19-Store Chain Ties Special Order Plans

By BOB KIRSCH

LOS ANGELES—In what may be the first major ad campaign slanted exclusively toward the special order market in records and tape, the 19-store May Co. chain here will break with an ad in Calendar, the magazine supplement of the Los Angeles Times, Dec. 3.

According to Jeanne Hansen of Platt Music Co., product for the program will be supplied exclusively by FIND (Full Inventory National Dealer Service), a subsidiary of Billboard.

"We will be mentioning FIND in the ad and on the signs we will be using to promote the program," Miss Hansen said. "The signs will be in color and will be placed in strategic spots on the wall or near the cash register. This marks a

simplified one-step program for us, and we hope to get immediate use of it during the holiday season when a lot of hard-to-get material is requested."

In explaining the exclusive move to FIND, Miss Hansen said, "What you really have to offer the customer is service. This is the most important aspect of selling. At the same time, it's just as important for the department store to handle catalog merchandising as it is for the free-standing record and tape outlet. We got a little tired of saying, "No, we don't have it," when a customer made a request."

Miss Hansen added that this program will be a kickoff for a year-round program in which we can concentrate on FIND as a single source. The fact that we are advertising special order material to the general public and that we are channeling it through one source is also important to us, and we hope to have our uptick in sales soon after the ad appears.

May Co. retail people have received training from FIND representative.

Quo Vadis 'Q' Sound?

By IS HOROWITZ

Quadraphonic may not have brought in much revenue yet, but record companies are spending plenty of money and brain power in the new technique in the hope of eventual profits. And in some cases, it must be said, this investment in being made without any real conviction that quadra-phonics will work, but as a hedge against the prospect that it may happen, and that they had better be ready if it does.

So, although only a trickle of quadrophonic discs has hit the market, the stockpile of classical material recorded with four channel sound in mind is enormous, and as fast as new recordings are being made. Those that have surfaced are just the tip of the iceberg. Almost

(Continued on page 58)

U.K. Rebate Is Acclaimed By Industry

By BRIAN MULLIGAN

Editor, Music Week

LONDON—The government's decision to grant a rebate of purchase tax on records effective March 31, 1973, is a signal of the interest of Government in the object of Value Added Tax, was greeted this week with a mixture of relief and satisfaction on all sides of the music industry.

The rebate will be claimed on a special form being prepared by Customs & Excise which must be supported by documentary evidence in the shape of invoices. The claims will then be credited against the first quarterly VAT returns.

The final solution to the problem, which was coming increasing concern for both manufacturers and retailers, is as satisfactory as could be expected, those who have fought for. Before last week's announcement,

(Continued on page 45)

Fox Sets Up TV Pkg Watchdog

BY PAUL ACKERMAN

NEW YORK—The Harry Fox Agency has created a special operations department, to administer the myriad of potential copyright claims on a broad range of uses to which recordings are put.

By studying these uses, the Agency will determine which licenses are being sold and what may or may not have been paid for them. As an example, "an art-

ist may wish to use a recording in a special operation, but the agency wants to make sure that the artist is not paying too much or too little."

Thus, the Agency's role is to keep both artists and manufacturers on the same page, and the Agency will also be working with the Copyright Office on the legal requirements. The result will be a more efficient and equitable system for all parties involved.

(Continued on page 58)

Farrell Slates U.K./MC Offices

BY CLAUDE HALL

LOS ANGELES—The Wes Farrell Organization, which owns the RCA-distributed Chelsea label, is opening new offices and a production wing in the United States. The Office will be staffed by a number of people from both the U.S. and the U.K.

Farrell, who is currently on a catalog-buying spree, has acquired for Farrell Entertainment via the umbrella corporate name in England and his firm's Coral and Music Week labels will be subsid- iaries. In addition, he will be starting several new publishing firms with new songwriters and new producers that he will be lining up. The major emphasis at the London office will be to create product for the rest of the world and new producers will have the perogative of having their material on Chelsea. Records in the U.S. or the world, if they wish, though this will not be a requirement.

The London office, and the Nashville office as well, will be totally engaged in the main four activities of the parent organization—publishing, production, com- mericials, and the Chelsea label. In the U.S. as well,

(Continued on page 58)
Lou Reed: electric, eclectic, and according to The New Musical Express "The Original Purveyor of the New Rock." And Rolling Stone says, "This time he will make it big... huge, in fact!"


Lou Reed. "Transformer:" An electrifying experience.

**RCA Records and Tapes**

**IN CONCERT**

First New York Appearance: Jan. 27, 1973 Alice Tully Hall
First Boston Appearance: Feb. 3, 1973 Jordan Hall
Capitol Records Renews Its U.S.S.R. Contract
BY BOB KIRSCH

LOS ANGELES—Capitol Records, Inc. has renewed its contract with Mezhdudiskom Zvukh (MK), the Soviet Union's international music company, for marketing negotiations here.

The agreement comes on the heels of the settlement between EMI and Melodiya Records to record leading Soviet artists in London (Billboard, Nov. 4).

Under the terms of the agreement here, Capitol will continue the issue through 1972 of Soviet classical and folk music recordings and will continue to have first option rights in the U.S. and Canada to all new recordings made in the Soviet Union by MK or other Russian recording companies. The agreement ends an earlier injunction handed down against Capitol.

The unprecedented judgment developed following testimonies by Capitol personnel, including Arlene, TNT's president, and Stern, chief legal counsel for Capitol's manufacturing facilities in this country.

The Soviets are recording in the latest 4-channel techniques, and the Melodiya/Angel catalog is being released in December. Titled the "Melodiya Album," the set features performances by Oistrakh, Rostropovich, Gilels, Richter, con- vecting rapidly Rosalyn Tureck, Yevgeny Svetlanov and Maxim Shostakovich.

(Continued on page 58)

CBS Warns Retailers on Illicit LP's

NEW YORK—CBS Records has sent a warning letter to New York retailers concerning the sale of unlicensed products. The move follows the appearance in the city of large quantities of albums from the Indian firm, Toker, containing unlicensed material from the Columbia and Epic catalogs.

John Hammond, director of talent acquisitions at CBS Records, told Billboard that the letter had been sent to "preserve our rights.

He added: "It is particularly distressing because we have licensed some of the material on the Toker albums to Arnie Caplin's Biograph label for legitimate release. There is no doubt about it the major Toker distributors have been asleep for some time in the area of piracy, which will help us deal with Biograph. But this

(Continued on page 4)

Blacks Find Difficulty In Establishing City One-Stop

BY RALDOLFI JE

NEW YORK—Black entrepreneurs in the music industry are still struggling to establish a one-stop operation in major metropolitan centers.

According to Jerry Augustu, a music retailer for more than 25 years, and Robert "Codfather" Alexander, a successful black co-op one-stop in New York.

Augustu made his observation at a meeting of the black music industry executives at a recent seminar, sponsored by ASCAP and Performing Arts Lodge of the Black Bird.

Augustu comments in the problems facing the black entrepreneur trying to establish a record retailing, one-stop operation in the music industry world.

"The music industry veteran told his listeners that Hitville, get start out of every sound by a community of blacks in Harlem, when it was learned that a white disc jockeys operation of questionable business integrity was a shop the area.

"We intend..." he said, "with just about 30 stores and a minimum amount of operating capital, we would have a 10,000 square foot warehouse.

Augustu's shop stores records by both black and white artists, and said he looked to the day when the industry would mature to the point where it no longer needed labels for its product. "Music," he said, "is music, whether it is created by a black or white musician."

(Continued on page 58)

Judge Charges Industry With Fraud on Seizure Writ

LOS ANGELES—A U.S. District Court judge has charged the music industry with fraud in its Oct. 25 application for a seizure writ against a New Jersey firm of alleged illegal music duplication. The judge said the industry attorneys had been less than candid when they asked for the warrant.

He charged that they—the legal representatives of the American Federation of Musicians—had not disclosed all the facts pertinent to the operation, claddlenecked nature of the defendant.

Questions Rule

The judge questioned the ruling of the Ninth Circuit Court of Appeals which recently authorized seizure of alleged pirated tapes and equipment in the New York City area.

In that case the high court ruled that seizure of alleged pirated tapes and equipment was legal, and that the court in New York City "clearly violated the copyright laws.

Lacey's three-point decision ruled that the seizure was based on an amendment to a writ for seizure against U.S. Tapes be lifted.

The judge ordered the court, in writing, that he was not in agreement with the ruling of the Ninth Circuit Court of Appeals upon which the music industry based its request for the seizure of the defendant's equipment and tapes.

