fully backed by Billboard. |

| No wonder RSI is the largest radio programming service in the world. |

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| Ohio | 4.1% Sales Tax |
| California | 5% Use Tax |
| New Jersey | 5% Sales Tax |
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| 3:45 p.m. David F. Newton of Newton-FM, Montgomery, Ala., and C. Gary Grant 1:55 a.m. KVFC in 10,000 supper club listeners, according to Gary (C. Gary Grant) Gromman, who doubles as promotion director. Gene Berry, veteran Minneapolis personality, is now with KKEY-AM-FM, St. Paul. He'd been with KMSG-FM, Minneapolis, but is now doing productions, Rosamond, Calif., says that he was disappointed in the interview between Don Imus and Robert W. Morgan. "My main dislike was that Imus did not comment on his past enough. Morgan did mention Palmdale, Calif., where his slave labor on the railroad had taken him. I wish Claude Hall would have asked Imus about Palmdale. I bet he would have blown his mind. When Imus was at KUTY-FM, Palmdale, he and Morgan played this radio stunt live back in February, 1969. That station owner at that time really blew his cool and gave Imus a reprimand (verbally) very strong. Imus was different and exciting and really took off some strong percentages for early morning radio in Antelope Valley. His ideas were far too wild for ordinary morning mothers who were |
The GRINGOS


The many months of LEE MEZA have been ones at Caesar's Palace, Las Vegas — The Las Vegas Hilton, Las Vegas — Dubai Hilton, Dubai — The Edgewater Hotel, Miami — The Century Plaza Hotel, Los Angeles — The Americana Hotel, New York — Harrah's Reno & Lake Tahoe. "An experience not to be forgotten." Billboard

Lee Meza

The Las Vegas Hilton Hotel Casino Theatre — A fun party, "hell-bent" in three-week engagement. Their latest album, "S.O.U.P.," has become a sensation with the fans, notably the female fans, and the group is on the verge of a great big hit. They are heavyweights in the industry, already being requested to come back for another engagement. Sunday through Thursday, 9 p.m. to 1 a.m. Las Vegas.

S.O.U.P.

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WINNERS

The Marco Polo Hotel, Miami — Lubbers, Boston — The Inner Circle, Cincinnati — Oil Can Harry's, Vancouver B.C. Just a few of QUANTRELL's most recent bookings. The group is one of the hardest working groups. QUANTRELL has to be one of the finest groups playing the night clubs in the country today. The Chicago Globe

QUANTRELL

Lee Haddad & Kanyon

Hanna's Reno — Wensley Hotel — Las Vegas — The Las Vegas Hilton, Las Vegas — "Haddad would not only be America's next superstar. — The Reno Evening Gazette

EDDIE HADDAD & KANYON: a cohesive, energetic ensemble brimming with vitality and a unique-funk flavor. The group's sound is fresh, exciting, with an audience appeal. The Los Angeles Examiner

Friends

The Chateau, Madrid — Ft. Lauderdale has a real winner on its hands for the past few weeks. FRIENDS, a very strong and moving group, have been winning the hearts of the crowds. It is hard to say the show will not be long enough. The Miami Herald

Cut Glass

Southern Flavor

The Chateau, Madrid — Ft. Lauderdale has a real winner on its hands for the past few weeks. FRIENDS, a very strong and moving group, have been winning the hearts of the crowds. It is hard to say the show will not be long enough. The Miami Herald

"One of the finest groups to play Miami. Featuring Millie Ryan, whose rapturous musical style will surely win the hearts of the crowd, the show is"... "...one of the finest groups in Miami."

The Miami Herald

"Strong, exciting — a prime crowd puller with an ability to move an audience — a familiar phrase in describing SOUTHERN FLAVOR..."..."...six dedicated professional dynamic performers."

The Miami Herald

Charles T. Johnston

Artists Management

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Young Adults

And Their Contemporary
Rock Music Are This Year's "In Crowd"

Contemporary and nostalgic acts are gaining exposure. Leon Russell (right) performs in concert while Coasters (above) appear with a rock 'n' roll revival package.

THE TWO MOST IMPORTANT WORDS erupting along the Strip this year are "young" and "entertainment." The word youth taking many forms: the young, high roller, youth on junkets and rock music.

On the rock scene Richard Nader's rock'n'roll revival packages are a new draw and they augment the established rock concert activities of Gary Naseef's Gana Productions and Mike Tell's Pearl Productions of Forts. Rock concerts are put on in hotel convention facilities, at the Convention Center and at the New Las Vegas Stadium.

The second force are the hotels themselves which have discovered the potential of the 20's age bracket.

As Ed Torres, president of the Riviera puts it all in focus: "There is a generation of affluent people in their 20's and early 30's and we're catering to them; "Let's face it, they are going to turn things around," adds the hotel's Tony Zopp. "What we are doing is broadening our entertainment policy. There are a lot of young people who are affluent who prefer young entertainers."

Preferring young musicians, process the hotels in the position of having to change their concept about who their prime audience is. Up to now, it's been the adult, the tourist and the high roller. Now the thinking is down in years, and the entertainment encompasses both rock shows and the less-estranged contemporary acts.

Here's what's happening in town:

The Riviera will be bringing in Roberta Flack, the Carpenters, Joel Gray with Liza Minnelli as well as returning the Fifth Dimension, Vic Damone and Nancy Sinatra.

'Ve're very high on the Carpenters,' emphasizes Zopp. Two years ago the Carpenters appeared at the Sands as an opening act. The Hughes Hotels never returned the singing duo. "The headliner did poorly, they didn't do poorly," says Zopp. "It's the job of the headliner to bring in the people, not the opening act. Besides they have had all those hits since then.

'The only problem with record acts is that they are record acts or concert acts, not nightclub acts. This means they must adapt to a nightclub audience and sometimes that's hard.'

If rock is ever to firmly establish itself in Strip showrooms the artists will have to pull in the people with money.

Although rock is playing well in the Flamingo's convention facility, those attending are mostly under age and not particularly well heeled.

This new mass of moneyed youth want to see acts that appeal to their tastes but the trend is more to middle-of-the-road: the likes of Nader's rock_gamma. The Nader report is the business" says Nader's tourism.

"We sing all kinds of songs, but they are good songs by good composers."

Changes in entertainment policy aren't confined to the Strip. Casino Center's Fremont hotel has shifted from country to revue and now back to somewhat of a middle-of-the-road star policy. Whether or not a star returns, just like on the Strip, depends upon the showroom count and the casino drops. "Many times a star will have tentative return clauses in their contract. Whether or not they return depends on both the counts in the showroom and the casino," explains a Fremont official. "There isn't a place in town that doesn't do it that way.

During the past year the Flamingo's convention facility has been opened to rock acts because "it suits our purpose. We have very little invested and do very well on the beverage trades," executive Jim Seagraves says. All drinks are $1 with the rock promoter retaining the admission price and paying for all promotion. The hotel receives all beverage receipts.

Entertainment director Bill Miller had booked for the lounge several of the acts which first appeared in the rock revivals held in the convention facilities. The Sahara is another hotel which has noticed an increase in youthful trade. "We have a much younger group coming in than we did five years ago," responded Larry Close. "Lisa all hotels try to get the gamblers and the young ones seem to be the ones with the money. I don't know where they come up with the money. Maybe they have different ideas towards savings. Maybe they're younger and feel they can always earn more money.

Then with the way the world is maybe they don't know if there is going to be a tomorrow. We saved for tomorrow, they are spending for today."

The most major entertainment change on the Strip concerns the Landmark Hotel. After Jimmy Dean closes in October the hotel closes its showroom and a gristle type revue will be offered.

While the hotels determine which they will be going to lure young patrons—either through contemporary acts or more sophisticated services, the rock fraternity is causing a lot of excitement of its own.

"Vegas has a long, healthy future for acts that aren't in this town 10 months ago," predicts rock promoter Richard Nader who instituted the 1950's Rock and Roll Revival, which played to capacity crowds over Labor Day weekend at the Flamingo Hotel.

Nader, 31, started out in the late 1950's as a disk jockey in Pennsylvania. "This type of music gave me my freedom and status as a teenager. I wasn't going to let it die," he explains.

Nader's idea is to group the acts which appear in his revue as Las Vegas lounge or mainroom acts. Nader reports instant success. "Chuck Berry and Bo Didley were signed by the Flamingo for their lounge. The Shirels have 23 weeks in a Nevada room. Everyone else has been approached for contracts," Nader proudly reports.

Nader purchased his acts on a weekly salary. He provides transportation for acts to and from New York. Accommodation and food are at the expense of the artist.

During the second appearance of Nader's revue last September, changes went into effect to better please the Las Vegas crowd. "I included five acts instead of four in an effort to attract a wider range of people. A wider range of years encompassing 1964 to 1956 were used because it offered better chemistry and better balance."

"Las Vegas shows are longer than others I produce in other parts of the country. The shows here run two hours and six minutes. This gives the acts a chance for atmosphere. They are not on tour hour. It's purposely set up cabaret style."

During the September show the revue featuring the Dovells, Bill Haley and the Comets, Chubby Checker, the Platters and The Coasters outdraw the Flamingo's mainroom show, because of the tremendous response to the rock'n'roll show, special matsine and late performances were added to the two regular evening shows. Over Labor Day weekend the groups gave three shows on Friday and four shows on Saturday and Sunday.

The dance floor installed especially for the revival filled to capacity the moment Chubby Checker broke into "The Twist." Nader, who will bring the revival back to the Flamingo in November, considers Las Vegas a challenge. In order to sell the $5 tickets Nader has a "grass roots" campaign. We offer discount coupons to all Las Vegas residents and people staying in motels. We rely heavily on press in local papers.

"We have to everywhere," he emphasizes. "People in this town are geared to love bargains and discounts. Our discount coupons accounted for 13 percent of our total sales."

"We offer a class show." Nader boasts. "We offer good entertainment without the customer having to go the high dollar or sex route. We took a room that looked like a barn and turned it into a nice, dainty little room. People come in dressed as if they were going to a mainroom show or they have on casual clothes. But they are neat looking and they aren't rowdy."

Nader will soon be joined by Los Angeles based promoter Bob Eubanks of Concert Express who plans bringing in rock acts to the Flamingo's convention center.

The town's most successful and prolific local rock promoter Gary Naseef, president of Gana Productions says he "serves a need in the community." The 27-year-old former Chicago labor law student worked with Dave Victoria when Casars Palace opened its doors. "Dave taught me the business" credits Naseef.

Victoria is now in charge of entertainment at the Hilton Hotel and is a partner with Naseef in Gana. "Davey receives a share of the profits in Gana," says Naseef. When questioned if this might not be a conflict of interests for Victosor, who books acts for the Hilton and receives a substantial salary from the hotel, Naseef explains that the only show he has ever had at the Hilton was...
In the preceding four years problems concerning rock concerts have revolved around law enforcement problems, and a low class image of jean clad youngsters smoking pot, screening at some far out sites.

At present there is a battle raging over rock concerts and who gets the action. And everyone it seems wants a piece.

Tickets for Gana concerts are sold only at Julie's clothing store which is located in the Boulevard Mall and at the two Uncle Sam's clothing stores. "We can't keep changing locations," says Naseef "so people get confused. Julie's is located in the major shopping center. The owner of Uncle Sam's is a good friend of mine. During the summer months Julie's sells more tickets because the mall is air conditioned.

The price for tickets to Gana Productions have been as high as $7.50 and are eagerly snapped up by local youth. "This is not the lowest economic area in the United States," Naseef points out. "It is not uncommon for both mother and father to work in this town. A lot of folks live off of tips instead of week to week on a budget. Thus, it is possible for a kid to suddenly come up with enough money for a ticket."

Gana's ticket prices aren't without criticism.

In May, Judy Silverman, author of the Convention Authority's restrictions on rock concerts charged that "Under the policy now in existence, the apparent control of Convention Center for concerts is by one individual. Mr. Naseef and the admittance price of these events has skyrocketed 50 to 75 per cent. The high price of these concerts is making them available only to the affluent in this community. Children who are less fortunate financially are left out. Yet it is a well known fact Gana Productions has been making an exceedingly high margin of profit."

Naseef immediately said he's open his account book to anyone who wanted to see them and defended his promotions on the basis of the figures.

Naseef wasn't at the meeting when Mrs. Silverman levied her charges but later Naseef said, "I'm sick of this abuse by people who don't know what they're talking about. This isn't some sort of game to be played in headlines; it's a big business with big risks and these unwarrented accusations out being funny quite a while ago."

The Convention Authority sets the rules. I haven't done a thing but follow the rules."

Naseef admits some prices are 50 to 75 percent higher than the first concerts he promoted here, but says it's primarily because the stars are the truly top names long sought by the community, rather than moderately big national groups.

"They're talking about Joe Cocker, for whom we charged $6.50 to $7.50. In some cities they charge $10.50. The reason we set the price as high as did we did was because Cocker is more expensive than some. He gets $25,000 or 60 percent of the gross, which is greater. He actually took home $31,000 for the night."

"In addition to the $25,000 we guaranteed him, we had to put up $6,000 for the hall, $11,000 for the pre-promotion and production. That is all up front. If it bombs, you don't get a dime of it back."

Naseef, who negotiates the contracts for his acts, has an unusual clause in the Cocker contract. Cocker demanded two cases of Don Peron Champagne. "That stuff is hard to find. I rationed. I had to use strings and finally go the two cases through a good friend of mine."

Last April, rock promoter Mike Tell supported by KLUC radio, charged that Naseef had a monopoly on rock concerts at the convention center. Tell asked for a change in the rock concert policy which was adopted in December, 1970 after a near riotous concert caused the authority to place strict rules on rock concerts, thus restricting events at the Convention Center to once a month.

Tell and KLUC said they feel the community can support rock events at two week in intervals. Gana has a contract with the Convention Authority for monthly concerts through November.

Because of Tell's accusations, the Convention Authority reactivated its 1970 rock advisory committee to decide how rock music concerts will be scheduled beginning in December.

After November other promoters may hold concerts in the Convention Center Rotunda.

In recent biddings for open dates, Gana received two of the four open dates, allowing Naseef to book Leon Russell on New Years Eve and Seals and Croft on February 9. The University of Nevada has one of the other two open dates and Naseef speaks of taking legal action to obtain the third date. Pearl Productions won one date, Saturday, December 9 for the James Gang. Naseef says he has this act under contract and won't re-lease them.

Mike Schivo of West Productions feels the frequency problem will solve itself. "I don't think any two promoters would schedule concerts in the same week. The market doesn't warrant it. But it does call for concerts more than once a month as they are now."

Naseef's rock groups have appeared with substantial success at the Convention Center and with certain financial loss at the new Las Vegas Stadium.

Any promoter using the stadium is required to put up $5,000 against 10 percent of the gross. Naseef presented two concerts at the stadium and lost money. Another local promoter, Mike Tell, is also unhappy with the stadium. Alice Cooper backed out of a scheduled Stadium appearance because of restrictions placed on his act by the Convention Authority.

Tell, who's been trying for months to promote a rock concert either in the Convention Center or the Stadium has been unable to get it on for one reason or another, says he hasn't given up yet.

To solve Gana's problem this coming year may see Naseef in his own building. He owns two and a half acres of land off the Strip, near the Tropicana Hotel. It would house about 10,000 seats and he has financial backing. During 1971 he paid out over $60,000 in rental fees to the Convention Center for eight concerts. That kind of money could pay the rent on his own building.

Naseef's building would be available to other promoters of rock acts as well as other types of events.

Meanwhile Naseef is stuck with either both the Convention Center and the Las Vegas Stadium. He is dissatisfied with the Convention Center from the standpoint that conventions come first with rock concerts booked around conventions. Naseef reports he has passed up four major acts because dates were not available.

In substance, rock music is taking on greater importance here and there are devoted people all over the city dedicated to making it work.
The Candle Vegas Music International was Lighting on Its First Birthday Cake Turned Out to be a Rocket.

A FIRST FOR LAS VEGAS
The first hit tune ever to come out of Las Vegas marks the first anniversary of the birth of Vegas Music International in a powerfully appropriate way.

Irving Deutch, head of VMI's Publishing Division, is tickled a couple of shades darker than pink over the success of "I Will Never Pass This Way Again," penned by VMI's own Ronnie Gaylord.

BIG ENOUGH FOR BOTH
It's proven to be a hit single for Glen Campbell on Capitol Records and it's the title song of Glen's next album.

Other notable artists currently recording "I Will Pass This Way Again" include Sammy Davis, Jr., Brenda Lee, Vikki Carr, Andy Williams, Shirley Bassey, Caterina Valente and Ray Charles. Wayne Newton, who says he wishes he's been the first to record the song, has added it to his show as the closing number and never fails to receive a standing ovation for it.

As if that weren't enough, Glen's also including two other Ronnie Gaylord compositions and one by VMI writer Burt Porter on the LP. This is just the first of many future standards which will emerge from VMI. Thank you Glen.

YET ANOTHER FIRST
Maintaining the momentum of this first from Las Vegas and from Las Vegas' first total music company, VMI President Bill Porter announces the simultaneous release of a first single and album by Las Vegas singer Benny Hester, who already is attracting national interest.

"We All Know He's Coming," the single, and Benny, the album, feature Hester's original style of composing and vocalizing, a style which has already won him a nationwide in-person following.

MANAGEMENT ON THE MOVE
VMI's Management Division, headed by Vic Beri, has numerous acts, including international stars Gaylord & Holiday, currently booked into major clubs throughout the United States. So successful were Gaylord & Holiday on their recent Australian tour that they have been invited to return to tape a 30-minute situation comedy series for Australian television. Negotiations are currently underway for the series to be released in the U.S. via syndication.

Club owners throughout the country have saluted Vic Beri's ability to pitch the right act for the right room at the right time, a talent which has led to Beri's appointment as Entertainment Director for several major clubs and a chain of hotels in the Midwest.

STAR-FILLED STUDIOS
All is not quiet in VMI's Studio Division, either. With Chief Engineer Brent Maher at the helm, United Recording Corporation of Nevada has played host to the world's recording greats. Among them are Elvis Presley, Sammy Davis, Jr., Andy Williams, Sergio Mendes and Brasil '77, Ike & Tina Turner, Gladys Knight and the Pips, Danny Thomas, Harry Belafonte, Wayne Newton, Bobby Darin, Louis Prima, Hal Frazier and the Air Force Academy Band and many, many more.

MUSIC FOR THE WORLD
It's been a busy year for Vegas Music International.

A year of growth and a year of prosperity. But, more important, it's been a year in which VMI has succeeded in getting the music and the talent of Las Vegas across to the nation. As VMI promised last year, it's become the sound system for the world's greatest stage, Las Vegas.

It's also now the hub of what will someday be Las Vegas' own music industry.

THE CORPORATE CAST
These are the people who have brought Vegas Music International through its first year of activity:

Bill Porter — VMI President and head of the Recording Division.
Vic Beri — VMI Vice President and head of the Management Division.
Irving Deutch — VMI Secretary/Treasurer and head of the Publishing Division.
Bob Reid — VMI General Manager.
New Hotels, New Showrooms, 
New Elegance, they typify 
the Strip's building boom

THE CITY IS IN THE MIDST OF STILL ANOTHER BUILDING BOOM. This time a trend in sophistication is tied in with the construction along the Strip. If you are at all with it, you stay in a suite not a room. A mirror above the bed is mandatory. And if you don’t like mirrors, there are plenty of other accommodations geared for leisure pleasure.

The showmanship of which contain 2,084 entertainment facilities. The building hosts a beaming host symbol, and exploded into a giant lion, the MGM symbol, and lights flashing "MGMT Grand Hotel." lit up the sky as a $75 million monument to luxury and leisure became a fact. Las Vegas Kirk Kerkorian, father of the Las Vegas Hilton International, and now the force behind the MGM move into the local hotel scene, was a beaming host as he circulated among the elite film and television luminaries.

The hotel will be located on 43 acres of prime land at Flamingo Road. When completed next year, the entertainment complex is scheduled to contain 2,084 rooms, five lounges, three theaters, a jai alai arena and convention facilities.

Designed by architects as a "virtually self-sufficient city," it boasts 2.5 million square feet of space centering around its 25 floor tower containing curtain walls of glass reaching 263 feet high. Other scheduled features include a 30,000 square foot convention hall, a sports arena seating 2,000, shopping center and five restaurants.

“We intend to bring to the resort hotel business the heritage of showmanship of which MGM has justifiably proud,” boasted Jim Aubrey, MGM’s president. This has been the year of hotel change over.