The music industry is expected to appeal Lacey's decision to the Third U.S. Circuit Court of Appeals.

(Continued on page 58)

Charts Pare Time Lag & Pre-Pub Data

LOS ANGELES—Billboard Magazine will substantially narrow the time lag between the printing and publishing of its charts. The new system will be used next week, according to Don Owens, the publication's director of charts.

According to Owens, the time lag will be surveyed later to allow a more up-to-date chart reflection of market conditions than heretofore possible. This, he said, is being made possible by instituting more sophisticated computation processes.

As a result of the later survey schedules, chart information no longer will be available for pre-press time telecommunications.

Car Stereo Stable Accessory Seminar
BY EARL PAIGE

LOS ANGELES—Car stereo has proved itself with auto parts and accessory dealers and is not going to stay "laid" in products that give dealers little or no profit. A seminar here at the tops of the Auto Parts, Accessories Association (APA) convention halted. Overall, topics from observation, the dealers and manufacturers, shared by dealers, manufacturer reps and factories.

Car stereo has proved itself as one with serious ramifications, according to moderator Tom Barnes, Sears. Loco Bindman, Troy-Shroder, said manufacturers must to go lengths to convince dealers that the products are good for their business and that salesmen are able to make a living.

(Continued on page 33)
AST Relocating Division Sale Set

By RADCLIFFE JOE

NEW YORK—In a continuing effort to further streamline operations and cover from recent financial problems, the Ampex Corp. has announced that the division's staff would be affected by the move. Meanwhile A.H. Hassen, a chairman of the board of Ampex Corp., has announced that the company has entered into negotiations with Geonroux International, Inc., for the potential sale of Ampex Consumer, Inc., an Ampex subsidiary headquarter multinational.

In a memo to the firm's employees, Hassen said that if the sale is completed, it will be handled by board directors of both companies. (Continued on page 34)

H.H. Scott, Components
Firm, Files Chapter XI

NEW YORK—H.H. Scott, Inc., once one of the oldest names in the Hi-Fi components field, has filed a Chapter XI petition in Federal Court, Boston, Mass.

The firm, which had been struggling financially for some time, went out of business about a month ago in an effort to raise a $2.8 million Federal involuntary liquidation suit against the company.

The New England Merchants Bank has foreclosed on the firm's plant and its contents as collateral for $600,000 in notes and has hired a management company to meet its loan obligations, estimated to run into the million-dollar figure.

Meanwhile, a meeting of the firm's creditors, represented by the Boston law firm of Blass & Pollack, is expected to be held soon in Federal Referee Court in Boston.

Officials of the company's would not comment on the firm's demise, except to say that they hope to get back into business, if only on a reduced basis. They argue that there is too much interest in the back-log, product acceptance and market momentum, for them to let it all go down the drain.

AGVA Awards Announced

NEW YORK—The third annual American Society of Composers, Authors, and Publishers Entertainment of the year awards have been presented in ceremonies held at the Waldorf Astoria. The awards, presented by the American Society of Composers, Authors, and Publishers, were telecast in January on CBS-Television.

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Gold Awards

Yos' LP, "Close to the Edge" (Atlantic) and the Spinners' single, "I'll Be Around" (Atlantic) have both been awarded the Gold Award. Meanwhile at Warner-Reprise, "Bridge Over Troubled Water" (Atlantic) is now the top-selling album of 1972. Black Sabbath's "Volume 4" and the Rolling Stones' "Beggars Banquet" in the Past and "Stand Up" have been certified gold by the RIAA.

Most recently, the firm's singer-songwriter, "Burning Love" has been certified gold by the RIAA. The song is from the Richard Carpenter solo album "Cupid," released on a RCA Camden album.

Charley Pride's LP, "The Best of Charley Pride, Vol. II," has been certified gold by the RIAA. It is his sixth gold LP award.

Executive Tumble

Steve Greenberg has been named production director at the 19,500-seat Spectrum in Philadelphia. He was publicity director of the facility for the past three years.

At Polydor Records, Inc, Bob Ganin has been appointed director of national promotion. Now based in New York, Ganin was previously Midwest regional promotion manager for Polydor. Replacing Ganin as regional promotion manager, is Bill Simeon. Also at Polydor, Ed Spacek has been named to the newly created post of Southwestern regional promotion manager. Based in Dallas, he will be responsible for promotion in Southern California and New Mexico. Handling the remainder of promotional activities for the label in the South is Ed Mascolo, Southern regional promotion manager, based in Nashville.

Moman Buys Studio Share

NASHVILLE—Chris Moman, who has been promoting acts in Columbus, Ohio, has bought a share in the operation of Studio B at Nashville's Acuff, Richter & Norris studio.

Moman also has moved his Press Music Publishing firm here. Earlier the noted producer had moved his studio, with all its equipment, and his publishing firm from Atlanta to Memphis, after a long tenure of success there. (Billboard Nov. 19) Press is owned in part by Tree.

Soundshop is owned jointly by Buddy Killen, executive vice president and company founder of Tree, and producer for Bobby Goldsboro; and Rebo Herston, now country music publisher for Tree, and owner of a successful single operation.

Moman, in his first full week here, has signed a deal with A.H. Hassen, Roger Miller for sessions. Soundshop, a busy recording center, has recently added 24-track equipment. The four owners recognize the added equipment is planned adjacent to the current structure. This will enable more custom work, as well as time for the "old-fashioned" kind of recording.

Killen has just finished producing an album there with Joe Tex, who has been in the studio working out of Los Angeles. Even though he has given up his personal involvement, he will still host an extended speaking tour for the Black Muslims.

Ilicit LP Warning

* * *

kind of unlicensed release is very harmful.* * *

It's been announced by_tree, who is currently preparing his second batch of releases for his new independent label, that the importation of the foreign unlicensed material "could put us out of business if unchecked."

"I don't have the funds to fight this kind of action—I'm glad that the Supreme Court has taken it upon themselves to look into this problem and taking a stand. With the increase in the nostalgic market currently the situation could get worse," he said.

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There is a thin line between genius and madness.

And Dr. Hook erases it.

The most freaky, original and witty group to come along in a millennium. Watch Dr. Hook erupt everywhere as they tenderly tackle the traumas of rock and roll while embracing pyromaniacs, necrophiliacs, boys, girls and other categories.

"SLOPPY SECONDS," YOU'LL LOVE IT.

On Columbia Records®
BML's Memphis Soul Awards

MEMPHIS—The Isaac Hayes Writing and Composition Award, recorded version of "Theme From Shaft" was the most performed and abused blues song in the BMI repertoire, according to an announcement by Ed Crader, BMI's special earnings editor, at the 91st Annual Meeting of BMI, held in Nashville, Tennessee on May 30, 1972.

The award was presented to songwriter Norman Whitfield and producer Norman Whitfield, and a fourth award to the songwriting team of Steve Barsh and J.C. Ferguson, Repeat Performance Standard, "(Stisin') On The Dock of The Bay".

Multiple awards were numerical.

The winners:

"RUNNING AWAY"

The Isley Brothers

Flower Music

"SHE'S ALL THE TIME"

Jerry Williams, Jr.

El Dorado Music

"SOMEBODY'S WATCHING YOU"

Ralph Gomor, Jr.

Forever Music, Inc.

"WORLD'S BEST ANOTHER WOMAN"

Ronald Dorber

Gold Forever, Inc.

"FOOTSORE"

Norman Whitfield

Aretha Franklin Music

"SOMEHOW I'M FEELING SLEEPING"

Greg S. Perry

Forever Music, Inc.

"STAY"

Jesse Stone

Gold Forever, Inc.

"SOMETIMES"

Jesse Stone

Aretha Franklin Music

"SOMETIMES I FANTASIZE"

Bobby Hudd

Forever Music, Inc.

"SOMETIMES I FANTASIZE"

Bobby Hudd

Forever Music, Inc.

"DON'T KNOW WHO YOU ARE"

Johnnie Taylor

Aretha Franklin Music

"I DON'T WANT YOU"

Error Music Publishing Co., Inc.

"DON'T PLAY THAT SONG YOU LIE"

Isaac Hayes

Stone Agate Music

"HELLO"

Richard Stone

Gold Forever, Inc.

"DON'T YOU TALK BLACK TO ME"

Alphonso Mizell

Stone Agate Music

"DON'T YOU TALK BLACK TO ME"

Alphonso Mizell

Stone Agate Music

The news:

"MY CHERRY AMOUR/MI QUIERO AMOR"

Syph Wilson

Henry Cosby

"BETWEEN THE WALLS"

Beverly Wilson

Leonard Caston

"NEVER CAN SAY GOODBYE"

Clyde Stubblefield

Vince Williams

"ONE AND ONLY DON'T STOP MAKING LOVE"

Leonard Caston

Stone Agate Music

"ONE AND ONLY DON'T STOP MAKING LOVE"

Leonard Caston

Stone Agate Music

"PICKETS I'M JUMPIN' ON YOU"

Bill Withers

Gold Forever, Inc.

"SOMEBODY'S WATCHING YOU"

Ralph Gomor, Jr.

Forever Music, Inc.

"STAY"

Jesse Stone

Gold Forever, Inc.

"STAY"

Jesse Stone

Gold Forever, Inc.

"THAT'S WHAT THE WOMEN SAY"

Robert Hudd

Forever Music, Inc.

"YOU CAN'T SAY"

Bill Withers

Gold Forever, Inc.

"YOU CAN'T SAY"

Bill Withers

Gold Forever, Inc.
From AMERICA, who began 1972 with "A Horse With No Name," comes a warm new album to climax the year. The album is HOME-COMING, and it contains America's new single, "Ventura Highway."

From JAMES TAYLOR comes a-year-in-the-making new album. He calls it ONE MAN DOG and it's filled with such wonders as James' new single, "Don't Let Me Be Lonely Tonight."

From NEIL YOUNG comes a two-record-set sound track to his forthcoming film, JOURNEY THROUGH THE PAST, an anthology of well-loved Neil Young (along with such friends as The Buffalo Springfield and Crosby, Stills, Nash and Young) classics and specially-collected film music. Includes "Rock and Roll Woman," "Ohio" and "Find the Cost of Freedom."

From THE GRATEFUL DEAD comes their comprehensive three-album set of all-new live recordings made during the Dead's recent European tour. Specially low-priced, EUROPE '72 contains a full-color booklet and 110 minutes' worth of such Dead classics as "Truckin'," "Morning Dew" and "Sugar Magnolia."
Who is Needom
Carroll Grantham?

Garner Symphony

San Francisco—GRT Corp. is announcing the setting of profitable quarters since the company's turnaround program began to take effect last year.

Alvin J. Bayley, president, announced the fifth consecutive positive quarter, with an increase in earnings of 65 percent for the second quarter of fiscal 1973.

Net income for the period ended Sept. 30 was $41,495, or 13 cents a share, compared to $254,733, or 93 cents a share, a year ago. For the six months, earnings were $521,923, or 16 cents a share, compared to a loss of $144,090, or a loss of 5 cents a share, in the period a year ago.

Second quarter sales increased 19 percent to $7,370,401 compared to $6,216,902 a year ago. Sales for six months were up 12 percent over the corresponding period a year ago, compared to $11,665,585. Bayley also noted that the first half of fiscal 1973 was the best six months for the company since calendar 1969.

Contributing to the company's gains were GRT Music Tapes, the prerecorded tape division; the record pressing activities, and Ches/Janus Records.

Bennett Has True Grit

New York—MGM's Tony Bennett captures audiences with the same True Grit that John Wayne does on screen. His voice and personality chisel out pieces of artistry, the earnings proving this very few.

Summarizing the action, Nov. 16, at the Colonie Hill Country Club, spanning the record industry's collar counties in Long Island, he left his mark on the industry for all time.

A voice reaching out, plateau on plateau, building with understatement, depth and indelibly. Underneath it all, the mark of the master. The degree of the understanding, the boldness which create dimensions of elation.

The songs he sings, "I Left My Heart in San Francisco," "I'm in Love With a Movie Star," "I'm in Love," "Always," "I Want to Be Happy," "Because of You," "Get Happy."" Bennett demonstrated the world among others, retain their vitality and greatness. Titles synonymous with the Bennett name. A homage to his talent.

His record on MGM is called "The Good Things in Life." Bennett was backed by a 33-piece orchestra conducted by Larry Robert Solberg.

Chess/Janus, Eastbound Tie

New York—Arman Boladian, director and chairman of the Eastbound label, has formed a new company, Chess/Janus, to be distributed in the U.S. and Canada by Janus Records, which continues to distribute Boladian's Westbound releases.

Boladian's new label will be devoted primarily to contemporary black music. He described his aim to encompass other styles of music as well.

Initial releases on the Eastbound label include albums by Bill Mason and Gary Chandler, and singles by Jimmy Delphs and the Unique Blend.

Col Puts Out '776' Track

New York—Columbia Records has scheduled the original soundtrack recording of the Columbia Pictures presentation, '776,' for release. The Broadway-based film, with music by James Taylor and lyrics by Bob and Peter Stone, is the dialogue attraction at the Radio City Music Hall.

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THE WHO
THE RELAY

(Peter Townshend)

THE WHO

NEW SINGLE B/W WASP MAN (Keith Moon)
Order Criterion: Record on Chart

By NAT FREEDLAND

Los Angeles—A record today doesn't sell heavily, unless it reaches the top 15 on the charts, which is when rockers begin ordering, according to all-around music men Terry Cashman and Tom West.

Cashman and West are currently on the charts as producers of the Jim Croce album from which "You Don't Mess Around With Jim" and "Operator" have emerged as singles. Their own album as artist-producers, "A Song Or Two," produced the ambitious 10:49-long chart single "American City Suite."

Cashman and West have kept a close watch on the problems of marketing records since they sang with rock 'n' roll groups in the late 50s. They started working together in folk-rock with the Cashman-Potter-West trio on Capitol.

The team is convinced that FM airplay is no longer enough to build a major artist. "Aside from the fact that a lot of important FM outlets have dropped the free-form style and are trying to cut into the top 40 market," said West, "we find that what FM plays is what AM doesn't want to play and that is exactly the kind of records that don't sell big."

Cashman and West also feel that certain key underground FM programmers also have built-in prejudices. "Some stations won't play [Continued on page 13]"

From The Music Capitals of the World

NEW YORK

Jim Koulouvaris, owner of Jim & Andy's club and a long-time friend of musicians, especially when in need, discovered the heart attack Monday (13). Family members requested that any money for flowers or other tributes be donated to the Koulouvaris scholarship fund, instated a year ago by the local NARAS chapter.

The Half Note will feature the Dizzy Gillespie Quintet and Jackie Atomic Rooster has signed with Associated Booking Corp. for exclusive booking representation. A U.S. tour is scheduled for February. Felix Harr and Billy Jay Hood have both signed with West's World Records. Harr's debut LP under the label and Hood's initial single have just been released. Mac Wiseman has signed with the Don Light Talent Agency in Nashville for exclusive booking. Tom Stewart has signed an exclusive recording contract with RCA Records. With Stewart's first single "Paint Me A Rainbow," already released, plans are being made to release his debut LP. Bobby Womack has signed an exclusive contract with the Paragon Agency. John Fisher, West Coast regional booking director at Atlantic Records, has signed an exclusive recording contract with a label-owned single, "Handle With Care," has just been released.

DOMESTIC

Paris, with his wife Ann Marie and daughter Mary, is in France Sat- 

day (25). Woody Herman & His Herd will play the Paris Grand 

december (1). Jimmy Smith is the only U.S. artist performing in Paris, with the guitar duo of Chuch 

Wayne and Joe Puma Nov. 27. 

The New Yorkers are 

celebrating their 21st year together this weekend and will perform a 40-minute set. "Keith Mitchell Sings Broadway" (Gentry) is distributed to radio stations for on-air- 

the-air-promotion purposes to promote the album. Ruby Lynn Reyner and the Rednecks are at the Mercer 

River Arts Center every Tuesday night.

David Lucas has composed the music for a department store's bou- 
	ique radio promotion campaign. "Israel ... and his current 

travelling around the country to introduce major distributors to 

Spark Records' product. "Partie" will return to Broadway for 

Christmas week and the month of January. Charles Austin is the 

musical director of the show... "Say When," with musical direc- 

tion by Jack Pressfield will open at the Plaza Dec. 2. ... Elmer 

Snowden performed at the Overseas Press Club Friday (17). Part of the program featured a special 

treatment for the occasion, a set fin- 

tune jazz baritone-guitarist... "Richie 

Haven and Jonathan Edwards will by the Capitol Theater, Passaic, N.J. 