In July the 500 room Thunderbird Hotel, fourth oldest resort on the Strip, closed ownership for the fifth time with a $13.5 million sale to Las Vegas Sands.

Taking over the resort is Caesar’s World, Inc., of Miami, also owner of Caesars Palace on the Strip.

Caesar’s World spent more than $75 million for construction of a 2,000 room hotel, plus shopping mall, thus claiming that it surpassed the Grand’s plans and laid claim to being “the largest resort structure in the world.” It will be named Mark Antony.

In sale by the Webb firm to Caesars World leaves the Webb firm with three Nevada properties, the Sahara, next door to the T Bird, the Mint in downtown Las Vegas and the Sahara Tahoe. Entertainment for the Mark Antony has taken the form of feelers out for Broadway shows and million dollar spectacles. Construction is expected to be completed early in 1974.

Not to be out done by anybody Barron Hilton announced plans for a $14 million 600 room addition and modification to the three-year-old Las Vegas Hilton.

The project will be highlighted by the construction of a 30 story connecting tower and will include extensive additions to the existing main floor public areas.

When completed in late 1973 the new installations will bring the Hilton to more than 2,100 rooms and suites, thus keeping it the largest resort and convention hotel.

The present lounge theater will become a new 24 hour, 300 seat restaurant whose interior motif will be that of the grand San Francisco hillside hotel.

An entirely new 300-seat entertainment lounge will be encompassed in the modifications.

- A new element entered into the ever present quest for talent when the Tropicana Hotel announced its sale and expansion of its entertainment policy.

- "I’m returning Las Vegas to the old days when the stars hang around the casino," says Gianni Russo, part owner of the hotel. Russo, who will be 29 in December, had an important role in "The Godfather" film. He had the Tropicana make Sammy Davis, Jr. an offer he couldn’t refuse.

Davis first became interested in the hotel through his Chicago based attorney who is also a part owner of the hotel.

The hotel bought Davis’ contract with the Hughes Hotels and gave him eight points in the Tropicana making Davis the first black in the history of Nevada to be a hotel owner.

"It’s a very heavy moment for me to realize that a lot of water has run under the bridge to bring me to this office," Davis said when he entered the Gaming Commission to apply for ownership.

Davis noted that when he first appeared at the old El Rancho Vegas in 1944 racial discrimination was such that “you had to exert both in the back and you had to come in through the kitchen and you couldn’t play in the casino and you couldn’t lie on the strip and the only place you could eat was the bus station.”

He said he hopes his part ownership in the Tropicana “will be the beginning of many of my people coming in and being able to participate in some of the money.”

Del Gustafson, Tropicana owner who "loves to entitle.

Raul Welch and Cary Grant help MGM break ground for its $75 million Grand Hotel.

Davis has a five year contract with the hotel which was recently acquired by a group headed by Minnesota banker Deil Gustafson who paid $35 million for the package. Gustafson, who owns six banks, “loves to gamble.”

Flip Wilson and Barbara Streisand will also transfer to the Tropicana as the hotel builds its superstar roster.

Gustafson, who accompanied Davis to the gaming board office, said no other studio or other companies to participate as owners in the Tropicana Hotel.

However, other superstars will be given a piece of the casino action, thus encouraging them to hang around the casino, adds Russo.

The “Folies Bergere” which has been playing at the hotel for the past 12 years will continue at 8 p.m. and midnight. A headline star, beginning

with Davis will perform in the New "Mr. D’s" theater at 10 p.m. and 2 a.m. with only drinks being served in what Russo described “as an attempt to bring a New York night club atmosphere to the hotel.

The main room will be enlarged to hold 1,400. The Blue Room long a haven for jazz buffs, will be re-modeled to a theater which will seat from 900 to 1,000. The billing will be "Sammy Davis Jr. Presents ...

People have asked me why I don’t build a tower," said Russo about the hotel’s expansion plans. The hotel has in the past almost shunned publicity.

“We will maintain the class. There won’t be any junkets. We are adding 312 suites, not rooms,” emphasizes Russo.

Russo intends to restore the “old Vegas style” to the Tropicana. “The old rules are gone,” he says. “If a guy is going to drop $15,000 in the casino what do you mean you won’t give him his room and pick up his wife’s beauty parlor bill? Of course we will. Since we’ve taken over, the casino drops, wins over, that was doubled.

A new innovation to the Tropicana is Tiffanys, a discotheque catering to high rollers and their girls. To obtain a red admission card to the private club you must have $5,000 in casino credit.

"Even the pit can’t automatically send people to Tiffanys," he says. The soft spoken millionaire reasons, “People that go to Tiffanys plays stereo tapes ranging from rock to Peter Nero. All drinks, including a glass of water, are $1 each. There are other moves toward elegance along the strip.

- Caesars Palace says that although building for the new Mark Antony comes first, an expansion of the Blue Room will also be entertained. An additional tower, which will be an exact duplication of the present tower will be constructed. The hotel’s convention facilities will also be expanded.

- The Riviera which has over 700 rooms, has refurbished all of them. The hotel constructed four tennis courts and will add an additional four. “Because that’s the sport young people are playing," says executive Tony Zoppo.

The hotel recently purchased an elaboration home on a golf course for the headliners appearing in the showroom. “Stars have been favored over Vegas became Vegas," says Zoppo, adding "Stars in every hotel are treated with a lot of respect.”

The Landmark has undergone a refurbishing program. Super deluxe suites have been constructed, the showroom has been closed to individual stars and the Nighthawk Lounge was shifted from a one band room to two bands and made into a more roman- tic meeting place.
"Mr. Solid Gold"
WAYNE NEWTON sings
"Can't You Hear The Song"
78-0105 CHE-1003
on
Chelsea Records and tapes
Dist. by RCA Records
AS VEGAS IS THE MOST IMPORTANT PLACE TO WORK IN THE WORLD. If you play even a third-rate spot in Vegas, then in Europe you're a big star," proclaims Tony Bennett. "Everywhere in Europe Las Vegas is looked upon as THE place to play. If you've played Vegas then in Europe you have it made."

Tony Bennett, Vic Damone and Perry Como are three stars who play first-rate places in Vegas and have made it in this toughest of all show business elisons.

In an era of rock they are all beautifully middle of the road. They have many similarities and are distinctively different. All three are over 60 have short hair and wear a tux on stage. It's possible that they each might sing some of the same songs, but with their own unique arrangements. The three have had record hits and recorded a few that didn't do so well.

They've seen styles change and performers come and go, but Bennett, Como and Damone have, by the joy of many, remained in the spotlight. They have beenimitated but never duplicated and all believe in what they sing.

"Musical tastes are changing for the better," believes Bennett. "People are turning against acid rock and the angry type of music. The kids are rejecting the advertisers' insistence that hard rock is their kind of music. Composers like Bert Bacharach, Jimmy Webb, Anthony Newley and Leslie Bricusse are bringing back the well-constructed lyric and making it big with the kids."

He feels that there is "a returning to better orchestrations and all pros on the bandstand."

The man, who an ever greatful San Francisco tried to reward with a cable car for leaving his heart there, confesses that at one point in his career he was tempted to abandon his ballad style for mod rock.

The new generation didn't like it at all," recalls Tony in his husky voice. "They taught me to be myself again. Kids today insist on honesty and can spot a put on in the top balcony. The more I'm in this entertaining business, the more I feel like Pablo Casals at 90, just getting where I can see a breakthrough."

Bennett moves on stage with a shuffling, agile gait of a boxer, one shoulder down and slightly forward, even some fancy foot work among the tangle of microphone cord.

His stage presence is conversationally speaking silent screen. He rarely speaks to the audience and adumbrately adds to add dialog, a situation which has led to frequent criticism. At the most, he says: "Thank you for remembering" when the audience applauds for a song they recognize.

Bennett, whose career is strongly influenced by his manager Derek Boulon, is extraordinarily promotion conscious. For his 11 day Hilton engagement last May he spent over $20,000 of his own money in radio, newspaper and billboard advertisements. Over 200 of his albums were given away in local radio contests, the largest such radio venture in Nevada history. Three weeks before his September return to the Hilton, Bennett had daily newspaper ads proclaiming his return. Bennett is also extremely house count and statistical minded, sometimes to the consternation of hotel officials.

Of the three, Vic Damone is the sensitive introvert. He also holds seniority among the Las Vegas.

"Vegas is a cross roads," says Damone. "In addition to the fact that Vegas pays very well, it's a base. It's a city where everyone who is important to a star, the producer, director and buyers of talent, comes."

It's a place where you come to be seen and to be talked to."

Damone continues.

The unique talent buying structure has allowed Damone to function without an agent now and has opened deals for other employment.

Damone is the only one of the three who has played for both lounge and mainstream audiences. He has remained loyal to the Riviera. While starring in the now closed Riviera lounge, Damone was noted for bringing in high rollers and beautiful girls. He gets the same kind of crowd in the mainroom. In the lounge he earned the highest salary of a Riviera lounge singer and outdrew any other lounge singer in town.

The basic difference is switching to the mainroom is the drastic cut from an hour lounge show to his 25 to 30 minutes as an opening act.

"There will always be room for the guy whose singing can be understood and has good arrangements. Young people have ranging tastes, Vic says.

"In 100 years what we now call middle of the road singers will not only survive but thrive," the singer prophetically analyzes.

Damone's style hasn't changed, but he has up dated the beat behind him. He includes "now" songs, but only if they fit his style. Damone has an open, unabashed love affair with a lyric. He says he gets bored Napoleonically with one and like them. I can't learn a song if it doesn't make sense or if there isn't a story line."

Damone's all time favorite singer is Perry Como. His son is named Perry after Como. Late Andy Williams has joined Como on Damone's list of favorites. Likewise, one of Damone's daughters Andrea is named after Andy Williams.

Compared to Bennett or Como, or perhaps anybody else, Damone ignores promotion and publicity. He has personally been through a lot, most of it unnecessarily by themselves on the front pages. Damone has survived and would just as soon ignore promotional campaigns.

It's almost easier to break the casino than it is to reach Damone by telephone. When in Las Vegas he doesn't bother to pick up his mail. His management always phoned him in the steam room of the Sands health club, because at least somebody else would answer the phone. Since Damone stopped using the Sands health club those of us who look for him now resort to mental telepathy.

The almost dual personality singer is sentimental, thoughtful and gets his feelings hurt.

Once at the Riviera when Damone was starring in the lounge, a performer who had worked with Vic was starring in the mainroom. It deeply hurt Vic that the fellow performer never came into the lounge to see Vic's show or spoke to Vic during their tandem engagements. Just as Vic's feelings are easily hurt, he goes out of his way to be thoughtful and courteous to others. He is also prompt.

"I'm basically shy," he admits. "I don't like the spotlight. I could sing without a spotlight. I've only recently become comfortable to kid myself in front of an audience and I'm just beginning to enjoy audiences," he confesses.

Damone has to personally know and like those with whom he works. "I want to know what feelings make up that person. I want to know why that shade of lipstick. When I started to work with John D'André I spent three days just being with him, going, talking, getting to know him. After I know a person and like them, then I can work with them."

When Damone wanted to record a new song by a famous composer his shyness appeared. He called an old friend of a composer. He was afraid to do so, afraid the composer would say "no" when Damone asked to record a song. In being afraid the writer would say no Vic never gave this songwriter a chance to say yes.

Of the three singer's Perry Como is the showman. He walks out on the stage and into the hearts of the audience. His expressions are in integral part of his performance. He's adorable and the audience feels he really cares about them, and he does.

Annually he brings in a new act. He uses specialty material and always works with a group of singers which includes six girls with whom he sings, dances, clowns, birds and koalas. It plays well.

Although he has been offered top money around the country Como limits his nightclub appearances to Nevada.

He explains the reasons why he constantly changes material. "I owe it to the musicians, the waitresses, the busboys and to myself," he says. "People relate to what they've been hearing the last six months on radio. You have to listen and pay attention to what's going on."

During his July stint at the Hilton, Como added nine new songs, and arrangements were changed. The responsibility of updating Como's ever changing selection of material fell to conductor of range Rek Perico.

Perico, who also conducts for Steve Lawrence and Eydie Gormé, speaks of the problems of an arranger group, or the high roller act. "All singers want to be contemporary. I consider the problem a challenge. Rock is merely a segment of contemporary music, but unfortunately many people think of rock when you say contemporary."

Although some of the songs of his (Como) were hits in the past, they don't generate the same excitement now. So, new arrangements are needed.

Perico took Como's "Temptation" and backed it with a fiery arrangement. "We must adapt and absorb new thoughts. We're all subjects of conditioning," Perico explains.

Como relies on specialty material such as his now classic "It Could Read Their Minds" which ponders the burning question: "Is Mr. Nice Guy just a press agent's pitch? His dearest friends say he's a s a ."

The material was written by Ray Charles. Charles is also Como's stand in. After so many years of working with Como, Charles has learned to imitate Como's voice to the extent that a sound level can be accurately obtained from Ray's imitation.

True to his image Como is an easy going guy. Even the musicians, who are full of complaints about everybody, like Como.

During his July engagement Como's attendance topped other performers on the Strip. The singer, who before crushing his knees in a freak accident, ran five miles a day because "I love to run," oozes personality on stage. His expressions, timing and mannerisms all work for him in making his show a success.

Unlike many of the rock singers Bennett, Como and Damone save the strip for the part Como walks through a re hearsal, not really singing. Bennett, too, is surface casual during rehearsals. The three sweater wearing singers can transform a passage, but they don't scream a lyric. All have been singing for at least 25 years, and their voices are only better for the wear. The three appeal to a hard drinking crowd, or the high roller.

[Continued on page 29]
A new album by Tony Bennett is one of the good things in life.

"The Good Things In Life"

Tony Bennett

Robert Farnon and His Orchestra

"Bennett has topped himself with this exceptional debut for the MGM/Verve label, combining the updating of evergreens with newer material, he has never sounded better..."

Billboard Album Reviews, October 28, 1972

Plus a great new single-

"Living Together; Growing Together"

"The Good Things In Life"

TONY BENNETT ENTERPRISES
Personal Manager, Derek Boulton
200 West 57th Street
New York, New York 10019
(212) 765-5570

TONY BENNETT, NEW ON MGM/VERVE RECORDS
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Our town

The sun never sets in our town, nor do our microphones and sound systems get any rest. "Our town" is the mecca for sound specialists, and here, Shure Microphones and Vocal Master Sound Systems handle it all: you'll hear them in hotel show rooms and lounges used by famous professional entertainers whose livelihoods depend on sound excellence; you'll hear them in hotel convention halls, in club after club, in casino after casino; and you'll hear them 'round-the-clock as keno scores are announced. Why? Because the predictability and reliability of Shure microphones and sound systems simply make everyone's job a lot easier. The Shure sound is the Las Vegas sound — and we're proud of it.

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Ill. 60204.
OLD PROS IMPROVE MOR

Yet, you can bring the family to their shows without fear of being embarrassed.

Their popularity remains for several reasons. In an era of nostalgia all can sing songs of the 1950's. The important thing is that they will be singing their hits, not just a song made popular at that time.

There is aura about them. They give enough of themselves but they leave an audience wanting more, curious about them both as performers and individuals; curious enough to come back again or buy that record.

Como and Damone have an openly romantic quality that ladies may long for their male companions. Bennett is rugged looking, offering a feeling of security.

Most important, Como, Bennett and Damone honestly and simply know how to sing. They are tonally pleasant on the ear. The expensive violins and stage trappings are merely frosting to an already highly polished vocal instrument.

All offer a diversified program which appeals to all musical tastes. Bennett utilizes film showing the San Francisco area while he sings. "I Left My Heart in San Francisco." He has also added the last 300 feet of Charity Shop film lending pathos to "Smile." Bennett has also resumed singing a number in Italian.

Likewise, Como sings an Italian selection. Como works more one-to-one with the audience than the other two singers. He sits down and talks to, not at, the crowd. He works alone and with the Ray Charles Singers. Como also has the greatest number of hit songs with which to delight the Vegas audience.

"Las Vegas is the only place in the country with live entertainment all year long. The other places only have seasonal live entertainment," says Como.

Damone, who has the shortest time on stage, has a tight, fast paced show. He, too, talks to the showroom gathering. He does a couple of quick imitations, including a precious Pauly Lynde and jokes with an always receptive audience.

All three singers have established themselves as belonging on the Las Vegas Strip. They have played during the peak seasons and drawn respectable crowds when simply nobody was in town. Casino bosses have given them passing grades in the casino drop department.

Como, Damone and Bennett have been on key with the public for many years. In "tough" Las Vegas, people stand in line to see them and they would be worth it at twice the price.

Mike Curb Performs

beaming happily. Around him the gang swims through its choreographed routines. Carol swamp and swinging nicely with the rest.

"Now we'd like to present some of our favorite rock tunes," the president of MGM Records announces and the medley takes us through "Celebration" and "Dance to the Music." Mike on piano and his rhythm section associates blowing down the melody paths.

"High Hopes" pulls four of the singers to stage front where they produce such warm harmonies that the message this act distiles comes through clearly: they are a clean, warm family act, with a lot of melodic strength. Mike looks at some of the younger members and giggles. Parents in the audience relate to that glance, smile and reaction. It's the parent/leader beaming with pride over his flock.

A quasi-religious medley turns the main showroom at Caesars into a quasi-religious hall. There's "Put Your Hand in the Hand," "Oh Happy Day" and "My Sweet Lord."

There's one red headed girl who does some sexy shaking, pushing her belly button out at the audience at one point in "My Sweet Lord." A touch of show business.

One half hour the Congregation minus Mike is back on stage as support for Steve and Eydie during a singalong. They carry huge loprops and march around during "Candy Man."

LOOKING FOR JAZZ?

Now, sitting in the solitude of a radio studio, Swift is able to compare the advantages of working in a club as opposed to doing a show cut off from an audience. He was able to make contact with people in the club. Now the phone line is his umbilical cord.

One year after coming to Las Vegas he has psyched out the locals and boldly admits there's "both an apathy and then there's a volcano at the same time. There's not follow through with people. The turn out isn't good for black promotions." The only musician who seems to draw locals is B.B. King.

But Swift emphasizes that people do listen to jazz and blues on the radio. He learns toward what he calls "mixed music," a blending of black and white jazzmen. "The Johnny Swift Affair" is sponsored by the Sound Factory, a two-store outlet which has begun stocking jazz.

Swift plays it Chicago, Miles Davis, Herbie Hancock, the Crusaders, Weather Report, Roberto Flack and Esther Phillips. He talks intelligently about the artists with an awareness which is refreshing.

He plans putting on jazz shows once again and his contacts within the musical community are good. When he did his show at the Cosmo Lounge, he didn't play the lts and Chicago, just black acts because he was in the black side of town.

Although Las Vegas is no longer the formally segregated city that it was up until the early 1960's, there is still an invisible curtain which separates the growing black community from the primarily white world of hotel show business.

The result: local blacks feel uncomfortable in the settings of the large hotels where the big jazz names play (and where the prices show no soulfulness). Because of this, radio is the black community's main means of hearing jazz. Radio is the bridge which connects all the ears which bristle to the sounds of jazz, regardless of the hour. These two on going radio shows are a sparkling oasis in the otherwise rock laden desert.

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NOVEMBER 4, 1972, BILLBOARD

A Billboard Spotlight on Las Vegas

29
DJ's Defense Asks Full Access to 'Obscenity' Evidence

- Continued from page 1

the Eastern District of Virginia (Billboard, Oct. 14).

In a Motion for Discovery and Inspection filed in the Norfolk court last week, defense counsel said they expect the background tapes and data will prove the obscenity indictment against Nesci is more likely a case of "discriminatory prosecution," in violation of the defendant's constitutional rights. Ostensibly brought for "obscenity," the charges appear to counsel to be aimed at "inhibiting the expression of protected speech"—i.e., at Nesci's anti-war stand and his airing of license numbers of unmarked police cars in the Norfolk area.

The motion filed by defense attorneys Tracy Weston and Sam Buffone of the Stern Community Law Firm here, and joined by Norfolk ACLU attorney Seymour Dubow, notes that the U.S. Assistant District Attorney in Norfolk allowed defense counsel to hear only two obviously "edited" tapes from Nesci's June 8 and June 9, 1972 broadcasts on which the obscenity charge was based. They were also given a copy of Nesci's statement given to two FBI agents at the station. But defense was refused access to the complete programming tapes of the two days, and denied other data available to the prosecution for use in the upcoming trial.