Saturday (24). The road show has a two-concert stint at Philharmonic Hall Friday (25) and 

Sundays (26). Kris Kristofferson and Rita Coolidge will be at Philharmonic Hall Dec. 3. ... Harry 

Chapin is booked for Alice Tully Hall Dec. 9... The Allman 

(Continued on page 15)

Latin MSG Show

Vigorous, Exciting

New York—Latin music, often rich both in dance halls and home stereo, emerged in a strong show of force at a Madison Square Garden concert Nov. 10. The concert, produced by Richard Nader, was billed as the "First Annual Latin Festival," and, according to Nader, brought in a crowd of 16,000 people and a gross in excess of $105,000.

With personalities Joe Cones, W.E.V., Tito Puente, Oscar Navarro, WHOM, and Dick Sugar, WBHI, sharing the afternoon of Latin duties, it was Navarro who brought it home to the audience with the remark, "We're here where we belong." The crowd loved it, and although no specific percentage was given, it was as big as the audience knew it to be.

The bill itself featured several Latin bands, with Orquesta Bello 

low leading the way. Somewhat contained, the 10-man band warmed the audience for things to come. One of the richer selec- 

tions from Harlow's set was "Un Dia de Navidad," a song of Christ- 

mas. But, as the audience knew... it was time for the "man with the band hands," Ray Barretto.

Barretto,fronting an 11-piece band on the congo, worked his way through a 40-minute set. The band's first song was "The Prayer," with the graphics painted by Chuck 

Wayne and Joe Puma Nov. 27. 

The New Yorkers are 

celebrating their 21st year together this weekend and will perform a 40-minute set. "Keith Mitchell Sings Broadway" (Gentry) is distributed to radio stations for on-air- 

the-air-promotion purposes to promote the album. Ruby Lynn Reyner and the Rednecks are at the Mercer 

River Arts Center every Tuesday night.

David Lucas has composed the music for a department store's bou-

The set 

travelling around the country to introduce major distributors to 

Spark Records' product. "Partie" will return to Broadway for 

Christmas week and the month of January. Charles Austin is the 

musical director of the show... "Say When," with musical direc-
tion by Jack Pressfield will open at the Plaza Dec. 2. ... Elmer 

Snowden performed at the Overseas Press Club Friday (17). Part of the program featured a special 
treatment for the occasion, a set fin-
tune jazz baritone-guitarist... "Richie 

Haven and Jonathan Edwards will by the Capitol Theater, Passaic, N.J. 

Saturday (24). The road show has a two-concert stint at Philharmonic Hall Friday (25) and 

Sundays (26). Kris Kristofferson and Rita Coolidge will be at Philharmonic Hall Dec. 3. ... Harry 

Chapin is booked for Alice Tully Hall Dec. 9... The Allman 

(Continued on page 15)

THE HOLIES

Philharmonic Hall, N.Y.

After all these years, the Hoolies. After all these personnel changes, the Hoolies, still the living incarnation of British pop. Still the personable Beatles-era throwback. But the days when a group was something special, when every member added something more than music to the collective personality.

The Hoolies. Having over the course of the years lost both the lead vocalists who sang on their most famous hits, the Hoolies are now in the odd position of having to perform covers versions of their own songs. The harmonic structure stays the same, of course, all high, honey-stuffed, as sweet and cheering as ever. Lead vocals are re-appointed. Terry Sylvester does just fine on "Long Cool Woman." Nikkai Rickers He "Heav'n" may be lacking something, but he is after all very recent, with his sky-high group and evidently still needs much tutelage in the art of being a Holly—particularly in matters of presenting himself before an audience. Other- wise, they're really just what you'd hope the Hoolies would be. After all these years of professional perfor- mances, they still look as if the novelty hasn't worn off and they really love being out there on stage. That's wonderful.

The show opened with a set by Singelton, a recent addition, artist Danny O'Keefe.

NANCY ERLICH

Talent

In Action

"What Are You For?"

DENNIS YOST AND THE CLASSICS IV

NOW EXPLODING ON MCA SOUTH RECORDS

THE LOWRY GROUP

November 25, 1972, Billboard
IN THE GREAT AMERICAN TRADITION
OF
Lenny Bruce, Henry Miller, Charlie Chaplin,
The Smothers Brothers, D.H. Lawrence, Hair, John and Yoko, Ralph Ginsberg,
Francis Scott Key, Lolita, I Am Curious Yellow, The Beatles, Pete Seeger,
John Garfield, Oh Calcutta, The Kama Sutra, David Harris, Susan B. Anthony,
Jean Genet, The Story of O, John Peter Zenger, Grove Press, Dalton Trumbo,
Daniel Ellsberg, The Berrigan Brothers, Xavier Hollander,
John Sinclair, George Orwell, Fanny Hill, James Joyce, Patrick Henry

DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.
Realism Goal of Rock TV Shows

UNIONDALE, N.Y. — With Don Kirshner reportedly moving further into the production of rock concerts for television, Joshua White, producer of the first “In Concert” segments taped last week at Hofstra University, sees realism as the prime goal of future television projects.

As network television personnel continue setting up equipment for the first taping, which included Alice Cooper, Curtis Mayfield, the Allman Brothers Band, Chuck Berry and Pocho, White argued to discuss “the bridge between TV and rock concerts.” That bridge is the series of projected rock concerts scheduled to be broadcast over the DuMont-Curtet time slot beginning in November on the ABC television network. The Hofstra taping represented the first two pilot shows which, if successful, may usher in a resurgence of rock music projects.

“My personal responsibility is to keep the band,” explained White, who, with Lee Erdman, has been the prime creative force behind the “In Concert” show. “I’m responsible for a variety of closed-circuit television formats for live concerts. Where those assignments found White and Erdman handling oversized TV screens in large arenas, to compensate for the poor visibility many tickets, shows to contend with, the Kirshner affiliation has taught Joshua Television into contact with the massive equipment and elaborate work schedules of network telecommunications and unionized labor.

Rather than use the television medium extravagantly, White feels that the TV rock concerts will be most viable when they succeed in capturing the concert as it actually happens. While the taping in question necessitated careful camera setups and a very wide variety of camera techniques, the set-up for the television audience was a different matter. Productions would be more straightforward “In the future we will use wide angle, telephoto, and ‘hand-held’ camera; or displaying the image of a musician’s set-up to the audience, while White said that as they progress, White and Erdman strive for images that complement, rather than overpower the music of the artists they work with.

The emphasis on the music is clearly shared by Kirshner’s entire production staff. During the Hofstra taping, sound recording was supervised by the Bearsville RECORDS, Location Recorders remote van, a 16-track recording unit enabling artists to record live performances with the flexibility and sophistication of a recording studio. As White explained, “The groups care much more about their sound than the images.”

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For The Roses

On Asylum Records and Tapes.
Studio Track

BY SAM SUTHERLAND

While Bill Szymczyk's departure from Tumbleweed is still fresh news, many of his long-rolling rockers, Szymczyk's head was turned around mightily in mid-'60s and, today, he cites his heroes of heavy metal music and rock alike.

Indeed, his spiritual father is Jerry Ragovoy, who was his handler for Szymczyk's engineering gig with Rick Dettinger at the Hit Factory. Derringer was producing new tracks for old friend John Lennon, the Winter, having done a turn at the board for Edgar's most recent LP, and Szymczyk had been brought in to help build the recording environment.

In the control room, Szymczyk reconfirmed that, in his world, Ragovoy is the sun and Pete Townsend the moon. Rock and Roll being Universal, and interesting to note that Szymczyk's present and upcoming projects seem to focus on the former.

While halfway through the session for the next J. Geils Band studio album, record producer work is also moving ahead on Joe Walsh's next solo, working out of the Tangerine studio.

Also planned for the new South Street room is Szymczyk's production of a new opening track album, and that's one project he's almost delirious about, having harbored tremendous admiration for the old Spirit and for Jay Ferguson's writing and vocals in particular. The Asylum Records' production of the
department's first album completely recorded and mixed at the new Record Plant.

While such cross-country activity has pulled Szymczyk away from his Colorado home, it's still very much involved with the evolving musical community there. Another projected work is an album by a Denver group, Rush, which Szymczyk succinctly defines as a "four-piece smash band." Apart from local talent, Szymczyk is also writing for the installation of the "gyno-monitor board" at Carbondale Ranch to comply with that studio, which has been under construction for some time. The Rushes have variously reported as completed, nearly completed and barely started. Actually, Szymczyk's first solo effort there. And, "As soon as the boards are in, I'm not leaving Colorado," Szymczyk insists.

It's been a long journey from B.B. King and Pharaoh Sanders, but Bill Szymczyk seems to have caught his second wind.

**

While Szymczyk's various sessions at the Hit Factory might suggest that he's dominated that room, Dr. Ragovoy and Harriet Calandrite have provided him the contrary.

As these sessions would be about to begin one recent Friday, Michael Cusumano was just leaving, tying up some loose ends with several recent productions that he's handled there. Szymczyk's of most import was undoubtedly a remix overdub session for Bonnie Raitt's forthcoming Warner Bros. single, "I Stayed Too Long at the Fair," a Joel Voss tune from Bonnie's second album. Cusumano also used the Hit Factory's studio, which was the main studio for a long time, and added some new, tasty licks from Lowe George to complement an already nicely noding set of ideas that were turned in by John Hall. Strings were used as well.

Cusumano also used the Hit Factory's studio, with producer Carl Erk, a friend of Bonnie's and visible for some time, as well as the studio of a number of strong tunes. Katz's debut album is for Atlantic, as is Cusumano's production of Robin Hood's album, which some productions were engineered by Harry York. Cusumano has also set a few blocks south at the Atlantic Record Plant, finishing up the New York based Jeff's Atlantic debut LP. That album will also probably include tracks produced in Jamaica, suggesting that there will be a bit more of a reggae to come with.

While Cusumano has handling his work, the Hit Factory has also hosted Cashman & West, who have been in with Jim Crow for his second ABC album, as he's finishing a new ABC album, and are scheduled to begin a third album by William St. James quite soon.

Mandrell's next Polydor LP has been done there by Harry Palmer, while David Shire and Harry J. Goldwasser have been at the Philadelphia group, Duck Soup, on a record album, an already good doctor notes that the new second floor studio boards handle full sessions.

***

From Wilson, N.C., Mega Sound Studio, Mike Kaiser, and Richard Royall, report that the new facility, open since mid-September, has already recorded its first album, a CRC-distributed album by Heartwood, released on the LAM label.

***

Bob Walters, at New York's Media Sound, reported an evening of sessions that he's in Walter's words, brought back the "old days of big top sessions." Bob Crowe brought in a few bands for his McDonnell/Merle Crowe, to record "Virgin." Bob Darrin, who came in to work on his next record.

Walters noted that Crowe brought in a full string section, horns, and "directed the band and the horns with a beautiful melodic tune, which marked the end of the Chilean segment of his second international tour, followed the drummer's performance before 1,000,000's in UNA (United Nations) Building.

Talent From The Music Capitals of the World

**Continued from page 10**

Brothers will be featured on the ABC television show, "In Concert," which has air dates all winter, creating the music for commercials of major advertisers such as Kodak, Borden, Ford, Pan Am, General Motors and Yum-Yum.

Music for commercial spots is going to be an increasingly important outlet for rock talent," said West. "The upcoming current performing at the big ad agencies are really eager to work with the kind of musicians whose records are what they listen to. And we find the work very satisfying. It's a challenge to be able to produce something creative on a specific theme."

Kashman added, "More and more, ad agency music supervisors are learning how to work in a studio with contemporary rock musicians. But you still run into sessions where you have to take over the studio control board because they just don't know how to get the sound. I remember one guy who was really wanting to use the studio on some money not to pay the extra $13 an hour for 16-track."

Elvin Jones Embasssy Quest

NEW YORK—Elvin Jones, Blue Note Records artist, is currently on a tour as a guest of honor at a U.S. embassy reception hosted by U.S. Ambassador Davis and attended by some 500 U.S. and Chilean dignitaries in Santiago last month. The reception, which marked the end of the Chilean segment of his current international tour, followed the drummer's performance before 1,000,000's in UNA (United Nations) Building.

Jones was on tour when Ronnie Scott's, a U.S. jazz club (Nov. 20-Dec. 9). In the U.S., he will appear at the Jazz Workshop, Boston, Jan. 7-14 and Howard University's Concert Be The Sea, Homosassa Beach, Calif, Jan. 22-Feb. 4.

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Where the rainbow ends.
MCA Records presents its first album: Neil Diamond's "Hot August Night". Recorded live at Los Angeles' Greek Theatre. A magnificent two-record package of one of the most memorable performances of his career. New Diamond gold from the end of the rainbow.
Broader Tastes Spark VTN Growth

NEW YORK—While school entertainment budgets continue to wither in response to economic pressures, the Video Tape Network has experienced six months of encouraging growth. In discussing the network's expanded programming resources, and the extension of the network to include 215 affiliated campuses, VTN director John Lollos focused on the network's concern for "audience-building" programming.

The basic premise of the network has remained unchanged during that time, by utilizing existing closed-circuit TV systems, and providing both guidance and equipment to expand those facilities to permit original, home-grown programming, the network has attempted to reenergize interest in the television medium for college students alienated by commercial TV. VTN's own CCTC monitors, monolithic black "pillars," have been placed in high-traffic campus locations, such as dormitory lounges, cafeterias and student unions, and programming materials have been run continuously with frequent repeats, to provide students with feature material that is simply unavailable on commercial stations.

This year, however, that sense of conceptual freedom has been balanced against the need to give the medium itself a coherent, continuous identity. Lollos and his associates have applied the fundamental programming tenet of commercial TV—the need to build an audience that will consistently use the medium—to their presentation of those materials.

The most obvious indication of that approach is VTN's range of program flows, or formats. Member stations may program up to a 30-weeks of programming materials, with various features running at regular intervals throughout those weeks. Budget-conscious campuses may choose from several smaller packages.

Lollos notes that last year's programming was aimed at a stereotype of the "hip, aware, avant-garde student." This year finds VTN's programming fare directed toward a decidedly broader audience, with political commentary and satire, formerly a prime staple of VTN materials, augmented by key recent acquisitions like "The Prisoner." Patrick McGoughan's allegorical adventure series, the return of Howdy Doody to his original medium, featuring the original NBC shows, yet another classic from the infancy of TV and the childhood of student viewers. "Andy's Game," several of the early Universal Pictures Frankenstein horror features, regular features on sports, political issues and music, the Newweek video magazine, a concept which incorporates feature stories and criticism compiled from Newweek magazine, and various film classics. Various special features, such as VTN's documentary on China, the 1936 anti-drug film, "Reefer Madness," and exclusive VTN produced features are used to round out the schedule.

Lollos has also continued to explore the music industry as a possible source of programming. Last year, a record-company produced promotional film opened that avenue for VTN, and this year finds the station examining various promotional films for use as additional programming. At least one major record company has been approached to provide specially prepared films of label artists performing for inclusion in VTN packages, and, with that deal nearly completed, Lollos has noted that "promotions, when relatively free from hype," will continue to be used.

Lollos also noted that the network's initial "catalytic" approach. (Continued on page 29)

Who is Needom Carroll Grantham?

...who the Hell is Claude King singing about??

See Page 41 For Details

Campus Dates

Upcoming campus appearances include two performances by John Mayall, Polydor Records' artist, and Delbert & Glen, Clean Records' artists, at New Mexico State University in Las Cruces (Dec. 1). Meanwhile, Steve-atin, another to the newly-touring Rowans, Peter Rowan, will perform at the U. of New Mexico in Albuquerque (Dec. 1), while his old mates, Capitol Records' Straw, will perform at Converse College, Converse, N.C. the next night (2). Atlantic Records' rockers, the J. Geils Band, will perform at Greenwich High School in Gavish Greenwich, Conn., on Saturday (Nov. 25). Geils, Wolf, Magic Dick et al will then appear at Pomona College in Claremont, Calif. (Dec. 1). Capitol Records' blues veteran James Colton will bring his band to Alpena College, Alpena, Mich., to commemorate Pearl Harbor Day (Dec. 7). Ato Records' Jonathan Edwards, will round out the year at Springfield College in Westport, Conn. (Nov. 24). Atlantic Records' Dave Brubeck will appear at Auburn U., Auburn, Ala. (28), and at the U. of Maine in Orono (30).

Campus News

What's Happening

By SAM SUTHERLAND

Service Station: Dave Baronfield of WVUM-FM, the University of Miami, notes that his station's format, which is primarily progressive, has apparently misled some record company folk. Baronfield noted that his station is receiving virtually no service on singles, yet the station has been programming oldies on a regular basis. While he is actively seeking older tracks to help build the station's catalog, he notes that WVUM-FM would appreciate single service to keep their library complete, since the oldies programming is now regularly featuring: "At Westfield State College, in Westfield, Mass., Al Jacques has spoken up as station manager for that school's station, WQED-FM. Jacques notes that the station is being expanded to reflect 1,500 watts of power FM, yet the station is in desperate need of service to facilitate their expanded format. All service and air inquiries should be handed to Jacques at the station.