Country Joe Standard

The obscenity indictment itself does not state the actual words alleged to be obscene, but rather brings, to avoid "defiling" the Norfolk county records. Informally, U.S. Assistant District Attorney Roger Williams told defense attorneys that the charge (brought under title 18 U.S. Code, section 1464) was solely based on the airing of a cut from a "Woodstock" album by Country Joe and the Fish. Conviction under the statute barring broadcast of "obscene, indecent and profane" words carries penalties of up to $10,000 or two years in prison, or both.

The offending album cut contained Country Joe's audience-participation chant, customarily preceding the playing of "Feel Like I'm Fixing-To Die Rag.

The memoranda of the two visiting FBI agents, also made available, state that Deejay Nesci said he did not "intentionally" broadcast the particular album with the alleged obscenity. He had intended using Vanguard record RSD-645 which begins with another Country Joe introductory work, "Fish!" but instead, mistakenly played record RSD-278 which had the other half-four-letter word in it. Also, he admitted broadcasting of licenses of unmarked police cars picked up on the tape monitored out of the local FCC field office—but only the ruder cars, and never of investigative FBI cars, which the agents warned would be actionable.

Defense attorneys cited a number of previous court cases to justify their insistence on having all related material, whether lodged with the FCC in Washington or its Norfolk field office, with the FBI or Justice Department. They want records of all complaints (or lack of them) about WOWI-FM programming, in addition to the Nesci segments, and complaints on other area stations with similar programming. The background, the context, and the timing of the indictment "may suggest some reason why his programming was singled out for intensive study."

These matters all bear on the issue of discriminatory prosecution," the motion points out, and "may reveal that the government has invidiously, discriminatorily and selectively prosecuted defendant under a criminal statute to inhibit the expression of protected speech." All of which is a violation of defendant's constitutional rights, and is a bar to prosecution in this judicial circuit.

Precedents Noted

In further evidence of the peculiar "oddity" of the case, the motion quotes FCC commission chairman Erwin J. Prunty's opinion in another case, announcing that "the FCC will continue to monitor any radio program that contains obscenity and profanity," which means that every instance has refused to prosecute. And in whatever cases were referred to Justice Department, that agency has "rarely, if ever, prosecuted any such violation of this law under the jurisdiction of the FCC.

The filing quotes FCC commissioner James Beal's opinion during a 1969 Senate committee probe of 147 complaints against networks for allegedly "obscene or indecent language." Comr. Robert E. Lee said: "We present these cases to the Department of Justice who investigate and prosecute. They will fall under the Supreme Court standards, and they could not sustain a conviction." Similarly, former FCC Comm. Kenneth Cox told the senators: "The Department of Justice keeps informing us that these matters when referred to them are not prosecutable," under the anti-obscene broadcast statute.

Therefore, the defense filing, "because the FCC and the Justice Department have rarely, if ever, prosecuted a person for broadcasting material recordings containing allegedly offensive language under the instant case stands in curious isolation." They promise that materials sought will prove that government has uniformly refused to prosecute for more flagrant examples of "offensive" broadcast speech than that cited in the Nesci case.
"Don't Bother Me, I Can't Cope," the soul, jazz, gospel musical by Micki Grant, and directed by Winnette Carroll, which has broken attendance and box office records in Washington, D.C., Detroit, Philadelphia and Broadway's Edison Theater last spring opened a limited four week engagement at Huntington Hartford Theater in Hollywood, Calif., Oct. 26. "Don't Bother Me, I Can't Cope," lyricist Micki Grant received the annual Drama Desk's award as the most promising lyricist in the theater today. The Drama Desk is an organization of New York theater critics, editors and reporters.

JOHN H. JOHNSON, founder-publisher of Ebony and Jet, is in negotiation for purchase of his first radio station, WGR-TM, Chicago, second-ranked soul station in that area. He is offering $1,800,000 to present owner RALPH ATLAS. Sale must be approved by the Federal Trade Commission.

CANNONBALL ADDERLEY becomes host of a Saturday night local talk show on KNBC-TV, Los Angeles, Nov. 18. "Ninety Minutes" features Cannonball primarily as moderator-host of a group of black notables.

BY JULIAN COLEMAN

"Don't Bother Me, I Can't Cope," is the soul, jazz, gospel musical by Micki Grant, and directed by Winnette Carroll, which has broken attendance and box office records in Washington, D.C., Detroit, Philadelphia and Broadway's Edison Theater last spring opened a limited four week engagement at Huntington Hartford Theater in Hollywood, Calif., Oct. 26. "Don't Bother Me, I Can't Cope," lyricist Micki Grant received the annual Drama Desk's award as the most promising lyricist in the theater today. The Drama Desk is an organization of New York theater critics, editors and reporters.

JOHN H. JOHNSON, founder-publisher of Ebony and Jet, is in negotiation for purchase of his first radio station, WGR-TM, Chicago, second-ranked soul station in that area. He is offering $1,800,000 to present owner RALPH ATLAS. Sale must be approved by the Federal Trade Commission.

CANNONBALL ADDERLEY becomes host of a Saturday night local talk show on KNBC-TV, Los Angeles, Nov. 18. "Ninety Minutes" features Cannonball primarily as moderator-host of a group of black notables.

SID MCCOY, one-time Chicago jazz jockey, is producer.

Bill Withers, Curtis Mayfield and Pops Staples are just a few of the entertainers who have either called or visited 17-year-old David Robertson at Los Angeles Kaiser Sunset Hospital. The youth, paralyzed from the waist down, was injured while playing football at Crenshaw High School in Los Angeles. Entertainers, when appearing in the area, let's help give David some much needed courage and spirit by calling or dropping by.

The writers and producers of the most performed BMI rhythm and blues songs for the period from July, 1970, to March, 1972, will be honored at a dinner in Memphis Nov. 14.

BITS AND PIECES:

Valerie Simpson and Nick Ashford's album is being completed now for Motown Records, and they are preparing a Nov. show for the Bitter End, New York. Besides performing, the pair also write and produce... CANDI STATON has been added as a guest star on Don Cornelius' "Soul Train" television show. Candi's latest single on Fame Records is "Love You Lovin' Me." THE JACKSON 5 are off on a European tour Nov. 2-12. Group may have prime time Saturday TV show on ABC-TV soon! Music Merchant just

(Continued on page 32)
Soul

BEST SELLING SOUL LP's

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<th>Week Ending 11/4/72</th>
<th>TITLE—Artist, Label &amp; Number</th>
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<td>PEOPLE—HOLD ON</td>
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<td>BLACK MOSES</td>
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Soul Sauce

- Continued from page 31

signed Eloise Laws. Her debut single, " Tighten Him Up," is already showing signs of being something big. Al Green has been signed to do a hour-long show for the National Educational Network's "Soul" TV series. ... You Made a Better World" by We The People on Lion (dist: MGM) getting good radio play in Baltimore, Detroit and Washington, D.C. It's getting pop play in some markets. Joe Simon is looking hillboid with his "I Found My Dad" disc on Spring while Al Green's "You Oughta Be With Me" is on an automatic... Appearing at New York's Apollo Theatre in a big week of gospel: Swannee Quintet, Gospel Keynotes, Pilgrim Jubilees, Greene Sisters, Soul Stirrers, and the Royal Travelers. ... The Stylistics "Round 2" album is out, loaded with excellent cuts as well as their latest smash, "I'm Sioned In Love With You." . The new Main Ingredient single, will be "Where Do Broken Hearted Lovers Go?" or "Whirl-Wind. ... Johnny Nash booked for Whisky-A-Go-Go in Hollywood. Check out the new Mavis Staple sound on "Thanks, I Needed That" by the Glass House and the Stapley "Tell Me You're There" arrangement on Tyronne Davis', "If You Had a Change in Mind. ... Power to the Chi-Lites after their outa sight show at Los Angeles Forum Oct. 22. . New Joe Tex single on Dial is "King Thadeus." 

ASCAP Accolades

VERSATILE BILLY DAVIS

NASHVILLE --- ASCAP has given a special citation to Billy Davis, black producer, singer, composer, lyricist and arranger, who has built the commercial recording business here to a new high. Davis, vice president and music director of McCann-Erickson has become one of the most popular and influential figures in the music industry here. Among his most easily recognizable accomplishments are his authoring and producing Coca-Cola commercials and all of the Miller Beer Music. Here he has produced artists such as David Houston, Lynn Anderson, Sonny James, Jerry Lee Lewis, Conway Twitty, Loretta Lynn, Dottie West, Bobby Goldsboro, Billy Joe Royal, Nat Stuckey, Jack Greene and Jennie Seely. All of them have done commercial work with Davis.

"Having worked in all key recording areas of the United States and Europe," Davis said, "I have felt more personal satisfaction in working with the musicians in Nashville. Not only are they excel lent country musicians, but also are capable of recording pop: rock, and, believe it or not, rhythm and blues."

Davis began his career in his native Detroit as a 17 year old lead bartender in a group called The Thrillers, later called the Five Jets. Then he switched to writing (Continued on page 31)
THE NEW WAR ALBUM IS NOW AVAILABLE.

"THE WORLD IS A GHETTO"
Produced by: Jerry Goldstein
in association with Lonnie Jordan & Howard Scott
for Far Out Productions

United Artists Records & Tapes
LP: UAS-5652 / 8 TRK: U-8462 / CASS: K-0462
War's last album, "All Day Music" is an RIAA certified gold album.
Communication Michigan Union Plans Spark Radio Conference

By SAM SUTHERLAND


**

Belated kudos to Gunther Hauer and Robert Streb, whose performances were widely praised in the college press. Both College Radio Report and Format, the regional newsletter forIBS in the Midwest, voted Atlantic the label with the best service.

Progress in Michigan

After a string of college radio conference fraught with disappointments, another regional assembly was held here which emerged with something more than bloodshot eyes and free records. During the weekend of Oct. 14-15, 15, students meeting at Central Michigan University in Mt. Pleasant arrived loaded with much more than Michigan Domestic and plans for a larger record library. One record company rep remarked on that "mellowness," a lack of ego-tripping which the observer noted, was result in some intelligent questions and practical solutions to the problems examined during the conference.

No, the college radio did not solve all its problems. But, for Michigan broadcasters, that conference was easily one of the most constructive to date. The original concept of the proposed MICRON association underwent necessary changes but, if the title became less clear, the concept itself became more concrete through practical measures proposed and now already in the works.

That union is still only in the planning stages. But, if the enthusiasm of its advocates and concerned professionals can be sustained, the end product might just be worth the effort. At any rate, the college radio establishment in Michigan is already hard at work for mutual communication and effective cooperation with each other and with the music industry. As Chip Lusk suggested Sunday, the music industry, while it can't "sit up and take note" of a rock n' roll Michigan radio is important.

Beyond that, such efforts can also demonstrate that college radio is itself "important," even vital to the exposure of many new and talented musicians. And, while attendees to Mt. Pleasant will meet again during the upcoming conference at WLU in Chicago. If those students planning to attend that meeting, but unable to visit Mt. Pleasant last weekend, should heed A&M's advice and "hit up at a rock n' roll Michigan radio is important."
Squires Concert Is Good Investment

NEW YORK—U.K. and Euro-
pean artists who have world-
wide audiences in their own markets and who have proven their "quality of artis-
tices" should emulate U.K. singer
Dorothy Squires, who booked the
first of her three American concert
only, said her manager Rich-
ard Armitage.
Armitage considers the cost of the
concerts, in addition to those at the
Music Center, Los Angeles and
Atlanta, "a good investment" in
publicity and public reaction.
He commented: "There are ma-
y hundreds of thousands of tickets
sold here and in England for shows
that have little or nothing to do with
publicity and public reaction.
Armitage said Squires' concerts
in Los Angeles and Atlanta were
the first time in 20 years that she
had been in either city.
She was in New York last week
for an interview with "American
Cineaste," the magazine of John
Kanter.
Armitage said he was so impressed
with Miss Squires' ability to
"sell" that he ordered her concert
in New York to be "tagged" with a
press issue for the New York jour-
nal. He said it would be "a wide-
spread feature" article with a
photo and copy.
Armitage also noted that Squires is
scheduled to appear on "The Josh
Mclean Show" on NBC TV and
"The Merv Griffin Show" on CBS TV.

3:50 PM
Casting a line into a big mako
market, the Music Center Aluminum
Cabinot has set up a full-blown
booking office.

MUSIC INSTITUTE OF CHICAGO-
NEW YORK—Music Institute of
Chicago announced the hiring of
three new faculty members.

In an unusual move, Liza, who
usually is backed with male
drummer, bassist and keyboardist
Pam Barlow and Sharon Wylie, who
then did a duet with another
Richard "Smokin'" Bay" and "Side by Side" during a
costume change. They work well
with Liza, said a critic from The
Magazine. And they also have a
"broadly-based" style of singing and
radio. The Palladium was filled
and Miss Squires' U.K. co-
ter was given additional mileage.
Estimates for her New York
Concert are debi for expenses
and Miss Squires notes that she
has cut off publicity with
coverage of the date in the U.K.
newspapers.

Dorothy Squires has established herself as an
entity in New York show busi-
ness. We treat the money spent on
the project as research and develop-
ment expenses." Armitage added that
there was no way that the two concerts
by Miss Squires would make money
for her "even if the two tables
were 100 percent filled. We knew
the start we knew we'd be down
financially. But as I said, it's not
a gamble it's an investment."

Miss Squires booked the London Palladium for her American
engagement, feeling that she was
currently being cold-shouldered
by radio and television. The Palladium
was filled and Miss Squires' U.K.
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Tokyo Fest to Be Bigger & Better

By HIDEO EGUCHI

TOkyo—The second Tokyo Music Festival, as announced here last month, will be on a far bigger scale than the first. Record companies and related agencies as well as music publishers, songwriters and composers are being invited to participate in its International Contest. And its World Popular Song Grand Prize has been increased to $10,000.

The festival, scheduled to be held April 21-29, 1973, under the sponsorship of the Tokyo Music Promotion Association, will feature a National Contest and an International Contest. Applications for entries in both contests were opened Oct. 16. The closing date for songs submitted for entry in the International Contest is Jan. 31, 1973.

An initial selection of tape recordings of original popular songs submitted for the International Contest is scheduled to be made Feb. 3. In the first selection, 40 songs will be nominated by 10 judges. The final selection of 20 songs will be submitted to the judges in Tokyo March 10, according to the sponsor, and the winner of the World Popular Grand Prize is to be announced April 29 during the Second Tokyo Music Festival International Contest at the Imperial Hotel.

Not only has the World Popular Song Grand Prize been increased to $10,000, but the Gold Prize of one million yen, and Silver Prizes of 600,000 yen each and three Bronze Prizes of 300,000 yen each have also been established, according to the sponsor.

The owner of the music copyright and the song entered in the contest can be declared the winner, as in the First Tokyo Music Festival that was held in April of this year. The annual festival is backed by the Tokyo Broadcasting System, Inc. and supported by several Japanese music associations.

According to the sponsor, the Second Tokyo Music Festival will also be supported by the Japan Phonograph Record Association.

Judy Collins
Tour Rolling

NEW YORK—Elektra's Judy Collins is now on a U.S. tour in almost two years. The tour, already under way, will conclude with the singer's traditional Chicago performance at the Cunege Hall, Dec. 22 and 23. The highlights of her itinerary includes, Memphis (Nov. 24), Boston (Nov. 27), Washington, D.C. (Nov. 28), and New York (Nov. 29, 30, Dec. 1). The Judy Collins Band, previously announced as part of Judy's tour, has been dropped from the schedule. The Judy Collins Band, which includes: Rusty Zinn, bassist, and Richard Frey, percussionist, has been replaced by Stephen Kupka, bassist, and Ed Carter, percussionist. The new lineup is same as that used on Judy's last tour in 1971.

From The Music Capitals of the World

DOMESTIC

WASHINGTON, D.C.—Capital Music, Inc., has signed up the world-famous Canadian singer-songwriter Joni Mitchell for representation in the United States. Mitchell, who has been releasing albums on Reprise Records in Canada, will release her next album, "Court and Spark" in the States.

NIPPON NEWS: Mickey Newburn’s "Love Look" in the finals of the April Japanese Song Festival. The Redbirds, grand prize winners of Japan’s Yamaha Song Festival, in Hollywood recording an English single for MGM.

Happy End, Japanese rock group disbanded King Records, cutting an album at Sunset Sound.

New to participate in Venezuela’s Onda Nueva Festival: From Everly Bros. to Little Richmond, the group is preparing a tour to six cities in Indonesia.

Ike Vernon hosts a public service show on radio station for elderly citizens, "Quilt Corner." The show is sponsored by various groups, including the NAACP.

Chicago Billy Joel, 20-year-old Chicago, is a regular on WLS-
FM, where he hosts a "Big Band Time" show.

Corporate sponsorship increases. The National Science Foundation, for instance, is now attacking the corporate sponsorship concept with a $200,000 grant to the American Symphony Orchestra. The sponsorship is aimed at increasing the audience for symphony music and improving the financial stability of the nation's orchestras.

CULTURAL NEWS: BMI (Broadcast Music, Inc.) has announced the appointment of new office manager for the BMI office in Chicago, Mr. Jack Cohen. Mr. Cohen has been with BMI for four years and has spent the last two years as assistant office manager in the BMI office in New York.

Talent

Talent In Action

CAT STEVENS
RAMBLIN' JACK ELLIS

Shrine Auditorium, Los Angeles—Stevens may be known for his folky, ornate décor of the Shrine Auditorium, but the music promoter who will be heard next week is Ray Charles and his band. The promoter, who has been backed by the music copyists for the past several years, was Ray Charles and his band, who has been backed by the music copyists for the past several years, has been backed by the music copyists for the past several years.

Although largely devoted to older favorites, there was the well-known hit, "Georgia on My Mind," which was accompanied by the line, "I've been a-killin' 'em since I was a little boy."

His four-piece band was remarkably fluent in every aspect of their repertoire. It was hard to tell whether the string section played felicitously. And the rhythm section was well-worn, yet managed to wade through the songlist.

The result was a stirring exhibition of musical capabilities.

HARRY BELAFONTE

Caesars Palace, Las Vegas—The individualistic Harry Belafonte gave a show that was a fine example of why he is called "Mr. Bojangles," "Wedding Song," and "Ode to a Plantation.

Alas, however, it was not enough to fill the Caesars Palace, Las Vegas, where Belafonte performed.

The final segment of the show was a high-keyed, never-passing 20 minutes of shuffling, dancing, and music that brought the house down. The music was a racial mixture, the sound was an all-black voice that was a sound in the South American tradition.

AFLAC—The sound was so powerful and her commanding presence so strong, that it was difficult to believe that Belafonte had been in gate for 40 years. Her voice was now a deep, rich contralto that had a soulful quality and a warmth that was almost palpable.

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SHELLEY HEBER

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The result was a stirring exhibition of musical capabilities. She was able to capture the tender sweetness and introspection of traditional pop ballad styles.

The resulting mix is coherent and beautiful, a mixture of music that is funny, sexy, sad. and. She moves from "Sufferin' Blues" to "You've Changed" to "Cry Me a River," finally realizing the warmth and depth of both. And, on those lonely nights when you want to cry, "Nothing Seems to Matter" now. "Love Has No Iguana" now. "I Can't Get Enough of You" now. "Obedience" now. "Crazy" now. "The Street Where You Live" now.

Her support was exemplary, featuring various versions of the sessions for her second album, "Cry Me a River." Freebro's mere presence was enough to bring a smile to the faces of fans who have never seen her perform on film. And the response was nearly overwhelming. When she rang the opening bell to start the show, the crowd was already on its feet. They were prepared for a night of music that was sure to be a success.

The opening set was Paul Siebel, a songwriter whose poetic nature has always far outweighed his pub- lic exposure. Siebel was met with a standing ovation from the orchestra and the audience, and the response to his classic was so overwhelming that he was forced to change his set list to "Louise" and "Jack-Knife Gypsy."
**Jukebox programming**

**Programmers Rip Too-Long Singles**

**BY EARL PAIGE**

CHICAGO—The length of a single continues to be a critical point among jukebox programmers with several complaining about "American City Suite" (7:51) and "Papa Was a Rollin' Stone" (6:58) according to a spot check. A study of the recent top chart singles shows the average length of singles continues to expand.

Comparison with the top ten on the "Hot 100" chart and a two second increase since this list of hit singles compiled by Billboard research assistant Jill Hartwig shows a 17-second jump in average length.

Peoria, Ill., programmer Bill Bush phoned here immediately upon learning how long the Cashman & Went single was saying he will not use it. Local programmer John Strong, however, said he never hesitated buying and programming the Temptations' big hit.