KCHO-FM, California State U. at Chico, Pat O'Rourke reporting: "Living in the Past," (LP), Jimbo Tull, Chrysalis; "By the Light of a Magical Moon," T. Rex, Blue Thumb; "Dakila," (LP), Dakttila, Epic.


A microphone is known by the company it keeps, and the Rolling Stones are *some* company—as millions of fans throughout the world will attest! As a matter of fact, our Unidyne and Unisphere microphones keep regular company with just about everybody else who's somebody on the entertainment scene: Led Zeppelin, Sha-Na-Na, The Association, The Faces, The Who, The 5th Dimension, Carpenters, Sergio Mendes & Brasil '77, The Beach Boys, Paul Anka, Lainie Kazan, John Gary, David Cassidy, The Dells, Tommy James, and so many others that we can't list them all. Need we say more?

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Illinois 60204.
Campus News

WCHP Sets Talent Hunt

MT. PLEASANT, Mich.—College radio station WCHP at Central Michigan University is planning a "talent search" to find future college radio personnel in regional high school radio operations. Also projected are plans for radio scholarships.

Chip Lusko of WCHP noted that the station is planning a series of visits to Detroit area high school stations during the forthcoming holiday season. Those December visits will involve discussions between college radio personnel and high school radio stations.

Broader Tastes Spark VTN Growth

Chip Lusko of WCHP noted that the station is planning a series of visits to Detroit area high school stations during the forthcoming holiday season. Those December visits will involve discussions between college radio personnel and high school radio stations. (Continued on page 32)

Next trip to Chicago, give her good reason to be jealous.

Ab the glamour of business travel. Or so your wife thinks. But one place she'd be right about. Chicago's Hotel Ambassador.

Here you enjoy the same regal treatment as the famous stars who visit us. From a staff that numbers over five hundred — almost one for every room.

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ABC PICTURES

NOVEMBER 25, 1972, BILLBOARD
The Heywoods are in their heyday! They've just completed a national tour with the Osmond Brothers, and start a new one right after Christmas. They've got an album that's soon to be released. The reason for all this: their single, "Special Someone," keeps moving up on all three charts. You might call it a smash hit. Everyone else is!

"SPECIAL SOMEONE"
FPA-0911

Distributed by Famous Music Corporation
A Gulf & Western Company
Radio-TV programming

INTERVIEW

KIIS-AM Format to Be 'Rewarding'

EDITOR'S NOTE: This is the third installment of an in-depth interview with Chuck Blore, the man who put KFWB-AM in Los Angeles on the map as one of the most exciting rock stations of all times and achieved ratings never equaled in the market. President of Chuck Blore Creative Services, Blore just recently returned to active as a programming consultant for KIIS-AM, Los Angeles. In this interview, conducted by Billboard radio-TV editor Claude Hall, Blore discusses the "state of the art" regarding radio in general and his hopes for KIIS-AM specifically.

HALL: When I listened to the prototype tape of the KIIS-AM sound, the music was rock in nature but it seemed more bright and melodic than hard and I sensed that you were being careful on the music selection.

BLORE: If someone asked us what our music policy was, I'd have to say that it was a policy designed not to have any mistakes in it. Because if 60 seconds of rock and roll could cause an audience away, then two to five minutes of music they don't care about could really drive them off. So, we don't want to have any mistakes, that's the thing. Now, we have to thus be a little more general in our music selection than you would be if you were doing a Top 40 station. A Top 40 station is the easiest kind of station to program the music on because you just go with the numbers. I don't mean this in regards to the new records, but they never have a problem about the top 20 records. We have to be much more selective than that, because well, everybody in this room, and we're all connected in radio or music, can listen to a rock station and, say, every 45 minutes get a record that they don't like and can stand that record... so, you go away. I think that once somebody turns on a radio station - Sonny Melendez, the program director about this the other day - the public generally, and this is so obvious that no one ever thinks about it, does not have the same interest in radio that we do.

It's simple as that, but we always had bad commercial could have been caused by it because we are. You tend to judge the entire universe by yourself, which is the normal thing to do, but if you stop to think about it, you realize that the public doesn't care about radio the way we do. It's not vital to their lives. It's more than just a hobby, but that's all it is only. A companion and a friend. But it's no big deal to them. And they develop habits like listening to the same air personality in the morning for years. And he would be missed, but he isn't critical to their lives. If they go one morning without turning the radio on, they haven't missed a thing. My whole point is that when listeners get to a spot on the dial and stay there, they've given, the radio man, everything they could possibly ask from a listener. You have done some ultimate service by tuning in that spot on the dial. We don't ask him to write us a letter, participate in a contest, don't ask him to do anything. Except give us his ears and his head. And once he's done that, that's the ultimate service he can do for us. He's giving us everything he possibly can.

And, since he's giving us everything he can, we must give him everything we possibly can. Which means Reward after reward after Reward. Constantly giving him something that makes him say: "Wow!" or something, a delight, something of fascination, something that keeps us in and that means a hell of a lot more than just playing records. And giving him the time of the day. And these are the things that will make KIIS-AM different, the rewards, and the things that other people when you dictate the format will try to do but probably not be able to bring out.

HALL: And the music, too, will be carefully selected? BLORE: Very, very carefully selected. What do we do? When I go home at night I would love to play "Night in White Satin." I've had the Moody Blues album a long time and I've played it. But I'm not going to play it on KIIS-AM because it's too rocky. That doesn't mean we're not going to program rock records, as you heard on the tape. But there's something... I guess you'd call it a visceral communicativeness, between Harry Nilsson and David Pell, the music director and we all look at each other and say no no no. That would be great but we say it if we all say no or yes, then that's the answer, but if one of us says no and the others say yes, then no, too, is also the answer.

HALL: The record has to hit everyone.

BLORE: Everybody. And we don't make a big deal about a record they don't know! Even if a record is the No. 1 record in the country and we're still shaking our heads about it, it doesn't go on the air. Because we're for one thing... well, anyway, the people who listen to radio for his records won't be listening to us.

HALL: When I listened to the prototype tape of the KIIS-AM sound, the music was rock in nature but it seemed more bright and melodic than hard and I sensed that you were being careful on the music selection.

BLORE: If someone asked us what our music policy was, I'd have to say that it was a policy designed not to have any mistakes in it. Because if 60 seconds of rock and roll could cause an audience away, then two to five minutes of music they don't care about could really drive them off. So, we don't want to have any mistakes, that's the thing. Now, we have to thus be a little more general in our music selection than you would be if you were doing a Top 40 station. A Top 40 station is the easiest kind of station to program the music on because you just go with the numbers. I don't mean this in regards to the new records, but they never have a problem about the top 20 records. We have to be much more selective than that, because well, everybody in this room, and we're all connected in radio or music, can listen to a rock station and, say, every 45 minutes get a record that they don't like and can stand that record... so, you go away. I think that once somebody turns on a radio station - Sonny Melendez, the program director about this the other day - the public generally, and this is so obvious that no one ever thinks about it, does not have the same interest in radio that we do.

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The Phil Spector Christmas Album is coming soon

'HOLLY GOGGLES' 'WHATSAMATMUG FOR?'

DENNIS YOST AND THE CLASSICS IV

NOW EXPLODING ON MGM SOUTH RECORDS

THE LOWERY GROUP

NOVEMBER 25, 1972, BILLBOARD
If you liked
SESAME STREET
You’ll love
THE ELECTRIC COMPANY.

Sesame Street’s for pre-schoolers.
When it’s time to learn reading, the folks who created Sesame Street turn you over to The Electric Company, their big, companion TV series. These same folks have a new album-book-learning wheel out that’s getting raves.
To quote Billboard:
“The pursuit of knowledge has never before been so beguilingly packaged.”
What moms and kids will be asking for is:
An Original cast album from the widely-acclaimed ½ hour TV reading series—featuring Bill Cosby, Rita Moreno, the kids from the Electric Company and others (Victor Borge, Mel Brooks, Tom Lehrer) too numerous to mention.
A full-color, 24 page lyric and picture book.
A real, working Fargo North, Decoder, Crypto-Spectometer—designed to help you (or your children) follow the album step by step.
The entire package represents the efforts of some one-hundred twenty-odd writers, educators, composers, lyricists, illustrators, designers, musicians and assorted glittering stars of stage, screen and vinyl.