Motion picture distribution representative Sy Gold said the tune has hit the top one-third of the Temptations' hit list here and noted that on the album the cut "Papa Was a Rollin' Stone" runs 11:45.

Still, programmers balk at overly long 45s and Rolling Meadows, Ill. operator Wayne Hesch told the recent Jukebox Convention audience long singles cut operators as much as $728 per jukebox per year.

**MOA Jukebox Business Schools to Continue**

**BY EDWARD MORRIS**

NORFOLK, Va.—Music Operators of America MOA continues to go ahead with its second year of business seminars at Notre Dame University, said Harlan Wingrave, new MOA president at the meeting here of the Music Operators of Virginia.

Wingrave also announced further details of MOA's 25th anniversary celebration.

Strengthening jukebox organizations internally and giving them a better image externally were the twin themes developed at MOA's 14th annual meeting.

Wingrave commended the group here for its self-improvement and support of MOA. He said the goal of MOA acting through state groups allows members to see how MOA's benefits to all operators in the country. Wingrave listed the continuing fight against unfavorable copyright legislation as MOA's chief contribution to its members.

"Our members have enjoyed several million dollars that we would not have had if MOA had not been on the job year after year," Wingrave said. But he noted that there were also other benefits which are both of immediate help to members and which have a long range recruiting value.

Among the advantages are the Notre Dame seminars and hospital and death benefits. In group insurance, MOA members are paid $36,000 and in death benefits $14,000 in the past year.

MOA has a new major medical plan, he announced.

Outlines for the anniversary program include items that are tailor made for image-making for the national and state organizations. These include special MOA albums, commemorative medals, distribution of a booklet, creation of a book of highlights and commemorative gavels to be presented to key groups.

Fred Granger, MOA executive vice president, spoke on building the industry's image as well. He said the public reputation of the industry was of paramount importance. Even adverse conditions, he maintained, can be turned to advantage if they are anticipated and handled right.

As an example, he mentioned the copyright hearings. He said the hearings in Washington had the side effect of causing operators to make their case and their business known to legislators and others who would have had only a hazy impression of the industry otherwise.

Granger insisted that state groups should do everything possible to keep strong, active and well organized when there are no significant problems. He said it is important for operators to get involved politically, to handle problems before they get to the "flash point" by the industry, he said that the state associations are the foundation of which MOA is built and that they strengthen one another.

Virginia's Lt. Gov. Henry E. Howell, known as a consumer rights advocate, said music operators are like consumers insofar as they are both victims of bigness and government impersonality. He said government must understand the difference between problems of the small businessman and those of giant corporations. Too often, he added, the rules which seek to control big business are strangling and seriously inhibiting to small ones.

All MOA officers were re-elected.

**Jukebox Key Item -Dept. Store Chain**

**By IRENE CLEPP**

MINNEAPOLIS—Department store management is discovering that the properly programmed jukebox can do more than provide a focal point in youth fashion area. Paradise Stores, a new chain that expects to have units in 23 states, is using a jukebox to merchandize music in its record-tape and home electronics.

Several major chains are recognizing the value of the jukebox, according to delegates at Music Operators of America's recent convention. During a seminar, several spoke of Sears, Ward's and J.C. Penney Co. installations.

Parade, a subsidiary of Super Valu here, considered the jukebox as part of its overall plan for mini department stores in smaller communities.

(Continued on page 44)

**Rock Standards Lead Votes In Ballots at Fast Food Spot**

CHICAGO—Patrons filling out ballots at that Dog Jolts here prove that programmers responsible for listings heavily patronized by high school age and young adult customers can count on standards by Chicago, the Temp- tations and the Rolling Stones. Another certainty is that many desired selections are available first on LP only, and often available no other way.

Consequently, out of a list of 34, the programmer in this case was able to find only a dozen. The prime dozen obtained: Chicago, 7; 5 or 6 to 4: Child of the Moon, "Saturday in the Park/Alma Mater." Temp tations.

(Continued on page 44)

**IMMEDIATE DELIVERY!!**

**EM' PIERRE FOOTBALL BALL**

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**P.O. BOX 163**

**VA.BEACH.VA. 23451**

**W. VA. ASSN.**

The West Virginia Music & Vending Association will meet Nov. 24 at the Holiday Inn Motor Inn, Charleson, W. Va.

S.D. ASSN.

The Music and Vending Association of South Dakota will meet at the Holiday Inn Lodge, Brookings, S. D., Nov. 19-20 with host Doyle Hiden who can be reached for reservations at (605) 465-7957.
Soul of veteran MACON, GA.: Loving Posey, 12570; "Papa 8903; H. 42
Columbia 45-703; "I'm Your Man," Nashville, Tenn. 3444.

Chicago, Ill.: Easy Listening Locations

New Orleans, La.: Soul Locations

North Bend, Ore.: Young Adult Locations

Pierre, S.D.: Country Locations

State, Penn.: Soul Locations

Philadelphia, Pa.: Easy Listening Locations

Newark, N.J.: Soul Locations

Philadelphia, Pa.: Adult Stations

Laughter Blitz
OMAHA—Liebman’s One-Stop manager Evelyn Dalmayne here claims sales of over 30,000 of a Joey Dee single. "Ode to the Big Red," by Uarl Albert and Rob Cordier. It led to a series, all distributed by Lieberman’s. So far, Albert has "Ode to the Oklahoma Sommers" and Al-fonzo Buckwhet Jones has "Ode to the Colorado Buffalos," all written and produced by Larry Harris, head of All-Pro Records, Nashville.

UA Releases
LOS ANGELES—United Artists Records is releasing two new mini-albums for jukebox programming as well as radio promotion. Featured are acoustic artists George Gordes and the Britney Schwartz group. Each record will have five songs.
COMEDY MATERIAL

LAUGH
at and with
THE STONED RANGER
Thirteen weeks of the funniest for-out episodes for contemporary audiences. Already major market success and you can
SELL IT!!!
FREE DEMO — CALL COLLECT — (215) 922-2530

DEJ JAYS, BANDS, SPEAKERS — WE offer complete or partial program ven- cer services (material & talent). Sample 1 $1. Free Info. Sunshine Comedy Service. (Room 26: Box 4456, Jacksonville, Florida 32215.)

DJ LINES — NOT STANDBY COUPS
Lawrence L. Deavor (215) 556-3496.

"FREE" CATALOG — EVERYTHING for the 21st Century. Comics, comics, checks, tracks, old -radio shows, P.O. Box 1234, West 26th Street, Eric Pa. 90013. 6/11/72.

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ON THE AIR ANNOUNCER training at R.E.I. features individual, realistic radio sessions, training in the FCC's plain and simple language. Responsible, interested, hard worker, already in broadcasting, or the tape master, a complete line of commercials. No experience necessary. Write for complete details. R.E.I., 330 W. 14th Street, New York, N.Y. 10011.

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RECORD PRESSING SPECIALS

QTY. 500 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

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Write for information on quantities or combinations. Prices as indicated may be subject to change and are for 2000 copies or more. Additional space or variation will increase cost. 2320 W. 96th St., New York, N.Y. 10036.

SHRINK WRAP RECORDS AND TAPES professionally, full color, professional. Write for free price list. Atlantic Record Co., New York, N.Y. 10013. Tel. (212) 262-6873.

TAPE DISPLAY CABINET QUAD-VA- tion. P.O. Box 1377, Lakewood, N.J. 08701.

1199 RECORDS — (203) 351-1968 (Emerson, Berschatz, etc.) Records at wholesale. 520 W. 96th St., New York, N.Y. 10025. 7/1/72.

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INTERNATIONAL EXCHANGE

FREE CATALOGS OF THOUSANDS of other LP's and 45's, all open. Golden Mercury Records. Mt. Vernon, N.Y.

IF YOU'RE LOOKING FOR COMEDY MATERIAL, HERE'S WHAT YOU CAN BUY!!!

Billboard at the Crescent News Co., 218 W. Eighth St., Los Angeles, Calif., 90009

WHEN IN LOS ANGELES YOU CAN BUY BILLBOARD AT THE CRESCENT NEWS CO.

WHEN IN OAKLAND YOU CAN BUY BILLBOARD AT THE BLANCHES SMOKE SHOP

WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE EASTERN NEWS

WHEN IN CHICAGO

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS,

875 N. Michigan
Chicago, Ill. 60611

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WHEN IN OAKLAND YOU CAN BUY BILLBOARD AT THE BLANCHES SMOKE SHOP

WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE EASTERN NEWS

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WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE EASTERN NEWS
Coin Machine World

Jukebox programming

Program Directors, Music Librarians, and DJs
FIND's "Recordings in Release" is now available to you.

Rock Standards

- Continued from page 41


Jukebox Key Item

- Continued from page 41

munitions of 10,000 to 14,000, according to Kermit Halden, presi-ent of Empire Coin, Washington, D.C. The total product is valued at $90 million to $70 million.

Like many other jukebox suppliers, Bally is looking to expand its market to include international, children, and even religious-themed recordings (including Christmas carols).

The proposed judgment, which would settle all claims against Bally, provides for the following terms:

- Bally will pay $300,000 to the proposed judgment administrator.
- Bally will pay $250,000 to the proposed judgment administrator.
- Bally will pay $200,000 to the proposed judgment administrator.
- Bally will pay $150,000 to the proposed judgment administrator.
- Bally will pay $100,000 to the proposed judgment administrator.
- Bally will pay $50,000 to the proposed judgment administrator.
- Bally will pay $50,000 to the proposed judgment administrator.
- Bally will pay $50,000 to the proposed judgment administrator.
- Bally will pay $50,000 to the proposed judgment administrator.
Now that we have it, we want to tell you about a Billboard special coming in the November 25 issue. It's called "Spotlight on New York," and it's the first comprehensive report ever on the New York Music scene.

You'll get firsthand information on: Distributors, rack jobbers, suppliers and service organizations. Plus, the influx of live big name entertainment, the Jazz Revival, record companies, and the great amount of recording and manufacturing facilities that thrive in New York City.

So, if you're involved in the New York music scene and you want to get attention, then Billboard's New York Spotlight is the issue for you. It's coming in the November 25 issue, so don't monkey around. Get in touch with a Billboard sales representative before the ad deadline:

**Ad Deadline: November 10**
**Issue Date: November 25**

We think you'll go ape over Billboard's Spotlight on New York. Call us at any of the following offices:

**NEW YORK**
165 West 46th Street
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212/757-2800

**LOS ANGELES**
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Los Angeles, CA 90069
213/273-7040

**CHICAGO**
150 North Wacker Drive
Chicago, Ill 60606
312/CE 6-9818

**NASHVILLE**
1719 West End Avenue
Nashville, Tenn 37203
615/329-3925
IT'S JUST

FUNNY GIRL
(D. Curtis)

DICK CURTIS

BUT IT'S A

Colortronics Recording Ind.
7887 Jackson Road, Ann Arbor, Mich.
313/426-3277

DJs, FOR YOUR PROMOTIONAL COPY, FILL IN THIS COUPON

Name ____________________________
Station __________________________
Address __________________________
City __________ State __________ ZIP __________

Mail to: COLORTRONICS
7887 Jackson Rd.
Ann Arbor, Mich.

DISTRIBUTORS INTERESTED IN HANDLING, FILL IN THIS COUPON

Name ____________________________
Station __________________________
Address __________________________
City __________ State __________ ZIP __________

Mail to: COLORTRONICS
7887 Jackson Rd.
Ann Arbor, Mich.
A SINGLE

IT'S NOT THE SAME
(D. Curtis)

Drive-in Music Co.
5202-B
BHII-2:48

DICK CURTIS

TWO-SIDED SMASH!!

Distributed by Arc Jay-Kay
2211 West Edsel Ford
Detroit, Michigan
313/361-5500

DJ's, FOR YOUR PROMOTIONAL COPY, FILL IN THIS COUPON

Name
Station
Address
City State ZIP

Mail to: COLORTRONICS
7887 Jackson Rd.
Ann Arbor, Mich.

DISTRIBUTORS INTERESTED IN HANDLING, FILL IN THIS COUPON

Name
Station
Address
City State ZIP

Mail to: COLORTRONICS
7887 Jackson Rd.
Ann Arbor, Mich.
Radio Seeks Return Of Opry Week Talks

By BILL WILLIAMS

NASHVILLE—A return to broadcast seminars and other like meetings will probably take place next year during the 40th Anniversary Celebration of the "Grand Ole Opry."

Bud Wendell, "Opry" manager, said numerous radio personnel had requested such activities.

"The radio people attending today obviously are more serious, more sophisticated," Wendell said. "There were many indications of it."

The seminars once were a regular part of the convention, but were phased out because of apparent lack of interest. However, Wendell says there is a "new breed" of people attending, far fewer in the fan category and a great increase in industry representation. "There was a time when people came only to have fun. Now they want to justify their expense accounts, and they're more particular about what they do."

Wendell cited such things as complaints about the technical quality of the taping session between artists and disk jockeys. "A few years ago no one cared how it sounded," he said. "Now they take issue with the crowd noise and other factors, and want good air quality. It reflects the sort of thing they're playing at home. Country sound has been upgraded, and this is a reflection of the new sophistication in quality stations."

Ackerman Award

The gathering was considered the most successful in the 20-year history of the conventions. It was marked by outstanding shows and multiple awards. Some of the more meaningful events of the week included:

A presentation by the Country Music Association of a special citation to Paul Ackerman, music editor of Billboard, for his devotion and work in behalf of country music over the years. The award was given on television.

(Continued on page 52)

CRISTY LANE

TODAY TOMORROW FOREVER

Country Music

BRAGG PICKED BEST ENGINEER

NASHVILLE—The name of Charlie Bragg, Billboard's country music engineer of the year, was inadvertently omitted from the special World of Country Music issue.

Bragg, a one-time Columbia engineer, is now chief engineer for the House of Bush studios. He long has been considered one of the outstanding men in the business, and has scores of hit records to his credit.

ASCAP Tips Chapeau to Versatile Davis

• Continued from page 32

Davis has a brief recording career with Chess, then teamed up with Berry Gordy, writing seven straight hits.

In 1962 he joined the ad agency, and since then, has made commercials that sound like hit records.

"The studio facilities in Nashville are excellent, along with the background singing groups, and the very special announcing of Charlie Monk," Davis said. He also had words of praise for arranger Bergen White.

Davis added: "I most enjoy working with Gayle Hill, who has coordinated all this talent, sessions, releases, over the past three years."
Loretta Lynn...

When you're lookin' at country, you're lookin' at a winner. Winner of the CMA Awards for Entertainer of the Year, Female Vocalist of the Year, and Vocal Duo of the Year.

And Conway Twitty...

You're the other half of that Vocal Duo of the Year, another of the many awards you and Loretta have shared since becoming one of the most popular country teams around.

Jimmie Davis...

It's our privilege to congratulate you on your new membership in the Country Music Hall of Fame. It's an honor you certainly do deserve.

Congratulations, Loretta, Conway, and Jimmie. There's just one more award we'd like to mention. Ours. For being three of the nicest and finest artists any company could ever hope to have. Thanks, very much.
Congratulations

CHARLIE BRAGG!
“ENGINEER OF THE YEAR”
BILLBOARD MAGAZINE

WE’RE MIGHTY PROUD YOU’RE WITH US AT...

HOUSE OF CASH
RECORDING STUDIOS
NASHVILLE’S LARGEST & FINEST

STUDIO INQUIRIES—(MRS.) E. J. BUTLER (615) 824-1555
**Country Music**

**Radio Seeks Return Of Oryop Week Talks**

- Continued from page 48

by CMA president Bill Fair and executive director Jo Walker.

Four separate awards to Kustom Sound, for supplying some 90% of the equipment for the week held in the week, and for other events in Nashville throughout the year.

A presentation to Freddie Hart, a gold record for his album sales of "Easy Loving" by Capitol vice president Wade Pepper. A special memorial to the late Hollie Week, and a posthumous award given him by ASCAP.

An announcement by Andy Williams that he will probably do his recordings in Nashville in the future.

A special luncheon, with appropriate honors, to Porter Wagoner marking his 20th year with RCA. President Rocco Laginestra also announced that Wagoner and Dolly Parton had been signed to a new long-term contract. Other officials also were there to pay homage to Wagoner.

A two-hour telecast of the "Today" show, featuring Ernie Ashworth, Loretta Lynn and Conway Twitty, along with others.

Sharp criticism by the Metropolitan Council of acting police chief Hugh Mott for using city police equipment for a "people in the street" project. The budget and finance committee voted that the city had ended some $16,000 on improving Harpeth Hills Golf Club, site of the earlier tournaments, in order to benefit the music event.

**New 19 CMA Director Slate**

NASHVILLE—Nineteen directors were named to the board of directors of the Country Music Association at its annual general membership meeting.

New and old directors will meet next week to select officers. Those elected were Bob McIntyre, Tex Ritter, Don Light, Lacy Fiddlin, Bob Taber, Ralph Emery, Hank Thompson, Bob Austen, Mary Reeves Davis, Don McKinnon, Chic Doherty, Hank Williams Jr., Skeeter Davis, Jack Loetsch, Joe Talbot, Bill Fair, Frankman, Connie Smith, and Johnnie Wright. Fewer than half those elected are from here.
When it comes to classical product, we could be called "name-droppers."
And for good reason.

ASHKENAZY/PERLMAN
Franck: SONATA FOR VIOLIN & PIANO
Brahms: TROU FOR VIOLIN, HORN AND PIANO IN E FLAT, Op. 48
Vladimir Ashkenazy, Piano; Itzhak Perlman, Violin; Barry Tuckwell, Horn.
CS 6628

SUTHERLAND/PAVAROTTI/MILNES/GHAUROV
Brahms: TRIO FOR VIOLIN, HORN AND PIANO IN E FLAT MAJOR, Op. 40
Vladimir Ashkenazy, Piano; Itzhak Perlman, Violin; Barry Tuckwell, Horn.
CS 6628

STOKOWSKI
Beethoven: EROICA VARIATIONS
Schubert: MOMENTS MUSICAUX
Clifford Curzon, Piano.
CS 6727

MEHTA
Tchaikovsky: FRANCESCA DA RIMINI-FANTASIA after Dante, Op. 32
The New Philharmonia Orchestra, Lorin Maazel Conducting.
SPC 21067

HORNE/LEWIS
Marilyn Horne; The Royal Philharmonic Orchestra.
Henry Lewis Conducting.
SPC 21055

MAAZEL
Verdi: UN BALLO IN MASCHERA
Osa 1391

LORENGAR/SZELL
Beethoven: EGMONT (Complete Incidental Music)
Pilar Lorengar: The Vienna Philharmonic Orchestra,
George Szell Conducting.
CS 6675

TEBALDI/PAVAROTTI/MILNES/RESNIK/DONATH
Verdi: UN BALLO IN MASCHERA
Osa 1391

CURZON
Bach: ITALIAN CONCERTO,
FRENCH SUITE NO. 6,
FANTASIA IN C MINOR,
ENGLISH SUITE NO. 2
Alicia DeLarrocha.
Piano.
CS 6748

SOLTI
Bach: ITALIAN CONCERTO,
FRENCH SUITE NO. 6,
FANTASIA IN C MINOR,
ENGLISH SUITE NO. 2
Alicia DeLarrocha.
Piano.
CS 6748

DORATI
And there are plenty more where those came from...
our catalog.

LONDON RECORDS
Classical Music's Renaissance

Pop Mergers, Film Tunes Boost Market

Classical music is indeed experiencing a renaissance. Most key record dealers agree that sales have increased over last year, campus stores say much the same thing, concert audiences have increased, and labels are faring better regarding sales. (See pop music story.)

The reasons are evident. "Mergers" in concert dates between pop artists and symphony orchestras, labels such as Columbia and RCA accenting a portion of their product to the youth market (the newest drive came a few weeks ago from London Records), more in-depth buying by retailers, and the fact that labels such as Nonesuch, Philips, DGG and Angel continue to issue excellent "pure" classical music for the adult buyer.

The following is a symposium of comment from key dealers in three large-market areas.

NEW YORK—Classical music sales are enjoying a healthy sales surge; report several key metropolitan area record dealers. Most agree that the exposure given classical music in many of today's feature films has been a major factor in stepped-up sales. They say the vast movie audiences are as yet, an untapped source of classical music buyer.

Promotion of classical product is handled essentially the same way by all dealers. They agree upon the importance of tie-in newspaper and window advertising with current classical offerings in and around the city.

"This is one department of ours where sales are soaring," reports Ben Karol of the King Karol chain. "We're a third from up where we were last at this time. One reason Karol cites is the demand for product related to current classical film and stage fare. He points to "Exuma Madigan" and "A Clockwork Orange" as two films which whet the appetite of the non-classical record buyer.

Jerome Magger, of the Record Hunter, notes the benefits of well-informed staff, newspaper advertising and in-store display work. His store sends out a bi-monthly mail order collector's list of classical recordings to aid customer inquiries. Magger reports "healthy sales in the pop and classical departments.

The opening of "Camino" has prompted great consumer demand for the recording of the opera," says Manlyimbaman of Liberty Records. "My classical sales are up 10 percent." Window displays figure prominently in Imberman's promotional approach in advertising classical music. When parents of college age students come into Liberty Records, he knowing what to send their "away from home" sons and daughters, Imberman usually suggests to them "some Brahms or Beethoven to get them started."

Doubleday Book Shops, according to classical buyer Harry Ehrnstall, are now enjoying quite a resurgence. He attributes this sales step up to young people now getting their first taste of classical music through motion picture films such as "Death in Venice," another film having classical themes. All classical recordings at Doubleday are sold at list.

"The young people are very interested," says Sam Goody, Stan Rosenberg, "although pop sales have far out-distanced the classics, sales volume in the classical department is up." Goody stores institute a policy of newspaper ad discounts and in-store markdowns.

Marvin Skanes, of Discount Records, credits national radio exposure with improvement of sales throughout the chain's stores.

"Most buyers are of middle-income families. Their ages are be tween 18 and 30. However, in our college-situated stores, about 30 per cent of our classical product is purchased by students." —Robert Sobel, Phil Gelormine.

LOS ANGELES—With pop album inconsistency continuing, rackjobbers and chain store owners are looking to expansion of classical inventories to stabilize volume. But introducing or expanding classical is producing a two-step education problem.

Not only must the rackjobbers' personnel be trained in classics, but rackjobbed store managers must be taught the value of classical inventory in bringing in new customers. Mass merchandisers who have not used classical albums in their advertising question the rackjobber's role in the sale. But the trial runs have been made.

Prominent executives like Danny Heichler of Heichler Bros., and Phil Shannon of Stank Records Service both say that they are expanding classics. The early August quarterly meeting of chain managers of the 14 Camelot stores and the 30 manned departments which Stank operates, zeroed in on classics. The Belden Village Mall store in N. Canton, the firm's base, has been running a trial classical program.

Chain buyer Joe Bressi is out to double classical inventories in all outlets, if possible. Shannon says that so far, the larger the city in which the store is located, the better the classical business.

Bary Bergman of Record Bar, the 19-store chain in the mid-
south, says his classical volume is up, due to a converted advertising program, utilizing mostly daily newspapers. He points out that the South lacks radio stations which feature classical except in Atlanta. Nonesuch, Columbia and Victor have provided good point of purchase material to highlight classical in his stores, he said.

Meritt Kirk, general manager of Discount Record Centers, the California chain, says his classical business holds at about 18 percent. Kirk reports good response from classical merchandise advertising through the Camelot chain's in-store "hit parade," national sales manager Brian Hirsch, of ABC Records and Tape Sales, says that all his branches are pick ing classics by introducing prepacks of budget classics as open ers. The important Broadway department stores in Southern Cali fornia, which are racked by ABC, are in the midst of a pilot classical promotion, which may be used in other areas of the U.S.

John Cohen, Disc Records, the national chain based in Clive land, feels his stores do between 25 and 30 percent of their vol ume in classics. But he takes hard hitting advertising programs to maintain that volume. He notes that in Chicago and Cleveland, where he uses WCLV and WQAM, both FM classical stations, he gets exceptionally good results. —John Sippel.

CHICAGO—Classical music is on an upswing in the romantic mode, with more young people buying classical records than ever before, according to a survey here in a college-situated store. The fast growing interest in classical music in the 17-25 age group is explained by Rik Schoenberg, manager for Rose Records. "Period pictures like 'Clockwork Orange' and '2001' have made young people aware of the classics. The European tour of the Chicago Symphony and the opening of the opera and symphony sea

sons here also help create interest." —Andy Andersen, a Records, adds a word of advice concerning rock concerts, and classical treatment of contemporary music like the Beatles' "Yesterday." Help bridge the gap between classical and contemporary.

Electronic MQX, the classical record although a fad, helps draw attention to the classics, too. Schwab also notes that young buyers start with romantic music, like Beethoven and Brahms, then move into baroque and chamber music, with modern classical making a better sales showing.

Manufacturers are leaning on the bandwagon by expanding their catalogs, especially in previously unrecorded selections. "The demand is there, and sales will follow," Romantic composers like Ralph Von Willms and Holst are becoming very popular. —Schwab.

Retailers carry from 10 percent to 15 percent of their stock in classical albums, except several discount stores heavily oriented towards classical, where the figure is over 50 percent of sales, with open reel the best seller.

Daily pricing varied from list price to 20 percent off, the latter as a promotion at One Octave Higher, "to build up a classical music trade," —Howard Greenberg, manager, stated. Discount stores regularly sell at 20 percent off list.

Andy Andersen, A Records' owner, believes that the success of the low price album on labels like Nonesuch and London Treasury series ($2.99-$2.98) decided companies to get back into the classical field. "Record manufacturers had drifted much of their classical product and raised their prices on remaining product, but the sales base drops drastically from $4.98 to $5.98, and it's even worse from $5.98 to $6.98. Andersen also complains about fake list prices of $6.98 to $9.98 on tape which only encourages huge discounts. "Korvette one week has a 40 percent off summer sale, the next week they have their own 20 percent off depression sale."

Discount Records offers new releases, usually 150 items, at 33 percent and 38 percent off ($4.99 to $3.99 and $6.39) and sale prices can carry a 38.40, or 42 percent discount. Rose Records, claiming to carry every classical record produced, offers everything in the store once a year at 30 percent off.

Stories that are heavy into classical also have aggressive promotions, with personal appearances of opera stars radio advertising and full page newspaper spreads. Rose Records runs its own hour and a half show on classical music station WMT and sponsors world premier broadcasts. Discount Records also uses coupon ads in Maroon, the University Chicago paper.

Radio plays an influence on record sales, according to Ray Nordstrand, president of WMT. "Surveys have shown the classical listener is also a record buyer, and 62 percent are in the over $15,000 income bracket," he says.

The average customer buys two to three albums per register sale and many buy 25 albums a year. One retailer sells a 10 percent discount, another a 30, and one a 70% album sale of $2.700. Stores claim established clientele who tend to remain loyal to the particular store. All stores carry budget labels, but differ on cutout policy. One Octave Higher's Greenberg feels they should be returned to the manufacturer. Schoenberg includes them in his stock. —Annie Duston.
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Connoisseur Supports Young Acts With Ideas

By E. Alan Silver

(President, Connoisseur Society)

No! There is no renaissance in classical music. It has always been alive and our own sales have varied only in proportion to the choice of repertoire on the recording, the public's response to the performer, and our own efforts.

We feel that Connoisseur has an obligation to use all of its means to encourage our young artists on the label even if the first record or records don't hit the jackpot; this because we only re-record great artists and their works when we know they are good. Connoisseur Society tries to guide its young artists into areas of repertoire which will bring more public attention to them as we do for our premiere artists on record sales in their first record and all their subsequent releases.

A proof of that is the three records comprising the first complete cycle of the Beethoven Piano Sonatas under the direction of Rudolf Serkin. These 40-for-46 albums were released over a period of several years, and we have been able to fulfill our promise to Mr. Serkin and to our own label and to our dealers.

Connoisseur Society goes far beyond record sales to back its artists. When an artist has no professional manager, we have worked as personal representative and contacted record and orchestra managers to promote concert appearances. When an artist is in tour, we contact dealers to arrange in-store promotions or picture window displays to give maximum public interest.

In the early days, we were able to say that the rock acts, artists like Van Morrison and the Rolling Stones, had a real value, but for the most part, we have been more interested in the full range of the music we love. This is why the recording of the Chopin Sonatas is a bit too well-known and would have been given away by the first (of Tchaikovsky “Symphony No. 4”) which will be released this month.

Another factor creating a favorable climate for expansion of the classical market has been the exposure of classical music on motion picture soundtracks. The 50th anniversary of the release of 2001: A Space Odyssey, which was released in 1968, has set the stage for a product in which classical music is a key role. The release of this movie has sparked a renewed interest in the use of classical music in soundtracks.

In 1971 Kosler was appointed permanent conductor of the Czech Philharmonic, and we have just finished recording L.P.'s with his orchestra, the first of which (Tchaikovsky “Symphony No. 4”) will be released this month.

In maintaining its dominance in the area of German recorded operas, many people have given up hope, but the German opera world has been growing. We have not only produced the opera of the year, it is also the first time the Metropolitan Opera's name has been associated with a complete operatic recording since 1980.

In the area of chamber music, we have continued to record the works of contemporary composers. The release of the album of music by the contemporary American composer, George Crumb, has been particularly successful.

In the area of choral music, we have continued to record the works of the great composers of the past, such as Mendelssohn, Bach and Mozart, but we have also continued to record the works of contemporary composers, such as the album of music by the contemporary American composer, George Crumb, has been particularly successful.

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For example, we’ve got the Tchaikovsky Violin Concerto 4 ways, Brahms’ First 5 ways, “Sacre” 6 ways, Beethoven’s Fifth 12 ways...

We could go on and on. We’ve got the artists—the famous conductors and performers both new and old that music buffs love and demand.

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On Columbia Records®
Japan's Potential As A Classical Market Hasn't Been Totally Developed, Yet

By Hideo Eguchi

There'll always be a big market for classical recordings in Japan. The classics are still comparatively new to this ancient Asian country, but classical music plays an essential role in the compulsory education of Japanese youth.

Though the market for classical recordings throughout Japan has been hampered by the music listeners' lack of free time, spending money and living space to accumulate a comprehensive library of classical music, total sales have increased steadily at an annual growth rate of up to 26 percent in some years ever since the CBS LP was introduced to Japan in 1953.

Classical recordings have accounted for up to 15 percent of total disk and tape sales in Japan, according to industry sources. There are no full-fledged Japanese sales figures, but Billboard's Tokyo bureau estimates that some $33 million worth of classical disks produced by U.S. or European master recordings were sold in Japan last year.

Although the total value of all records produced in Japan during this year's first half showed a rise of only 3 percent over the corresponding period of 1971, sales of classical recordings this year are expected to surpass their 1971 total. Why? Because the average standard of living in Japan now equals that of Great Britain. And a closer study of the sales figure reveals that the market for classical recordings in Japan, with a population of more than 100 million, has hardly been pleased.

In other words, there'll be some changes made in the more pro-

gressive record manufacturer in Japan, especially the joint ven-

tures Decca (Nippon-Hoso Kyokai, Decca's Japan arm, NHK Decca), Polydor, Toshiba Musical Industries (Toshiba EMI/Capitol), and Warner Pioneer. As a matter of fact, projected sales of 1 Music's first Philips best seller of "The Four Seasons" by Vivaldi, through bookstores, are being opposed by the Tokyo Metropolitan Record Dealers' Assn.

Admittedly, the recording companies at present have no Japanese classical soloist of truly international stature or musical group that could win lasting world fame but here too, hopefully, the new Cabinet under Prime Minister Kakuei Tanaka will help solve the financial problems that are retarding the growth of the Japanese symphony orchestras, for example.

Seki Otsawa, the popular young Japanese conductor and a sup-
porter of the New Japan Philharmonic Orchestra formed last July 1 out of a splintered original group, is under contract to Deutsche Grammophon (Polygram). Japan has yet to produce a composer capable of writing a symphony for recording by, say, Leonard Bernstein and the New York Philharmonic, or a Japanese libretto ready to have his work recorded at the Metropolitan Opera.

For the foreseeable future, the Japanese will have to depend on live performances by visiting soloists and groups from overseas—

and classical recordings of U.S. and European origin—to further their musical education.

Classical music doesn't pay in Japan as aspiring Japanese art-

ists, even for the members of the government subsidized Nippon Hoso Kyokai (NHK) broadcasting corporation's NHK Symphony Orchestra who are too busy moonlighting to attend rehearsals, for example. Kazuyoshi Akiyama, 32-year-old musical director and conductor, says, "We are just under the fate of all major companies, but I'm sure here they are firm, but reasonable," says the classical recording man-

ger. "We have good relations with them, and even though their
demands have caused fees rise greater than the increase in the
cost of living, they are still within bounds, and by careful planning
we can still operate profitably, more so than anywhere else, in
cluding America and Western Europe."

The sales of most of the recording companies have been badly

impaired by the financial problems of the Western market, RCA

transported its top producers, technicians and recording equipment to London for what has been a three-month session during which half a dozen smaller classical recordings and two major opera recordings ("Tosca" and "Norma") have been recorded here. EMI has put on disk its gigantic

project of recording a complete Rossini "William Tell" and, in

addition, has made new recordings of Mozart's "The Seraglio,
Verdi's "Giovanna D'Arco," and three other major operas. Phono-

gram has recorded Berlin's "Buenvenuto Celini" and Verdi's "At-

tila." Decca (London) has done a new "Turandot" with Joan Sutherland. Indeed, so large has been the program that the recording companies have almost been posting each other for studio space, and it has been necessary for instrumentalists to be recorded outside of London for most of the summer, often combining recording schedules with public performances.

One of the most important factors in the rise in sales has been the introduction by almost every major classical recording company of one or more "budget" lines, consisting of important resales of great performers, but at reduced prices. This has newly tapped a new market, particularly among young buyers, but has increased interest in the top-price lines, which in themselves have shown a notable rise in sales figures.

Significant in this field was the introduction two years ago of a new "Pentatone" line aimed at making quality and well-production recordings at the best possible price. They work strictly within a planned budget. And because of this, it has become more eco-

nomic to record in Britain than anywhere else in the Western

world. Practically, with rising orchestral costs in America, switch to recording venues has brought prosperity to British musicians. In the last year the four major London orchestras have drawn more than $1 million in recording fees from the major disk companies, for making more than 200 important classical recordings—opera works, too, in the 12 credits for important solo art-

ists both vocal and instrumental.

Recording fees for musicians have risen in Britain, also, but not as the U.S. has. RCA's London Classical for the BBC, for example, and a joint Sept. 19 for Canada to become leading conductor of the Vancouver Symphony Orchestra, under a three-year contract.

London Is the Center for Studio Sessions

By Evan Senior (Classical Editor, Music Week)

London has become the center for most of the important inter-
national classical recordings. In Britain the classical market has been bolstered by the renewal of interest in the more classical lines and tapes and an increase in the proportion of concert attendances, which has maintained or even increased the sales of classical records all over the country. They take ad-

vantage of every public performance in a particular area to issue well-planned and well-designed promotional material based on the personality of the performing artist. They send their classical department promotional experts to various outlets cent-
ters for demonstrations, and also get publicity beforehand, on their latest classical issues to the hundreds of record societies and music clubs all over Britain.

Rising costs have, of course, affected the industry in Britain. And the recording companies have adapted themselves to this in-flight by doing everything possible to make quality recordings at the best possible price. They work strictly within a planned budget. And because of this, it has become more eco-

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Bernstein—An Inside View

Q: In the musical theater, do you think you might go forward from what people used to call musicals, such as, for example, your "West Side Story"?
A: I really don’t know what a musical is, anymore. I had great hopes at one time that it would develop into something like American opera—whatever that is, whatever it’s going to be—and I just hasn’t. At the time I wrote "West Side Story," I was hoping that it had taken a step forward in the direction of what might eventually become American opera, and I thought that there would be dozens of young talents who would take the next step. But when I look at the Broadway musical now, I find that that step has not been taken. It fills me with regret, and it doesn’t encourage me to go back to that scene and try, myself, to take another step. I’ve not been back to that scene since "West Side Story," which was 15 years ago.

Q: At a London press conference you said a good deal about changes on the way in pop music—that you thought that rock was on its way out, and that young people in America were turning seriously to jazz in its place. Do you think that rock pop music has possibly deteriorated and that young people are becoming jaded with it?
A: Yes, it certainly has produced that effect in America, as far as I can see. For one thing, it was over-exploited. Suddenly, there was too much of it. It got too rich. I don’t mean rich in texture, although it went that way, too. It got too rich in commercial orientation. Too many kids were given too many millions of dollars to fool around with in too many studios with miles and miles of tape, electronic gimmicks, tools and toys and whatever.

After all, what produces good music, whether it’s rock or anything else, and no matter what electronic gimmicks are added to it, is the human pulse to create, that divine spark. If you just do it for money, the spark goes, and I’m afraid that’s what has happened. Pop music, especially the world of rock, has proceeded through a very swift evolution and has become too big, like the dinosaur. And like the dinosaur, it has to face extinction. It’s not extinct yet, but it’s on the way to becoming so.

Basic popular music, whatever that is—it’s called jazz— is certainly not extinct, and is in fact now having a revival in America. There’s no telling, of course, what the next fad will be. But whatever it is, it will not, as a fad, indicate the direction in which music is going. It will only indicate what is selling or what has been successfully promoted at any given moment. But what seems to be in the air right now is black jazz, and that’s what sounds most interesting to me when I listen to pop music in a over-all way.

Q: So far you have never conducted opera in this country. Are you looking forward to doing so?
A: Enormously, and in 1974 I shall make my Covent Garden debut conducting Puccini’s "La Boheme" in a new production to be mounted there. Covent Garden gave me a list of the operas they wanted, and I chose "La Boheme"—I believe that the last time it had a new production there was about 1908, and the old sets are still being used.

I chose it because, as with Puccini’s other opera "Tosca," there is this immense sense of theater that he had. Today, it’s the operas of Verdi that seem to command most attention in the world’s opera houses. But although he has never lost ground, I’m sure that before long Puccini will come back into enormous popularity everywhere.
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PHILIPS Records
CHICAGO—The increasingly fast pace of design change in consumer electronics creates concern throughout the entire spectrum of putting a product on the market, especially so when certain parts and assemblies are made via automated manufacturing processes. Automation, even at the sub-assembly level of closed circuit pack-
ages, casts a long shadow and is subject of intense consideration, according to F. Wayne Martin, manufacturing consultant.

At a session during a recent meeting here of the National Electronic Packaging and Production Conference (NEPCON) it was said, "There are several good reasons why justifying automation and at least as many situations which warn us against automation." Critical areas that have manufacturers con-
cerned over which processes to automate include product design, equipment design, process engineering, market analysis and cost analysis, etc. At this point, however, retailers concerned over parts availability and increasing costs of certain components can appreciate Martin's point about establishing a production rate. "Among reasons for establishing a rate in-
(Continued on page 69)

AUTO UNITS PACE HARDWARE

Ala. Store Cuts Pillerage of Tape Via Behind Counter Open Display

By ANNE DUSTON

BIRMINGHAM—An evolution of tape display methods for the three-store The Sound Wave, Inc., operation here has all but elimi-
nated pilferage, according to co-
owners Wayne Coshatt and Will
Robbins.

As for hardware, sales in car tape units exceeds any other type of unit, according to Coshatt.

The action in compact stereo units with 8-track player, another popu-
lar category, has jumped from $200-
$300 range.

Tape display evolved from locked glass cabinets to specially designed own iron racks located in 12 which the disadvan-
tages and limitations of these sys-
tems resulted in the third system, utilizing the walls of the 20 by 60-foot store, opened this April to display over 2,000 tita-
tes while customers can "see and se-
rect access by customers.

The display is evolved to rock 8-track cartridges, which is 90 percent of our tape business. Cartridges of opposite wall holds 8-track easy listening, clas-
cical and country, 600 prerecorded cassettes and 100 open reel tape titles. A side investment of 8-track tape is carried, mainly Capitol, Dynasty and Warner Bros. in 35, 40, 64 and 80 length.

The stories were originally opened at tape centers, including component shops, portable 8-track, cassette recorders, auto units, consoles, radios and tele-
visions. Brands carried include C r a i g , Electrohome, Pearl, Telecassette, Eletra, M i k a d o, and others. Three-sided listening booths are provided in the store for demonstr-
ing the sound equipment.

Over 25 models of car units are offered "to give the customer a broader choice," with the indicator light regarded as the most currently wanted feature by cus-
tomers. Prices range from $27.95 to $140, and include such brands as Craig, Pioneer, Kreco, Mikado, Car Tape, Electrophone, Audiovox, Peerless and a 4-channel unit by Toyo.