From Warner Bros. Records, the kids who brought you SESAME STREET 2.
ALBUQUERQUE: KRST-FM, Steve Sulpin  
AUSTIN: KRMR-FM, Jim Liecher  
BOSTON: WTKT-FM, Pete Larkin 
CHICAGO: WKBX-FM, Jim Smith  
DENVER: KAZL-FM, Tom Truman  
EUGENE: KZEL-FM, Gary Palmreuter  
HARTFORD: WHCN-FM, Ron Berger  
KANSAS CITY: KBEY-FM, Bruce Eson  
LONG BEACH: KNAC-FM, Ron McCoy  
MEMPHIS: WMC-FM, Ron Michaels  
MINNEAPOLIS: WAX-FM, Michael Dean  
MILWAUKEE: WZFM-FM, Joanie Wick  
NEW ORLEANS: WJJZ-FM, Doug Christensen  
NEW YORK: WNEW-FM, Dennis Elias  
PHILADELPHIA: WMWM-FM, Carol Miller  
PROVIDENCE: WBRU-FM, Andy Rubelberg  
ROCHESTER: WCMF-FM, Bernie Kinshall  
SACRAMENTO: KFNX-FM, Jim DeBakko  
SYRACUSE, N.Y.: WOUR-FM, Ron Hamilton  
TALLAHASSEE: WAKO-FM, Bob Warren  
WASHINGTON, D.C.: WRRN-FM, Scott Saylor  
ALSO RECOMMENDED  
GRATEFUL DEAD, "Europe '72," Warner Bros.  
Cuts: All  
JAMES TAYLOR, "One Man Dog," Warner Bros.  
Cuts: "One Man Dog," "Don't Let Me Be Lonely Tonight."  
NEIL YOUNG, "Journey Through the Past," Reprise  
Cuts: All  
JOE COCKER, "Joe Cocker," A & M  
Cuts: "Pardon Me Sir," "Cocaine," "I Can't Stand It No More."  
DUANE EDDY, "An Anthology," Capricorn  
Cuts: All  
Stations: WMAL-FM, WBRU-FM, WKBX-FM, KZEL-FM, KZEL-FM  
ALL IN THE FAMILY, "Second Album," Atlantic  
Cuts: All  
Cuts: All  
GENE AMMONS AND SONNY STITT, "Prime Cuts," Verve  
Stations: KZEL-FM  
IT'S A BEAUTIFUL DAY, "At Carnegie Hall," Capitol  
Cuts: "Hot Summer Day," "Blistering," "White Bird."  
Stations: WMAL-FM, WMAL-FM, KZEL-FM, KZEL-FM  
ERIC JUNIOR KAZ, "If You're Lonely," Atlantic  
Cuts: All  
Stations: KZEL-FM, KZEL-FM, KZEL-FM, KZEL-FM  
ROGER KELLAWAY, "Center of the Moon," RCA  
Cuts: All  
Stations: WBUR-FM, KZEL-FM  
KRS KRISTOFFERSON, "Jesus Was a Capricorn," Monument  
Cuts: All  
Stations: WMAL-FM, WKBE-FM, WNEW-FM  
LOGGINS & MESSINA, "Loggins & Messina," Columbia  
Cuts: All  
Stations: WBUR-FM, WBEY-FM, WNEW-FM  
KENNY WAINWRIGHT, "All Burn 3," Columbia  
Cuts: "Dead Skunk," "New Song."  
Stations: WOUR-FM  
GREGG ALLMAN, "One Evening With Gregg," A & M  
Cuts: All  
Stations: WBRU-FM  
MCKENDEE SPRING, "Tracks," Arista  
Cuts: All  
Stations: WCMF-FM, WFMF-FM, KZEL-FM  
BETTE MIDLER, "The Divine Miss M," Atlantic  
Cuts: All  
Stations: WMAL-FM  
STEVE MILLER, "Anthology," Capitol  
Cuts: All  
Stations: WNEW-FM  
JONI MITCHELL, "For the Roses," Asylum  
Cuts: "Woman of Heart and Mind," "Blonde in the Breech."  
Stations: WNEW-FM, WBEY-FM, WFMF-FM, WMWR-FM  
NITY GRRRTY DIRT BAND, "Will the Circle Be Unbroken?"  
Cuts: All  
Stations: WBRU-FM, KZEL-FM  
PAPA ROY LUKE CRECHE, "Filthy," JMC  
Cuts: All  
Stations: WMWR-FM  
ROY ROY, "All Time Greatest Hits," Monument  
Cuts: All  
Stations: KZEL-FM  
SHAWN PHILIPS, "Faces," A & M  
Cuts: All  
Stations: KZAP-FM  
POCO, "A Good Feelin' to Know," Capitol  
Cuts: All  
Stations: WCMF-FM, WFMF-FM, KZEL-FM, KZEL-FM  
MASON PROFIT, "Backlash Crossing," Warner Bros.  
Cuts: All  
Stations: WNEW-FM  
RARE EARTH, "Willie Remembers," Atlantic  
Cuts: "Good Time Sally," "Comin' on Young."  
Stations: WSNR-FM  
REPAIRS, "Repairs," Mo West  
Cuts: All  
Stations: WHCN-FM  
LOU REED, "Transformer," RCA  
Cuts: All  
Stations: WMAL-FM  
THE SECTION, "The Section," RCA  
Cuts: "Second," "Same Old Same Old," "Zippo Dopp."  
Stations: WSNR-FM  
SIEGEL SCHWALL BAND, "Sleepy Hollow," Reprise  
Cuts: All  
Stations: WMAR-FM  
CARLY SIMON, "You're So Vain," Columbia  
Cuts: All  
Stations: WMAR-FM, WMAR-FM, WSNR-FM  
STEWART, "Be My Eyes," Atlantic  
Cuts: All  
Stations: WSNR-FM  
STEEL DYN, "Can't Buy a Thrill," RCA  
Cuts: All  
Stations: WMAR-FM  
STONE CROW, "Continuous Performance," Polydor  
Cuts: All  
Stations: WSNR-FM  
VARIOUS ARTISTS, "Nights in White Satin," Ember  
Cuts: All  
Stations: WSNR-FM  
KELLAWAY, "A Flower of A Different Colour," Atlantic  
Cuts: All  
Stations: WSNR-FM  
THOMPSON, "Tulips From the Tomb," Emperors  
Cuts: All  
Stations: WSNR-FM  
TRUMPETT, "I've Just Been Wowed," Elektra  
Cuts: All  
Stations: WSNR-FM
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Goldboro Prime Time TV

LOS ANGELES—A new prime time access Bobby Goldboro TV syndication is being taped here. It features all pop artists. Mac Davis, the Lennon Sisters and Jim Nabors will fill the guest spots on the first three programs, set for airing in January.

The show is being cleared in the top 100 markets by Show Biz and Dance-Fitter-Sample Advertising, New York for General Mills.

Produced by Tulchin Product for Show Biz, Inc. of Nashville. The music is being directed by Bob Montgomery who produces all of Goldboro's records in Nashville. Red Dunlap, executive vice president of Show Biz, is the associate producer.

Hal Tulchin and Jane Dowden, president of Show Biz, said the series emphasis would be on music, with a mixture of comedy.

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November 25, 1972, Billboard
By JULIAN COLEMAN

Bunky Sheppard, president, Curtiss Records Inc., Nashville, announced this week that several record companies, individuals and radio station owners have generously contributed to the Johnnie Wright Fund. Brown, a disc jockey for this past 15 years with KJET, Beaumont, Tex., and serving as Executive VP of the Southern Chapter of NATRA was injured the week of Sept. 18th and confined to the hospital paralyzed from the neck down. Connie Thomas has been appointed National Promotion Coordinating Director for Curtiss Records. In her new capacity Miss Thomas will coordinate the activities of GSA field and home office promotion staffs and will report to Len Sachs.

HOTLINE

Bobby Womack has been set for a series of 14 concerts the remainder of this year, and also to write a song for a motion picture, "Across 110th Street" The UA recording artist will write the lyrics and sing the title tune for the UA movie, with J.J. Johnson to score the film. New one from Ice Mann's Band, "I Wanna Be Where You Are" on Mercury. . . . Birdie Rollins signed with Disco Records, new releases titled "I'm Gonna Try To Be Real True To You" expected any day now. Currently at New York's Apollo Theatre The Temptations, Kool and the Gang, Swiss Movement, Quiet Elegance and The United Sound Company. . . . Stevie Wonder's "Superstition" is a monster and will be a top 5 record before it's over. Same goes for the Jackson 5's "Corner of the Sky." . Jerry Butler at the Palace Theater, New York Nov. 24-26 while Stax & the Stone Pones, By and the Family Smothers share the stage at Madison Square Garden the same dates.