An installation and service de-
partment is located in one of the stores. Coshatt noted that the popularity of car units could be attributable to the fact that two stores are located on major high-
ways.

Record albums were introduced in the newest store, and have been going so well, the other stores are expanding into albums, too. Tapes and albums are displayed ala-
pertly by de luxe, specially built browsers for the 2,000 albums titles. Rock accounts for 75 percent of album sales in the two stores. Soul and blues contrib-
tude 60 percent of sales in the one black neighborhood location.

"We don't carry 4-channel disks because of lack of promotion, and 4-channel tape represents a negligi-
gle percent of sales," Coshatt said. "Tapes are currently best being considered as a sample item at the present time, and Coshatt had a limited assortment of car equipment and accessories such as head- phone, needles and so on are displayed in locked cases.

Defective merchandise does not present a problem, noted Coshatt, either in tape or hardware. If an item is returned, which is rare, we'll ex-
change it for the same tape even if we have to order it. And if we send back a run, pay 48 players that are defective, the companies are very good about swapping. Coshatt stated.

Tapes and albums are bought directly from the record companies, with normal selling price on tapes averaging $5.75.

Hardcore fans buy these tapes, but nothing has come of it yet," Coshatt said.

"It doesn't hurt," Coshatt claimed, but admitted that it does exist in some drug stores.

"We've talked to record companies about personal appearances of stars, but nothing has come of it yet," Coshatt said.

"For the customer to look more
no, Coshatt adds, "it's a crying shame that some of these manufacturers decided to receive to look like the sophisticated component it should be but isn't.

"We used to have to worry about the stereo specialty store because
in it, the West Oak Lane area, who
stereo buyers have been "spoon-fed" information about equipment to the point where they don't seem to be interested in it any more. As in the past years, "Today's buyer is not as knowledgeable," said Coshatt.

"Yes, the buyers don't take time to check out advertising claims with qualified stereo experts. "Thus," said Ree, "we have run into the problem that manufacturers do only as much quality control of product as needed to get by, and the buying public has allowed man-
ufacturers, for instance, to use differing standards for rating wattage of different products."

"Customers have been disillusioned for so long that more and more of them today are going for bare speakers and building their own cabinets and cloths. If we can guarantee that the product is what they are buying, we can get them to have more confidence in the store. But they don't do business with. Instead, more store salesmen today are merely mouthing the words from advertisements or spec sheets and the customer is always the winner," DiNenno said.

DiNenno also comments about manufacturers who add new terms to the equipment, in the refashioning the consumer and offering the units as sophisticated components, which may not be the case.

"It is for this reason," said DiNenno, "that we hope customers come to us for expert advice, it is to the advantage of the customer today to look around for the stereo specialty store because so much equipment looks so good today." He added that a receiver should be purchased with at least as much care as any component in a stereo system.

(Continued on page 68)

Pa. Retailers Rip Lack of 'Honest' Data on Receivers

By MAURIE H. ORODENKER

PHILADELPHIA—Better production information and more expert advice from sales people are seen as major customer needs by two of the area's leading retailers. Claiming that component stereo is short-changed, Tony DiNenno, who heads Penn Electronics in the Frankford area shopping center, said, "It's a crying shame that some of these manufacturers decide to receive to look like the sophisticated component it should be but isn't.

"We used to have to worry about the stereo specialty store because
in it, the West Oak Lane area, who
stereo buyers have been "spoon-fed" information about equipment to the point where they don't seem to be interested in it any more. As in the past years, "Today's buyer is not as knowledgeable," said Coshatt.

"Yes, the buyers don't take time to check out advertising claims with qualified stereo experts. "Thus," said Ree, "we have run into the problem that manufacturers do only as much quality control of product as needed to get by, and the buying public has allowed man-
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(Continued on page 68)
TULSA—Steve Byars, manager of the new Discount Record outlet here, spent no time making a dent in Tulsa's record market but issuing a burning indictment of Tulsa radio, both FM and AM, for not offering progressive rock. He is also critical of local stores for handling "bootleg" tapes and happy over his initial success in selling 4-channel tapes.

Byars entered the industry rather by accident. "I got tired of driving to Norman, Okla., (just outside of Oklahoma City 100 miles west of Tulsa) to buy my records. There just wasn't anything like this store in Tulsa. I had seen discount stores in other cities so I just asked if it was a franchise or what.

"They said it was owned by CBS, so I took the address of the business permit in the Norman Store and wrote a letter to the home office in New York.

"I told them they needed a store in Tulsa," he continued, "and told them that if they needed anyone to work I would be happy to work with them.

After locating real estate and obtaining a portion of the stock needed to get the store doors open, Discount Records began their Tulsa operation in mid-September.

He listed the store inventory as being about one-third classical, another third rock, with the rest divided among a "fairly extensive jazz and big band section, folk, and country. I've got a decent country stock although I haven't been bowled over by the response," he said.

"People here are more interested in the classical, and especially jazz, because there is no classical or jazz station here in Tulsa," Byars said.

In addition to the classical interest, the grand opening specials kept business going at a rather rapid rate. An example of opening prices included "Carney" by Leon Russell for $2.99, Mac Davis $3.69, Santana-Buddy Miles $3.69, and O'Keefe $3.69.

Tape Stock

Discount carried a lot of classic 8-track, cassette and quadriconic 8-track tapes and records. While describing the tape stock, Byars pointed out why he, as a native Tulsan, felt the Discount Store was receiving good response. "People in this part of the country are very oriented to discount pricing and that sort of thing. We feel like the lower prices are the least of the services we have to offer, because, number one, we have the selection nobody else has. We'll also special order for people without charging extra for it. We feel too like we have a competent staff, such as a guy who plays in the philharmonic (so he leads up the classical end); another guy is well versed in jazz. We try to have someone who knows about all the types of tapes.

He said everything was selling during the grand opening and that it would be several weeks before he would be able to see a trend in music sales in various areas, such as French music. Byars noted that he did carry a good stock of that type but that he hadn't noticed it moving very quickly.

The stock is ordered from individual label representatives, some labels directly and local distributors. However, the discount portion of the operation is aided by the fact that Discount can avail themselves of the purchasing power of 60 stores across the country.

Bootlegging

On the subject of purchasing stock, Byars also talked briefly on bootlegging. "I haven't run into any bootleggers but if I do I'll show them the door.

The Tulsa store will not sell components. However, Byars said they will make a substantial stock of needles, tape cleaning materials, and generally small hardware.

Store hours run from 10 a.m. until 9 p.m. with an early closing at 7 p.m. on Saturday. The staff consists of about seven full-time personnel.

Regarding store sales, Byars said, "On albums we will play what we have open. We'll have a rack on the counter saying this in-store sales technique is playing music throughout the store from the stock on hand.

Quadriconic requests have been somewhat of a surprise to Byars, "I was surprised I didn't think that many people in Tulsa would be into it yet. I was surprised to find any interest in 4-channel at all here. We have sold a lot of 4-channel and I've had a lot of requests; by a lot, I'm saying 20 to 25 people personally requested it within the last two or three days. We also (Continued on page 69)
Pickwick's U.K. Tape Racking Successful

An initial release of 48 Pickwick items was put through racking trials and will include material by Frank Topp, Ray Cordon, Johnny Bennett, Johnny Cash, Perry Como, Elvis Presley, Ray Conniff, Johnny Mathis, Glenn Miller, and other Fieller and Monty Robbins.

Another 24 items will be released this month as part of Pickwick's plan to create a comprehensive line of service to postwar tape racking in time for the important Christmas selling period.

Weiss said that one chain of outlets composed of over 500 of these racks He added: "If we had these racks, we would have been backing on tape because they don't know how to stock, and we didn't have a problem in getting them reordered."

Robins Adds Items

Continued from page 66

...and that they'll have to place a 50 percent tax on Japanese shirts, for instance, or slap on a tremendous $10 surcharge on Japanese radio equipment, for instance. We have to go ahead with our own domestic market.

Factory Growth

This productive capability in the U.S. may give Topp an edge should there be additional restrictions. Ex-pats say that the assembly line techniques and mass production facilities in Miami and Los Angeles, together with Topp's group of factories in Japan during 1972. At company headquarters in Tokyo, Toppopened an assembly operation at its EIA. Electronic Industries of America facility to include stereo systems. A plant now being used to produce three...  

Topp Electronics Outlines Expansion

Another asset in U.S. manufacturing is the ability to control quality. A Topp monitor is a quality system. Its new models are now subjected to a series of rigorous test and quality tests before distribution. In addition, normally...and TV stations, restaurants, and schools. A new line of..." said Topp.

"It has enabled Juliette to manufacture its own speakers and systems. And there are other...powerful advertising."

Robins has a product that is capable of being placed in assembly lines..." said Topp.

"This new Quad Diadem..." said Topp. Either high or low performance...universal...and the Quads are ideal for "big...39-8396 will be reciprocal.

Robinson to Enter Tape Market

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International Tape

GORKI, USSR.—The Arzamas Co., has released a preproduction batch of Legenda cassette recorder/players. The units, which will be mass-produced for the Russian market by the end of the year, boast a work life four times longer than Decca and Sputnik models currently available, according to Arzamas officials.

Also included in the sets is a miniature clock radio receiver turned on Radio Moscow and Mayak station frequencies. No list price has been released.

TOKYO.—All new Japanese consumer electronic products of interest to the American buyer have already been introduced at the trade fairs held earlier this year in the U.S. judging by the exhibits at the '72 Japan Electronics Show. For example, Matsushita Electric Industrial Co., Ltd. (Panasonic) introduced its model TH-51 - all round 5-inch color portable TV, claimed to be the world's smallest. But sales of transistor-type TVs in U.S. are not being contemplated, the Japanese manufacturer told Billboard, which also participated in the show.

On the other hand, the supply of sophisticated industrial electronic components available in Japan appears to be insufficient, although it was obvious at the show that the Japanese manufacturers are fully capable of producing semi-conductors and integrated circuits of the highest quality. Also, there seems to be plenty of room in Japan for sophisticated testing and measuring equipment from the U.S. About 300,000 persons saw the show, according to the sponsor, the Electronic Industries Association of Japan (EIAJ). It was held in the Tokyo International Trade Fair grounds and partially overlapped the 12th All Japan Scientific Instruments Show held at the same site. The 11th annual electronics show involved 415 companies, including 43 from the U.S. CBS/Sony has released an estimated 80 SQ matrix quadruplex record in Japan. The firm is also extending its three-year franchise agreement with Bell for five more years.

Parts Makers Hesitant

- Continued from page 66

impracticality of rate changes and the direct influence of rate on cost. An automatic production system usually carries a high overhead and consequently, the amount of overhead assigned to each product is strongly affected by this rate.

Among consumer electronics firms with extensive involvement in automation, he mentioned RCA and Zenith.

The Palatine, Ill.-based consultant, in referring to hybrid integrated circuits, said, "The typical life of electronic products appears to be about three years, and because planning for automation is highly specialized, we see why many companies may not be prepared for this kind of change."

Among several catch phrases in the field of automation, he closed with: "To lean too far into the future is to fall on your face."

Tulsa Discount Records Mgr. Tells Views

- Continued from page 67

had phone calls. As long as people want it, we’ll order it and get it in.

On the subject of pilferage, Byars said, "I thought I saw some ripping on the first day of the grand opening but I don’t see how you can avoid some of that. It had been suggested by some people, to go ahead and leave and the tape cases unlocked. They were locked to begin with and they are locked now. Most people, such as customers we mentioned to it, say ‘you’re crazy if you leave them unlocked.’"

During the first day of the grand opening some records were taken but much of the shoplifting was avowed by having friends of the staff act as floor walkers. Another device to avoid shoplifting is a turnstile and one-way exit past the cash register. Bruce Wilson, National Director of advertising for the chain, stated earlier that emphasis would be on prevention rather than prosecution. However, one major Tulsa dealer believes in prosecution, giving anyone who’s making to make a study, a chance to own the stock of their goods. Byars says he's selling out to the best bidder.

In discussing his highest selling portion of stock, which is rock, Byars said, "One thing that just gripes the hell out of me is that there is no rock station in Tulsa and nobody wants to put one in. Oklahoma also and if you drive a hundred miles and they've got a rock station, people in Tulsa want to touch it yet."

On continuing the subject of rock and progressive rock, he was asked if he was having to hold down on his ordering of records because of lack of airplay. "I'm not holding it down necessarily but I'm not ordering in huge quantities because they mostly play so much a day in the store. I've been surprised how much people here do order progressive rock in lieu of the fact there is so much airplay."

"I think there is a new breed of record buyer coming along that has everything by the big groups and just wants albums. For something he hasn't heard before," Byars said.

Byars sees a good future for the record business in Tulsa. However, he continues to feel there’s a need for more progressive rock and less Top-40 type music. His view is shared by other distributors in the city too. KAKC and KHEL, both Top-40, are currently locked in a battle, KAKC feeling there’s a little chance of a change in the overall Tulsa format, he feels.

In an effort to gain a greater portion of his advertising with the two local newspapers, Byars is issuing a new arts publication to go by the name of...
Cartridge Television Book on TVC Software Marketing Data

- Continued from page 3

There has been a "good cross section of tapes sold so far," Horn said, "but not enough to pick out any particular buying pattern. The blanks are also moving well, but we don't have enough material to tell which length is moving best."

One chain which is enjoying good sales with the Telelyne Pack and Bell Cartridge unit is Foley's, Houston.

"We've made our first delivery," said vice president, sales promotion, Lee Dubow, "and that was about 20 sets. I would say that all of the initial buyers bought blank and prerecorded film, and about 80 percent have purchased cameras."

Dubow added that there have been no service or installation problems so far, and that his sales people are constantly going back to the Packard Bell distributor for refresher courses and taking written exams.

The system of having the record buyer purchase the software and the TV buyer handling the hardware is working out well.

"We've got all of the software in the record department, and we're displaying it beside the cassette, discs and the other tapes. They are separated by blank and prerecorded film, and signs indicating there are tapes "off the shelf" are feet away. All of our hardware and software departments are adjacent. The tapes are also placed in columns like the audio tapes, with thebrane showing.

Dubow said he does not yet have inexact figures on who is purchasing Cartridge, but he feels it will be the more affluent consumers.

Foley's is selling many units on a contract basis, with many of them reserved and some going on a six or twelve month contract.

On other aspects of display, Dubow said that blank tapes are also being displayed in poly bags, and that he hopes to be setting up some Christmas promotions.

"I think this is going to be a very hot Christmas item," Dubow said. "Now that we've got delivery, we can start thinking about promotions. The minute we are on a definite regular delivery program, the promotions will begin. We have stopped ads for the moment, and we will hold them until all of the sets that have been ordered are delivered, but I would guess that the next few weeks will see that happening again.

So far, I'm delighted with what's been happening."

Q: Looks Good

Dubow also had some comments on another product the chain is carrying, four-channel.

"The configuration is moving very well for us. There are several stations here broadcasting in 4-channel, and we have demonstrations set up and running.

"At first, for four-channel software, we're carrying whatever is available. The records are displayed in a separate bin and in the same department as Cartridge software."

"Most of the first hardware we're selling," he added, "is two-channel compatible and we will be promoting this here for the Christmas season. As far as inventory goes, four-channel is taking up a much bigger part of it."

Dubow said that the average consumer seems much more knowledgeable in four-channel, as they also are in Cartridge. "They know what they want when they come in and we may not seem puzzled by the displays."

BUY DIRECT & PAY LESS!

Be a domestic importer and make Money by buying at low factory prices. These 8 track car stereos are from $14.95 and up per unit. Minimum quantity 102 units. Terms: Cash, No Warranty.

NEW AT MIKADO

In-Dash 8-Track
AM/FM, MPX stereo radio. Model #606

CAR UNITS

By RICHARD ROBSON

LONDON—The success of the British Record Industry Tape Development Committees stand at the 1971 Motor Show caused Society of the opinion that the 1972 Show could be an even bigger event. One of the main highlights of this year's show was in view of the interest generated last year, the tape stand last year and because of the ever-growing popularity of stereo in cars, which has even led to mass motor manufacturers such as Chrysler marketing their own brand of tape and disc players, the SMIT is convinced that far more emphasis must be given to this new sector of the car accessory market.

Accordingly, the BRTDC was allotted a special feature stand this year located either side of the central gangway on the ground floor of Earl's Court. Last year, it was tucked away at the back of the hall.

In fact, the BRTDC's stand was a gallery of nearly 133 hardware manufacturers, 15 software manufacturers, Philips Television Electronics, Marzota, Pye, Autocar Electrical, Lyall Luxon, and Parker & Co. Blue Spot, World Radio, Mercedes, Sun, Lee Products, Javelin and Harris Radiorecords by Arthur Smith, plus individual booths in the display area as well as the own stands elsewhere at the Show.

The booths used to demonstrate cassette, cartridge and quadraphonic hardware—until last year there were no cars equipped with players on the stand—while the BRTDC has also mounted a large display of cassettes and cartridges from every major company which emphasizes the enormous range of tape products now available.

Cartridge Television Book on TVC Software Marketing Data

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### Hot Action Albums

- **SANTANA**, "Caravanserai," Columbia
  - Cuts: All.

- **SAVOY BROWN**, "Lion's Share," London
  - Cuts: All.

- **JADE WARRIOR**, "Last Autumn's Dream," Vertigo
  - Cuts: All.

- **WEST, BRUCE AND LAING**, "Why Don'tcha" Columbia
  - Cuts: All.

### Also Recommended

- **AMAZING BLONDE**, "England," Island
  - Import: WWS-FM

- **BONO DIDDLEY**, "Got My Own Bag of Tricks," Chess
  - Cuts: All.
  - Station: KOL-FM

- **DAVID BOWIE**, "The Man Who Sold the World," RCA
  - Cuts: All.
  - Station: WBUS-FM

- **BREAD**, "Guitar Man," Elektra
  - Cuts: All.
  - Station: WNEW-FM

- **BULLDOG**, "Bulldog," Decca
  - Cuts: All.
  - Station: WMCM-FM

- **HARRY CHAPIN**, "Snipper & Other Love Songs," Elektra
  - Cuts: All.
  - Station: CHUM-FM

  - Cuts: All.
  - Station: KEZQ-FM, WRNO-FM, KOL-FM

- **MILES DAVIS**, "On the Corner," Columbia
  - Cuts: All.
  - Station: WMCM-FM

- **DELANEY AND BONNIE**, "Best of Delaney and Bonnie," Atco
  - Cuts: All.
  - Station: KZAP-FM

- **JONATHAN EDWARDS**, "Honky-Tonk Stardust Cowboy," Atco
  - Cuts: All.
  - Station: WMCM-FM

- **LIMOUSINE**, "Limousine," GSF
  - Cuts: "Sometime," "Lighthouse.
  - Station: WKNF-FM

- **LINDISFARNE**, "Dingy Dell," Elektra
  - Cuts: All.
  - Station: KWMF-FM

  - Cuts: All.
  - Station: KBMF-FM

  - Station: KEZQ-FM, KWMF-FM

- **MANFRED MANN**, "Glorified Magnificated," Polydor
  - Cuts: All.
  - Station: CHUM-M

- **CHARLIE MANGAN QUARTET**, "Alive," Mercury
  - Station: KWMF-FM

- **MARJO**, "Bad But Not Evil," Chelsea
  - Cuts: All.
  - Station: KNAC-FM

- **JOHN MAYALL**, "Moving On," Polydor
  - Cuts: All.
  - Station: CHUM-FM

- **MCDONNELL SPRING**, "Trucks," Decka
  - Cuts: All.
  - Station: WNEF-FM

- **MELANIE**, "Stonedown Words," Neighborhood
  - Cuts: All.
  - Station: KRMH-FM

  - Cuts: All.
  - Station: WBK-FM, WDAS-FM, WVUD-FM

- **JONI MITCHELL**, "You Turn Me On, I'm a Radio," Asylum
  - Single: WKNF-FM, WMCM-FM

- **MOM'S APPLE PIE**, "Mom's Apple Pie," Brown Bag
  - Cuts: All.
  - Station: KSHE-FM

- **MOODY BLUES**, "Seventh Sojourn," Deram
  - Cuts: All.
  - Station: KWMF-FM, WVVS-FM

- **MOTT THE HOOPLE**, "All the Young Dudes," Columbia
  - Cuts: All.
  - Station: KWMF-FM, KNAC-FM

- **MOVE**, "Do You?" United Artists
  - Single: WBS-FM, KBPI-FM

- **MYLON**, "Over the Influence," Columbia
  - Cuts: "He's Not Just a Soldier.
  - Station: WNEF-FM, KNAC-FM

- **PAPA JOHN CREECH**, "Fibby," Grunt
  - Cuts: All.
  - Station: KWMF-FM, KZAP-FM

- **PATO**, "Roll Em, Smoke Em," Island
  - Cuts: All.
  - Station: WBUS-FM, KBPI-FM

- **SHAW PHILLIPS**, "Facies," A&M
  - Cuts: All.
  - Station: KWMF-FM, KNAC-FM

- **POCO**, "Good Feeling to Know," Epic
  - Stations: WCMF-FM, WNEF-FM

- **WIDSITH**, "Maker of Song," Atco
  - Cuts: All.
  - Station: WMCM-FM

- **JESSE WINCHESTER**, "110 Yards Third Down," Bearsville
  - Cuts: All.
  - Station: KEZQ-FM, WWUO-FM, WBUS-FM, KOL-FM
U.K. Commercial Radio Debut Seen Creating New Disk Mart

BY ROB PARMIDGE

LONDON—The record industry is anticipating a major break-through in promotional opportunites for commercial radio. The industry is already looking beyond the early re- quirements of the new stations—due by April 1—expected to create a new market for commercial labels.

"Commercial radio will give us enormous opportunities," said Don Wardle, general manager of the BBC's Radio 3. "The 50 percent needletime arrangement which the new stations will give us a valuable alternative to the loose situation at the BBC, which is more and more programming from the top 50.

At the moment we're left with Radio 1 which retains the Precision Tapes retailer for new records and discotheques to promote new artists and records. Commercial radio, will give us a whole new outlet.

The commercial radio needle-time agreement, announced recently, has been one of the vital elements in the record industry's promotional activities. The new stations will be able to play records for 50 percent of the available time, with a maximum of nine hours needletime each day.

"More airtime means more product played and more easy listening," commented Maurice Osterberg, CBS deputy managing director. "The new stations are a promotion pattern not unlike America's regional broadcasts, where a recording is played in one area and then spreading across the country.

CBS System

CBS has already planned a system for CBS's pre-recorded product to showcase the company's promotional activities and new recording releases. The offices will be controlled by a CBS promotion manager, and will come into operation at the beginning of 1974, coinciding with the opening of the first five commercial stations.

We're presently spending a lot of time on the goings-on in Canada," commented Osterberg. "And we're hoping to create a Canadian equivalent of the Top 40 material but, with the evolution of our taste, we've taken the whole range of our catalog.

"CBS for instance, is fortunate in having 35 percent of the total market in the United States, but there are few promo- rials in Canada. There's a lot of potential in Canada at the moment. We hope at some time in the future to answer this need.

"In the meantime, we're trying to find the formula.—There is virtually no place for them on radio at the moment. Commercial radio should mean a general music market expanded. And it should be a substantial market."

Promo Budget

December, 1973, is the month when the new stations open, and it is expected that CBS will double its Canadian radio promotional budget for the occasion. CBS has been making plans for an expanded promotional budget to meet the needs of commercial radio...although the company is not in a position to make up any regional offices. "The stations are expected to open on the air January 1974 and we're already budgeting for it," commented Wardle. "We have already canvassed the stations and the members on the road keeping in contact with all the stations, and we have a mean a 10 percent added to the station's regular budget.

WEA however, will be re-aligning staff to meet the needs of the new stations. The BBC wants to cut down on the number of pluggers and so we will be taking great care in the deal specifically with commercial radio stations in the U.K. I can give them in the form of the company manager. Brown, who was involved with the pirate sta- tions, Radio London, believes the new stations will give "more exposure for new talent."

The number of additional promotional recordings needed for the new stations however, is presently in doubt. "It depends on how the stations want to be serviced," commented one manager. The American pattern it will mean only two records of each title to be sent to the stations program director. "If they choose the BBC system however, it will mean records will have to be sent to each individual program producer." And with 60 hours of needletime on offer, the cost of promotional records could rise considerably.

"It could mean sending out 1200 on one week," stated Adrian Rudge, Polydor's radio and television promotions manager. The company presently budgets for about 450 promotional singles a week. Rudge has researched the poten- tial effect the new stations will have on the commercial radio industry and has prepared an initial document on the subject which will form the basis of Polydor's promotional activities.

"I've obviously envisaged stepping up the promotional force," he com- mented. "We will need anything from 10 more staff upwards—I have to be sure the new stations are given a fair crack of the whip. Commercial radio is too far away for a detail the final arrangements, but we're obviously making the necessary preparations."

"We will have to 10 to 20 people (Continued on page 74)

CHUM SEEKS TAKEOVER OF CKVY IN VANCOUVER

EDMONTON—CHUM Ltd., a Toronto-based broadcasting company which owns radio and TV stations from Halifax to Toronto, has asked the CRTC for permission to move into the west by taking over CKVY in Vancouver.

However, CRTC commissioner, Gerard Laing said, "I have some concerns about radio stations being treated like merchandise."

She added at a hearing that the proposed purchase showed some signs of having been arranged without consideration of what kind of radio programming would be important to Vancouver.

Allan Waters, head of CHUM Ltd., replied, "I don't profess to be aware of all the goings-on in Vancouver." But he claimed that the six directors of the company that would be formed to operate CKVY would be Vancouver residents.

The CRTC has traditionally been reluctant to provide CHUM Ltd. with the opportunity to expand its broadcasting network.

AN EXHIBITION marking the 40th anniversary of the Sonora label, part of the Swedish Phonogram group, was held at the Noyel Library, Stock- holm, depicting the label's history and showing some older titles of re- cording and playing equipment. In the photograp- hing director Boose Knitton (right), talking with Seymour Oster, once one of Sweden's best-known big band leaders and a veteran So- nora artist, he now heads up the department of the biggest Swedish- artist agency, Tolkparkeren Centralorganisation.

From the Music Capitals of the World

PHILIP PALMER

TORONTO

Kotai's Records, the recently- formed independent label, is about to be launched by the Montreal rock group Ma- tive. Kotai was put together by Willie Dunn. The latter was signed to a one-year contract by John Patrick. Kotai is distributed in Canada by the Atlantic's Yes set to place three Canadian dates—the Univ. of Wa- teforion (31), Maple Leaf Gardens (31) and Ottawa Civic Centre (Nov. 1). WEAG strong ac- tion on the new "Close to the Edge" by YES. Ron Stoppin Tom Connors is now in the North West Territories, playing his first dates in that province. After Yellowknife, Daydream, after a few spots, he rolls down into Alberta for a guest appearance on "The Davey Harkins TV show out of Edmonton.

EVE Music has picked up an album by the Japanese act, Kiyoshi & the Patrons, described by some reviewers as "Shreddy". Ron Leggee of CHUM Mon- tor, who oversees the company's appointed program director of CHUM Windsor, is currently examining the tapes of a rock band, Riders into Etc Mecocama this week. Patrick and his group have been in the studio for the past 21 weeks. Bryan Chater of Much Productions has announced the signing of a "rock band" for the group was formerly known as Copper Penny. But the group is currently signed to a CBS deal.

Valdy, cur- rently with his band "Valdy & the Band" playing in Japan, will not be able to make the trip to London because of his contract. The latter is described by some reviewers as "Shreddy". Ron Leggee of CHUM Mont- tor, who oversees the company's appointed program director of CHUM Windsor, is currently examining the tapes of a rock band, Riders into Etc Mecocama this week. Patrick and his group have been in the studio for the past 21 weeks. Bryan Chater of Much Productions has announced the signing of a "rock band" for the group was formerly known as Copper Penny. But the group is currently signed to a CBS deal.

Brian Chater of Much Productions has announced the signing of a "rock band" for the group was formerly known as Copper Penny. But the group is currently signed to a CBS deal.

Although Phonogram has signed Status Quo to record for the Veter- rans’ Week program, the company has also announced that the band has signed to A&M for the American market.

American artist and manager, for the firm for five years, has joined Amphonie Music which includes Artists, Produc- tive Productions as general man- ager.

Bob Britton, general manager of CBS, has been appointed as general manager of the company.

The CRTC has traditionally been reluctant to provide CHUM Ltd. with the opportunity to expand its broadcasting network.

Pye's Soho Chain Sold to Kreiger Firm for 750G

LONDON—Pye's 14-shop Soho Records retail chain has been sold for around 750,000 to Laurie Kreiger, head of the independent Herlagin Records retail chain. The company managing director, Louis Benjamin said that Pye is part of Pye and the Herlagin chain is part of Pye's marketing rationalization policy. Over sev- eral years we have built Soho Rec- orders into a strong chain but the time has come for us to dispose of it in order to concentrate on other aspects of Pye's interests."

It is understood that Pye's sale of the chain is a result of a direc- tion from the parent ATV com- pany. Under the terms of the deal, Pye has agreed not to operate a record chain for five years and the chain will be run under the name of Kreiger's own independent Herlagin Chain.

Kreiger's acquisition of Soho Records makes him the owner of the largest chain in the London and Home Counties area and of a total of 43 shops. Kreiger ex- plained that the Soho Records ac- quisition was part of a major ex- pansion programme over the next months. He also involved in further talks to acquire a retail chain.

LONDON—For the first time in the history of the Gilbert and Sullivan operas, all four of the operas were performed in London by the Metropolitan Opera Company. The operas, "The Mikado," "The Pirates of Penzance," "Trial By Jury" and "Yeoman Of the Guard," were performed in an English language and were fully cast with American singers. The productions were directed by the Metropolitan Opera Company's general manager and were accompanied by a full orchestra. The operas were presented in a single day, and the cast included famous American actors such as Forrest James and Mary Garden. The productions were well received by the audience and were considered a major success. The operas were performed in the Metropolitan Opera House, which was recently opened. The building was designed by the famous architect William Van Alen and was considered a masterpiece of modern architecture. The opera house was spacious and well-equipped, providing a perfect setting for the performances. The operas were broadcast on radio and television, and the recordings were later released on record. The operas were also televised in other countries, and the broadcasts were considered a major event in the world of classical music. The operas were performed by the Metropolitan Opera Company, which was considered one of the most prestigious opera companies in the world. The company was founded by the famous American conductor and singer, William P. Tarkington, and was known for its high-quality productions and talented cast. The company was well-funded and had a large budget, allowing it to produce high-quality productions. The Metropolitan Opera Company was considered a leader in the world of opera, and its productions were considered a major event in the world of classical music. The company was known for its innovative productions and for its ability to attract top talent. The company was also known for its innovative marketing strategy, which included the use of radio and television broadcasts to reach a wider audience. The company was considered a major force in the world of opera, and its productions were considered a major event in the world of classical music.
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<tr>
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<td>Los Angeles</td>
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...and LONDON

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LONDON — Polydor's offer to deal directly with libraries in Russia is to be extended to other European countries, and the company has also announced plans to increase its activities in the Far East.

Polydor's decision to deal directly with libraries in Russia was announced in a statement released last week. The company has now extended its offer to deal directly with libraries in other European countries, including Poland, Hungary, and the Czech Republic. The company has also announced plans to increase its activities in the Far East, with a focus on Japan and South Korea.

Polydor has a long history of working with libraries, and has been involved in a number of significant initiatives in recent years. The company has been a key player in the development of the European Library and Information Network (ELIN), and has been involved in a number of international initiatives to promote the use of libraries in Europe.

Polydor's decision to extend its offer to deal directly with libraries in other European countries is seen as a significant development, as it will allow the company to increase its reach and influence in the region. The company has also announced plans to increase its activities in the Far East, where it has a strong presence. This will allow the company to build on its existing relationships and expand its activities in the region.

Polydor's CEO, John Caudwell, said: "We are delighted to be able to extend our offer to deal directly with libraries in other European countries. This will allow us to increase our reach and influence in the region, and to build on our existing relationships in the Far East."
LUXEMBOURG-The three British entries dominated the fourth Radio-Televi Luxembourg Grand Prix, with the UK record producers, taking first, second and third places.

The winner was "Manana" by the Bay City Rollers (CBS), produced by Ken Howard and Alan Blackey, followed by "Day To Remember" by Miki Dallon, and "Tomorrow" by Steve and Bonnie (Youngblood), produced by Miki Dallon, and "Days To Remember" by Yellowstone and Voice (Regal Zonophone) for the Red Bus Company, through Ellis Elia and Roberto Dennison.

Choice of the three British records was made by a 12-man jury comprising European music journalists and television executives who were not involved in the production of the songs from their own national stations.

However, each country's representatives were additionally required to choose their own winners from the four National Grand Prix awards. In the case of Britain, the jury members picked Steve and Bonnie's "Eyes Of Winter." Other national awards were: Canada's "Eyes Of Winter" by Peter Horton (Globa), produced by Peter Horton, and "Les Matins D'Hier" by Gerard Lenormand (CBS), produced by Jean Jacques Goldman and Benoît "Comme Le Vent" by Mary-Cryst (SGS Records), produced by John Thiry.

One Play Daily

The three winning productions will record during the next two weeks on all RTL services, with the National Grand Prix receiving airplay from their respective stations. The show was televised in 12 countries—but not in the Red Britain—through the Eurovision link.

This should certainly assist "Manana" on its way to the best-sellers, as this Howard-Blackey song with its lively melody and lyric is closely linked to the instant-purchase formula which the writers developed successfully fully for Dave Dee, Dozy, Beaky, Mick and Tich group. However, the eventual success of the other two records is less certain. "Eyes Of Tomorrow," in many people's opinion the outstanding production of the contest, massively orchestrated and forcefully sung by the Birmingham-based Steve and Bonnie, lasted for nearly six minutes and although producer Miki Dallon is planning on re-enacting an edited version as a single, it is not an obviously commercial song. "Days To Remember" is the best of the Yellowstone and Voice's "Grandmother Says" in the U.K., and it is not likely that the record will be a hit. Although it might be an A-side in Europe, it will not be the first time since the contest was introduced that a British hit has scored in its country of origin, although previous entries have had impact on the Continent.

The fact that British records were voted into the first three places was not entirely a reflection of their superiority—professionally produced though they undoubtedly were—but an indirect indication of the opposition, for it's fair to say that the continental entries, although possibly satisfactory within the context of their own recorded output, were not of such high quality in imagination and occasionally seemed to be technically inferior.

Nevertheless, the point of the contest—to give recognition to the skill of producers—remains completely valid and response throughout the continent was fairly good. Development of the contest, in fact, might lead to the eventual success of the British producers, as the show was televised in 12 countries—though not in the Red Britain—through the Eurovision link.

The three British entries were: Miki Dallon, "Days To Remember"; Peter Horton, "Goodbye Farewell"; and Steve and Bonnie, "Eyes Of Winter." Other national awards were: Canada's "Eyes Of Winter," produced by Peter Horton, and "Les Matins D'Hier," produced by Lenormand; and the U.S.'s "Days To Remember," by Miki Dallon, and "Tomorrow," by Steve and Bonnie (Youngblood), produced by Miki Dallon, and "Days To Remember" by Yellowstone and Voice (Regal Zonophone) for the Red Bus Company, through Ellis Elia and Roberto Dennison.

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### HITS OF THE WORLD

#### BRITAIN

<table>
<thead>
<tr>
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<th>Artist/Producent</th>
<th>Label</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOULDY OLD DOUGH</td>
<td>(Campbell/Conolly)</td>
<td>Anthia</td>
<td>London</td>
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<tr>
<td>2</td>
<td>THAMES IS SO CALM</td>
<td>(Campbell/Conolly)</td>
<td>Anthia</td>
<td>London</td>
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<tr>
<td>3</td>
<td>ANOTHER HURST</td>
<td>(Campbell/Conolly)</td>
<td>Anthia</td>
<td>London</td>
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<tr>
<td>4</td>
<td>ERECTED</td>
<td>(The Kinks)</td>
<td>Anthia</td>
<td>London</td>
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<tr>
<td>5</td>
<td>HANG ON, HUNGARY</td>
<td>(The Kinks)</td>
<td>Anthia</td>
<td>London</td>
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<tr>
<td>6</td>
<td>LADY LADY</td>
<td>(The Kinks)</td>
<td>Anthia</td>
<td>London</td>
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<td>7</td>
<td>THE TWINS</td>
<td>(The Kinks)</td>
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<td>8</td>
<td>+WIG-WAM-SAM</td>
<td>(The Kinks)</td>
<td>Anthia</td>
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<td>9</td>
<td>GOOD OR BAD</td>
<td>(The Kinks)</td>
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#### FRANCE

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<tbody>
<tr>
<td>1</td>
<td>UNE BREVE HISTOIRE M.</td>
<td>Faggin (CBS)</td>
<td>CBS</td>
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<tr>
<td>2</td>
<td>POPCORN—Hot Butter</td>
<td>(CBS)</td>
<td>CBS</td>
<td>London</td>
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<tr>
<td>3</td>
<td>HAT TRICK</td>
<td>(CBS)</td>
<td>CBS</td>
<td>London</td>
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<tr>
<td>4</td>
<td>TENNESSEE VIXEN</td>
<td>(CBS)</td>
<td>CBS</td>
<td>London</td>
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<tr>
<td>5</td>
<td>CHICAGO</td>
<td>(CBS)</td>
<td>CBS</td>
<td>London</td>
</tr>
<tr>
<td>6</td>
<td>SANS TOI JE SUIS SHUL</td>
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<td>PARDIEUX—Toi Delphine</td>
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<td>C'EST AU MOIS D'AOUT—LE MOTET</td>
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<td>10</td>
<td>JE VOULDIRAIT DORMIR PRES DE TOI—Dany &amp; Monique</td>
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#### ITALY

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<tr>
<td>1</td>
<td>IL PASSO DENTRO IL CUORE</td>
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<td>2</td>
<td>VILENNE</td>
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<td>3</td>
<td>CONRAD DANS LA LUNE—M. Dumas</td>
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<td>IL TARANTO—L. O'Sullivan</td>
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<td>L'OSTE—M. Massoni</td>
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<td>LAMENTO—F. Mottini</td>
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<td>DE RODE HUIS</td>
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<td>MEER EEN ARMS</td>
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<td>DE EENZAME GEZICHT—J. Adams</td>
<td>(CBS)</td>
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<td>SUMMERTIME</td>
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<td>SUMMERTIME</td>
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<td>CAN'T HELP MYSELF—J. Campbell</td>
<td>(CBS)</td>
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#### WEST GERMANY

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<td>SONG SONG BLUE—Neil /Gordon</td>
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<td>EVERYONE'S PLAYING THE MIDNIGHT BOP</td>
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<td>ROCK N ROLL OUT—Alice Cooper</td>
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### CISAC's 28th Congress Marked in Mexico City

Mexico City—the 28th Congress of CISAC (International Confederation of Authors and Composers) was inaugurated here at the request of Mexican President, Luis Echeverria, outgoing president, Maria Moya Palencia, Eugenio Mendez Doccoro and Victor Bravo Ahuja.

Also attending was Consuelo Velazquez, president of SACM, Mexico, and Carlos Gomez Bartrons, SACM's general secretary and president of the Panamerican Council, Miguel Ponce, president of the CISAC from Alexis Ziegler, CISAC's general secretary, Claudia Masnyova, representing the World Intellectual Property Organization, Gerhard De San, representing the Panamerican Congress, CISAC, vice president, George Motta, president-elect, César de los Angeles, and Alberto Cortez, first place winner of the International Council of Drama Authors.

Speeches were made by Velezquez, Bartrons, and Ponce. Mexico also hosted the Augustin Fonsa Festival during the Congress, which attracted participants from Germany, France, Switzerland, Spain, Argentina, Poland, and Australia.

The winter congress was Spain with “El Mas Feito Del Mundo” (The Greatest World’s Art), written by Manuel Alejandro and performed by José Antonio Banegas. Second congress place went to Poland with “Soon Happy”, performed by Krzysztof Pieital and written by Mariusz Piotrowski. Third congress place was “Who Would Have Thought” written by Christine Fontaine and performed by Monica Pineda.

First place prize was worth $10,000, second $5000 and the third $1000. Spinsma was named best singer with a $1000 prize and Mateusz Swiecki was named best arranger.

Mexico's song was “Yo Te Amo” by Juan Ponce, written by Jonathan Zartona and J. Manuel Leonor Lee. It was performed by Fumaña.

The festival jury consisted of Chabuca Granda, Claudia Echeverria, Rocky Sahani (Pakistan), Pedro Vargas Aragoni and the Panamerican Congress of India (Mexico), Donnu Mason and Carl Thomas of Pakistan and Tony Hutch (U.K.), Alberto Cortez, Ariel Ramirez and Mercedes Soto, and Gory To Japón (Japan). Music Week show was held featuring Frang Prepelic, Kent Reid, Lalo Gonsalez, Jonathan Zartona and J. Manuel Leonor Lee.

### WIZDOM, Dant Deal

**NEW YORK**—Wizdom Records, including Wizdom Records of London, will have the U.K. rights to release the Wizdom single by Best Hawks, “A Medley of Hits” and “A Jab to the Jaw” in England and Europe.

### VANGUARDS' LICENSEES

**NEW YORK**—Vanguard Records has added three licenses to its foreign distribution, including Vanguard’s new dance hits, all subsidiaries of EMI, are the Gramophone Company of India (Calcutta), the Gramophone Company of Pakistan (Karachi) and EMI/SAL (Lebanon).
It's a Beautiful Day—
Delaney & Bonnie
One of the first rock acts to make heavy use of the organ, the group are still using it successfully as this live set shows. Hard hitting electric is standout on the violin, while Parthenon is one of the better全体 ALIGNMENT tracks of their latest effort. There is a strong display of who they are as a band and what they are capable of when they play. Their fans would be well pleased to find that the current effort is as good as or better than their past efforts. "Morning Story," "The Lady's Not for Sale" and "Age of Aquarius" are hits on this live LP.

Country

The simplicity of Delaney & Bonnie's production and the arrangements, plus the positive gossip statement that they make presents itself as a delightful alternative to today's musical diet all of which combined to make them a powerful but sometimes forti- fied set. Their fans would be well pleased to find that the current effort is as good as or better than their past efforts. "Morning Story," "The Lady's Not for Sale" and "Age of Aquarius" are hits on this live LP.

Rita Coolidge

A new LP from the singer whose first LP hit the charts earlier this year. This time around she's done away with the overly polished sound and is more concerned with the music itself. She is still a solid singer but seems to have lost some of her edge. "Softly and Tenderly," "The Endless Road," and "Running Water" are some of the better tracks on the album.

JOHN CUFF—
Jethro Tull

This is a new album from the band that has been around for a while. The music is a mix of rock and folk, with some blues thrown in for good measure. "Lighting Sails," "To Be or Not To Be," and "The Cross and the Crucifix" are some of the standout tracks. The vocals are strong and the arrangements are well done.

Jack Bruce

Another fine LP from the "DO" brothers who successfully made the transition to folk. The music is a mixture of rock and folk, with some jazz and blues thrown in. "Tennessee Mad" and "Wedding Song" are standouts. The band is tight and the arrangements are well done.

round 2: the stylistics

The sheer lack of originality in this album is evident from the start. "Love is a Wonderful Thing," "I Can't Help Myself," and "Can't Help Myself" are some of the better tracks. The vocals are weak and the arrangements are dull. Overall, it's a disappointing album.
"Some say that time brings a better understanding
Of the rhyme and reason to it all..." — Carole King

Rhymes & Reasons by Carole King on Ode Records
Produced by Lou Adler
Distributed by A&M Records, Inc.
<table>
<thead>
<tr>
<th>Title</th>
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<td>&quot;Hot Cargo&quot;</td>
<td>The Hollies</td>
<td>Columbia</td>
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<td>&quot;Shenandoah&quot;</td>
<td>Lyle Lovett</td>
<td>RCA VPS 1-8301</td>
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<td>&quot;You're the One That I've Been Waiting For&quot;</td>
<td>K. C. and the Sunshine Band</td>
<td>Cotillion</td>
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<td>&quot;(I Don't Want to Miss) The Big Shuffle&quot;</td>
<td>Kool &amp; the Gang</td>
<td>Capitol</td>
<td>73-75</td>
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**Notes:**
- The table above is a snapshot of the Billboard chart from November 4, 1972, showing the top songs and artists. It includes information on the chart position, artist, title, label, and package details.
- This chart reflects the popularity of various artists and songs during that period, providing insights into the music industry trends and the chart positions of popular acts like The Hollies, Lyle Lovett, Kool & the Gang, and more.

**Additional Information:**
- Billboard is a weekly American magazine that covers the music charts, radio, and music video industry. It is known for its comprehensive chart listings and influential impact on the music industry.
Dear FIND Dealers:

One of FIND's dealers in Cam-
don, Maine, Mrs. Rebecca Sue
Conrad, owner of the Owl and
the Turtle Record and Book store
reported that FIND's catalog of-
ners offers a selection of clas-
sical items than her classical dis-
tributors. I am so pleased with the
selection and service of FIND. Test-
imonials of this kind must explain
why FIND has its biggest year-
wide order since it's been in exis-
tence!

Since our fall is 98% from those
items ordered from the FIND
catalog, we are not holding back
orders past three weeks. If we
have not been able to fill those
orders within that time period, we
will send them back to you with
the specifics noted for your records.
We only accept those orders for
records and tapes appearing in the
catalog and, consequently, back or-
ders have not become a problem for
our dealers.

Please remember that FIND handles only records and tapes
that are currently available. We
do not stock or deal with cut-
outs or items that have been
deleted from manufacturer's cata-
logs. We do have many items
currently available, but that are
difficult to find in regular record
store inventory.

For those dealers who are just
learning about FIND, much more
information, please write or call
to the address below.

I wish to extend my thanks and
greetings to FIND. Please send to:

NAME OF BUSINESS
TYPE OF BUSINESS
NAME
ADDRESS
PHONE

Mail to:
FIND Service International
PO Box 270
San Francisco, CA 94112

This MONTH'S TITLE—L. Label & Northwest Distri-butor Label

1. ALL THE KING'S HORSES
   Chicago Records
   906

2. UNPENO NI PAMIDOM
   Fina Records
   905

3. TALK TO THE PEOPLE
   Fina Records
   905

4. SOUL ZODIAC
   EPA

5. PUSH PUSH
   EPA

6. MISSISSIPPI GAMBLER
   EPA

7. CREATURES of the West
   EPA

8. THE ACE OF STEAM
   EPA

9. JUANITO
   EPA

10. L EAGUE OF THEIR OWN
    EPA

11. RHYTHM & BLUES
    EPA

This MONTH'S TITLE—L. Label & Northwest Distri-butor Label

1. SHE'S COMING HOME
   IMPACT Records
   9025

2. SOUL SISTER
   IMPACT Records
   9025

3. I'M COMING HOME
   IMPACT Records
   9025

4. YOU'RE GONNA NEED
   IMPACT Records
   9025

5. I'M COMING HOME AGAIN
   IMPACT Records
   9025

6. THE BULLDOG
   IMPACT Records
   9025

7. THE BULLDOG
   IMPACT Records
   9025

8. GIVE HER THE JUMP
   IMPACT Records
   9025

9. SHE'S COMING HOME
   IMPACT Records
   9025

10. SOUL SISTER
    IMPACT Records
    9025

11. I'M COMING HOME
     IMPACT Records
     9025

12. THE BULLDOG
     IMPACT Records
     9025

13. THE BULLDOG
     IMPACT Records
     9025

14. GIVE HER THE JUMP
     IMPACT Records
     9025

15. SHE'S COMING HOME
     IMPACT Records
     9025

16. SOUL SISTER
    IMPACT Records
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17. I'M COMING HOME
    IMPACT Records
    9025

18. THE BULLDOG
    IMPACT Records
    9025

19. GIVE HER THE JUMP
    IMPACT Records
    9025

20. SHE'S COMING HOME
     IMPACT Records
     9025

21. SOUL SISTER
    IMPACT Records
    9025

22. I'M COMING HOME
    IMPACT Records
    9025

23. THE BULLDOG
    IMPACT Records
    9025

24. GIVE HER THE JUMP
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    9025

25. SHE'S COMING HOME
     IMPACT Records
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26. SOUL SISTER
    IMPACT Records
    9025

27. I'M COMING HOME
    IMPACT Records
    9025

28. THE BULLDOG
    IMPACT Records
    9025

29. GIVE HER THE JUMP
    IMPACT Records
    9025

30. SHE'S COMING HOME
     IMPACT Records
     9025

FIND'S BEST SELLING JAZZ LP'S

1. DAYLIGHT VISION
   Delmark Records
   810

2. WHAT'S THE USE
   Delmark Records
   810

3. POPPY ISN'T THE ONLY
   Delmark Records
   810

4. WHAT'S THE USE
   Delmark Records
   810

5. POPPY ISN'T THE ONLY
   Delmark Records
   810

6. WHAT'S THE USE
   Delmark Records
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7. POPPY ISN'T THE ONLY
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13. POPPY ISN'T THE ONLY
     Delmark Records
     810
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
The Moody Blues
Seventh Sojourn
### Billboard Hot 100

**Week Ending November 4, 1972**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>I CAN SEE CLEARLY NOW</td>
<td>Johnny Nash</td>
<td>John Nash Records</td>
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<td>NIGHTS IN WHITE SATIN</td>
<td>Moody Blue</td>
<td>New York Corporation</td>
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<td>MY DING A-LING</td>
<td>Dusty Springfield</td>
<td>Epic Records</td>
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<td>FREDDIE'S DEAD (Theme From &quot;Superfly&quot;)</td>
<td>Curtis Mayfield</td>
<td>Curtom Records</td>
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<tr>
<td>BURNING LOVE</td>
<td>Elvis Presley</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>GARDEN PARTY</td>
<td>Nick Nelson</td>
<td>Tony Berlin Records</td>
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<td>I'LL BE AROUND</td>
<td>Spinners</td>
<td>Bell Records</td>
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<td>GOOD TIME CHARLIE'S GONNA ROULE</td>
<td>Danny O'Keefe</td>
<td>Arista Records</td>
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<tr>
<td>AM I WOMAN</td>
<td>Ronnie B. Wells</td>
<td>Motown Records</td>
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<tr>
<td>USE ME</td>
<td>Bill Withers</td>
<td>Warner Bros</td>
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<td>IF I COULD REACH YOU</td>
<td>Five Dimension</td>
<td>Bell Records</td>
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<td>WITCHY WOMAN</td>
<td>Eagles</td>
<td>Asylum Records</td>
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<td>EVERYBODY PLAYS THE Fool</td>
<td>Mayfield (Silent Stevens, RCA)</td>
<td>RCA Victor</td>
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<td>PAPA WAS A ROLLING STONE</td>
<td>Tampiques (George Shearing, Getz)</td>
<td>Getz / 728 (Motown)</td>
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<tr>
<td>THUNDER AND LIGHTNING</td>
<td>Van Morrison</td>
<td>Columbia Records</td>
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<td>STARTING ALL OVER AGAIN</td>
<td>Joe Cocker</td>
<td>Capitol Records</td>
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<td>TIGHTROPE</td>
<td>Leon Russell</td>
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<td>Neil Sedaka</td>
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<td>WHY LONELY BOY</td>
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<td>CBS Records</td>
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<td>CONVENTION '72</td>
<td>Captain &amp; Tennille</td>
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<td>IF YOU DON'T KNOW ME BY NOW</td>
<td>Randy Newman</td>
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<td>ELECTED</td>
<td>Bruce Cockburn</td>
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<td>LOVING YOU JUST CROSSED MY MIND</td>
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<td>AMERICAN O' DOODLE</td>
<td>Cashman &amp; West</td>
<td>Dunhill Records</td>
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<td>YOU OUGHT TO BE WITH ME</td>
<td>Al Green</td>
<td>MCA Records</td>
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<tr>
<td>POPCORN</td>
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<tr>
<td>DON'T EvEY BE LONELY</td>
<td>The Commodores</td>
<td>United Artists</td>
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### Billboard's Star Performers

- **9** Johnny Nash: "I Can See Clearly Now" (John Nash Records)
- **14** Moody Blue: "Nights in White Satin" (New York Corporation)
- **14** Dusty Springfield: "My Ding A-Ling" (Epic Records)
- **12** Curtis Mayfield: "Freddie's Dead (Theme from "Superfly")" (Curtom Records)
- **15** Nick Nelson: "Garden Party" (Tony Berlin Records)
- **12** Spinners: "I'll Be Around" (Bell Records)
- **10** Danny O'Keefe: "Good Time Charlie's Gonna Roule" (Arista Records)
- **11** Ronnie B. Wells: "I Am Woman" (Motown Records)
- **11** Bill Withers: "Use Me" (Warner Bros)
- **9** Five Dimension: "If I Could Reach You" (Bell Records)
- **9** Eagles: "Witchy Woman" (Asylum Records)
- **8** Mayfield (Silent Stevens, RCA): "Papa Was a Rolling Stone" (RCA Victor)
- **8** Tampiques (George Shearing, Getz): "Thunder and Lightning" (Getz / 728 (Motown)
- **8** Van Morrison: "Starting All Over Again" (Capitol Records)
- **7** Leon Russell: "Tightrope" (Epic Records)
- **9** Seals & Crofts: "Summer Breeze" (Warner Bros)
- **7** Jimmy Webb: "I Believe In Music" (United Artists)
- **15** Arlo Guthrie: "City of New Orleans" (Reprise Records)
- **8** Neil Sedaka: "Space Man" (United Artists)
- **11** Donny Osmond: "Why Lonely Boy" (CBS Records)
- **12** Captain & Tennille: "Convention '72" (Capitol Records)
- **9** Randy Newman: "If You Don't Know Me By Now" (Atlantic Records)
- **7** Bruce Cockburn: "Electred" (Arista Records)
- **10** Sam Neil: "Loving You Just Crossed My Mind" (Capitol Records)
- **7** Cashman & West: "American O'Doodle" (Dunhill Records)
- **9** Al Green: "You Ought To Be With Me" (MCA Records)
- **8** Hot Butter: "Popcorn" (Buddah Records)
- **10** The Commodores: "Don't Even Be Lonely (A Poor Little Fool Like Me)" (United Artists)

### Chart Notes

- **I'LL BE AROUND** was a single by Spinners on Bell Records.
- **GOOD TIME CHARLIE'S GONNA ROULE** was performed by Danny O'Keefe on Arista Records.
- **IF I COULD REACH YOU** was released by Five Dimension on Bell Records.
- **WITCHY WOMAN** was recorded by Eagles on Asylum Records.
- **EVERYBODY PLAYS THE Fool** was written by Mayfield and performed by Mike Theodore of the Tampiques on RCA Victor.
- **PAPA WAS A ROLLING STONE** was a hit for Tampiques featuring George Shearing and Getz on Getz / 728 (Motown).
- **THUNDER AND LIGHTNING** was a song by Van Morrison on Columbia Records.
- **STARTING ALL OVER AGAIN** was a track by Joe Cocker on Capitol Records.
- **TIGHTROPE** was a recording by Leon Russell on Epic Records.
- **SUMMER BREEZE** was a popular song by Seals & Crofts on Warner Bros.
- **I BELIEVE IN MUSIC** was a hit for Jimmy Webb on United Artists.
- **CITY OF NEW ORLEANS** was recorded by Arlo Guthrie on Reprise Records.
- **SPACE MAN** was a song by Neil Sedaka on United Artists.
- **WHY LONELY BOY** was a track by Donny Osmond on CBS Records.
- **CONVENTION '72** was a single by Captain & Tennille on Capitol Records.
- **IF YOU DON'T KNOW ME BY NOW** was a song by Randy Newman on Atlantic Records.
- **ELECTRED** was a recording by Bruce Cockburn on Arista Records.
- **LOVING YOU JUST CROSSED MY MIND** was performed by Sam Neil on Capitol Records.
- **AMERICAN O'DODLE** was a song by Cashman & West on Dunhill Records.
- **YOU OUGHT TO BE WITH ME** was a hit by Al Green on MCA Records.
- **POPACORN** was a recording by Hot Butter on Buddah Records.
- **DON'T EVEN BE LONELY (A Poor Little Fool Like Me)** was a track by The Commodores on United Artists.

### Additional Notes

- **Billboard** is a music trade journal that compiles weekly music charts.
- **Hot 100** refers to the top 100 songs on the Billboard chart.
- **Star Performers** highlight notable artists with their recent hits.

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Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.
JAMBALAYA
Workin' on a Building
(Fantasy 689)

J. C. Rides Again
BREAKING

I'M STONE IN LOVE WITH YOU -- Stylistics (*41 from 60) ... disc from "Round 2" LP already top 40 on radio.


MAC DAVIS--EVERYBODY LOVES A LOVE SONG (3:02)

JAMES BROWN--I GOT A BAG OF MY OWN (3:46)

JOEY HEARTFELT--I'M SORRY (3:20) (from "That Certain Feeling"

WAR--THE WORLD IS A GHETTO (3:59)

JOHN DENVER--ROCKY MOUNTAIN HIGH (4:39)

DAVEY JONES--IT'S ME (3:10)

BEE GEES--ALIVE (4:00)

STEVIE WONDER--SUPERSTITION (3:59)

RADIO ACTION: WCAR

ADD: "On Your Feet" (Billboard)

RADIO ACTION: WCAR

WEB SPINNERS--THEME FROM "SPIDER-MAN" (2:01)

STEEL DANY--DO IT AGAIN (3:57)

BLUE RIDGE RANGERS--JAMBALAya (On the Bayou) (3:13)

MARC BENOI--Southern Woman (3:53) (prod: David Arcuri & Marc Nardocci)

ED JAMES--See Him Move (3:30) (prod: Joe Krieger) (writer: Bachert-Dowd)

TANYA TUCKER--LOVES THE ANSWER (3:34)

FREDDY WELLER--SHE LOVES ME RIGHT OUT OF My Mind (2:39)

WEBB PIERCE--Valentine Of The Blues (2:51) (prod: Jerry Garcia) (writer: David Ackerman) (producer: Webb Pierce) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]

MERRY CLAYTON--Oh Me, Oh My Baby (See Pop Pick)

SOUL SEARCHERS--I'll Be Around--Spinters (Atlantic) (*7 from 14) ... this one started as the flip side and fast took over bringing it to top 10. Also top 40 this week

LITTLE JOHNNY TAYLOR--As Long As I Don't SEE YOU (3:45)

JAMES BROWN--I GOT A BAG OF MY OWN (See Pop Pick)

STEVE WONDER--SUPERSTITION (See Pop Pick)


Antony Armstrong Jones--COLORADO CALLIN' (3:40) (from "Color Me Red"

George Jones & Tammy Wynette--OLD FASHIONED SINGING (2:55)

WEBB PIERCE--Valentine Of The Blues (2:51) (prod: Jerry Garcia) (writer: David Ackerman) (producer: Webb Pierce) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]

MWayne Young--One Good Man (3:53) (prod: Jerry Garcia) (writer: Wayne Young) (producer: Street Band) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]


WAR--THE WORLD IS A GHETTO (See Pop Pick)

ELOISE LAWS--TIGHTEN HIM UP (3:00)

FOUR OF A KIND--Brand New Key (prod: Tony Ford) (writer: Safran) (writer: Mercury) (writer: Atlantic: ASCAP: TYP 2004) (writer: Southbound) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]

Winfred Phillips--Buy A Bicycle (2:34) (prod: Bill Hill) (writer: Young-Hill) (writer: Atlantic: ASCAP) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]

King Hank & Darnell--The Truth Shall Make You Free (3:55) (prod: Jackson/Price) (writer: Charles/Lawlord) (writer: SCL) [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single] [Note: This is a reissue of the original 1969 single]

Also Recommended


Country

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EMI, Melodiva in New Pact

**CONTINUED FROM PAGE 1**

broughting out here within a few weeks, is really magnificent." He said he and his colleagues have been consulting with downtown merchants and other organizations about the negotiations. Michael Allen told Billboard that EMI "is bullet-proofing" the negotiations, but he added that the company "is absolutely determined to continue serving the community."

EMI, the publishers' agent, has been working with other publishers to ensure that the recording industry's new policy of releasing tapes only to a limited number of retailers continues. According to sources, the publishers are concerned about the impact of the new policy on their ability to control the distribution of tapes, and are working to ensure that the policy is implemented fairly.

Sources said that EMI is also concerned about the impact of the new policy on the recording industry's ability to sell tapes to consumers. The publishers are working to ensure that the new policy does not negatively impact the recording industry's ability to sell tapes to consumers.

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BELL RECORDS
proudly announces the acquisition of
THE ORIGINAL SOUNDTRACK
from
ROSS HUNTER's Production of
"LOST HORIZON"
for Columbia Pictures

Music composed and conducted by
BURT BACHARACH

Lyrics by
HAL DAVID

BELL RECORDS A Division of Columbia Pictures Industries, Inc.
Wonder Girl

A Smashing Hit Single by Sparks on Bearsville

Special Thanks to John Parker, WHHY, Montgomery, Alabama

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