. . . Joe Tex's forthcoming album titled "Joe in Espai the Beans" on Dial. . . . "Love Jones" by the Brighter Side of Darkness, No. 1 WWMN, Miami, and good radio activity in New York and Chicago. . . . Leon Haywood's "Tickle to Loveland" still hanging there in some markets. . . . Ronnie Dyson is being considered as the lead man in a film of Frankie Lymon's life. . . . King Hannah's "The Truth Shall Set You Free" showing signs in St. Louis (KATZ) and Chicago (WYON). . . . Lou Wills has kicked his Carriage Trade label with "Your Eyes" b/w "Good Side" by Ray Frasier & the Shades of Madness, Brunswick has something cooking with "The Child" "We Need Order" and Barbara Acklin "Call It Trouble." . . . Chris Marcucci, Romar Records warns of a good disc coming from Linda Carr shortly. Oh yes, Chris reads Soul Sauce. Do you?

JERRY BUTLER, (seated) Mercury recording artist, has named Calvin Carter, (left) to supervise the activities of the Pachel Mullar/Jerry Butler Writers Workshop in Chicago. Carter's duties will include acting as liaison for the workshops with artists, independent producers and record companies.
THE TRUTH SHALL MAKE YOU FREE

St. John: 8.32

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Jukebox programming

COUNTRY, SOUL BID
'71 Strip Shows New Xmas Standards'
BY EARL PAIGE

PITTSBURGH—The belief that jukebox program-
ners are being caught from behind by new rec-
tapes and that jukebox royalty is too high is
mistaken, according to Allen B. Herzoff, presi-
dent of FAMA. Herzoff made this point in an
speech he delivered at the recent convention of the
Committee of Manufacturers of America's Music
Actors of America (MAMA). The jukebox indus-
ty was under attack from both sides, according to
Herzoff, but the jukebox industry had the better
arguments.

Herzoff also pointed out that there was a
need for jukebox owners to look after their
interests. He said that jukebox owners were
the ones who were paying the royalties, and
they should be the ones who benefited from
the money.

The jukebox industry was in a difficult
position, according to Herzoff, but he be-
thoughtful and careful in dealing with the
problem. He said that the jukebox industry
had a good deal of power, and it should use
that power to make sure that the jukebox
industry was doing what was best for
the customers.

Herzoff ended his speech by saying that
the jukebox industry had a great deal of
potential, and he hoped that it would
continue to grow.

Herzoff, of course, is not the only person
who believes that jukebox royalty is too high.
There are many others who feel the same way.
However, Herzoff has a good deal of
power, and he is in a good position to do
something about it.

The jukebox industry is in a difficult
position, but it is not a hopeless one.

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who believes that jukebox royalty is too high.
There are many others who feel the same way.
However, Herzoff has a good deal of
power, and he is in a good position to do
something about it.
Starting today, every other wallbox is fat, ugly and old fashioned.

The slim, beautiful and easy to use and service 506 Tri-Vue is here.

We tore out the pages and replaced them with a revolutionary new program system. Triangles that display one third of a 160 selection program with each turn of the knob. All 160 with just two turns. Or a 160 selection program with just one turn of the knob.

And the whole program assembly "snaps out." You change title strips quicker than ever before.

The time you save adds up to an extra call or two a day.

From the inside looking out, the 506 is the picture of location serviceability. Our new digital selection system circuitry is fully exposed for plug-in replacement.

- New, more efficient stereo speakers put out delightful sounds. If the people in the booth want to hear it, they'll have to deposit the coins first.
- Then they can choose a high or low personal volume setting.

Look inside the 506 rear housing and you'll see more Rock-Ola service features. A solid state transmitting unit that works with either solid state or relay receivers by simply moving one jumper wire on a P.C. board.

- Switch another jumper wire and you've converted from 160 to 100 selection operation.
- Yet another jumper wire unplugs to convert program banks of twenty record sides to LP play and pricing.

Fantastically easy!

- And you'll service the 506 less frequently because the cash box is the biggest a wallbox ever had.

Could a customer have it any easier? No more letter/number combinations to cause mistakes. Our ten-numbers-in-line selection system and player instructional panel speeds up the play.

Pair up the 506 with any Rock-Ola jukebox. Old or new. Even intermixed with existing wallbox installations.

But who'd want to keep an old wallbox now that the 506 is here?

ROCK-OLA
THE SOUND ONE

If all the music operators in America could get together and design a wallbox that would solve all their problems, they'd re-invent the Rock-Ola 506.
CBS to Edit Lengthy 45's

NEW YORK—Columbia Records' jukebox product coordinator Ron Braswell's note in a sample to programmers shows the label is conscious of too-long singles. The mailing of Liza Minnelli's "Ring Them Bells" (from her chart LP) states it was edited from 5:44 to 3:20. Though not a Christmas song, if could grab extra seasonal play without disappointment due to its whimsical lyric line about a New York girl who travels to Yugoslavia to find a guy who lives right next door to her. Flip side is 2:36.

See State Assn Jukebox Voice to Public

* Continued from page 28

groundwork done to acquaint the senator with this industry is all about. There again is the point that you can do much more with an association once you spread the word around—that's public relations. A by-product of our fighting the copyright problem is the public relations we accomplish.

Granger pointed out that there are in excess of 20,000 national organizations and many, many thousands more state organizations. "Any industry that is worth anything is organized," he said. He advised FAMA members to become involved in civic affairs to get to know city officials—planners, attorneys, councilmen—and to work on problems before they reached a flashpoint. "This is all a part of the association's duties and public relations program.

"When I say organize, I don't mean organize as a matter of fact at a matter of good representation to our government agencies."

He mentioned that he had received letters from all over the world asking the same questions—how does one organize, how does one defend himself against detrimental legislation, and how does one represent himself to these agencies? "These people are really hurting because they don't know how to organize. I realize I have a one-track mind—organize, but that's the work. I do, the work I enjoy doing and I believe in it. I can not stress the value of associations too much," he concluded.

MOA

Harlan C. Wingrave, new MOA president from Emporia, Kansas, said: "Florida has been important to the national association for a long time. The late Jim Tellesimo, whom we all miss so much, served MOA for many years and held every office and received every honor the association had to offer."

Wingrave continued by mention- ing two of Florida's very able board members, Wesley Lawton of Winter Haven and Jim Mullins of Miami. He complimented FAMA members in their assistance in the fight on copyright legislation.

"The greatest thing MOA has done is on copyright legislation. The average operator doesn't realize what copyright legislation would have done to us if MOA and our friends hadn't been in there fighting. As a result, our people have enjoyed several hundred million dollars that we wouldn't have had if MOA hadn't been on the job year after year."

Wingrave pointed out that MOA had developed other services: paid out over $36,000 in life insurance and over $14,000 in hospitalization and is now offering an additional major medical plan. Other services include educational seminars already presented plus an upcoming spring seminar at Notre Dame.

TRAK-4 Has a Sack Full of Holiday Atmosphere

TRAK-4 Background Music Systems will elate storeowners and shopping center managers anytime—but during the holidays, it really does it all! TRAK-4 has Christmas music that puts every listener in a buying mood. Music that's programmed with a variety of carols, traditional hymns and spirited holiday tunes.

Available in the exclusive Jet-Pak, quick loading tape magazine, these holiday music packages are designed exclusively for the TRAK-4 player. Every time you install a TRAK-4 system, you give yourself and your customers a present that will provide profits for both of you year after year. The completely automatic, self-contained, highly reliable TRAK-4 just has to be on your list this year.

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ITS ENERGY WAVES RIPPLE ACROSS THE COUNTRY
Satisfying the musical tastes of the more than 100 million people of Latin origin in the Los Angeles area involves a lot more than simply playing what too many tend to call "Spanish music.

While it is true that most of the Latin population of the Los Angeles area is of Mexican origin, there are large numbers who trace their heritage to Puerto Rico, Spain, Cuba, the Central American countries and the nations of South America.

The task of the musical and program directors at the many Spanish-language radio stations is to satisfy all of these national groupings, each with their own sense of tradition and ties to a mother country they may be several generations removed from. At the same time, the majority of Latinos want to be a part of the musical culture of the United States, and the musical and program directors must plan some integration of cultures.

There is also a vast selection of musical styles within each Latin group. It is not simply music from Mexico. It can be boleros, maraquitas, "Tropical," "Rancho" or the newer style of upbeat music originating from the Texas border areas. And young Latinos also want to be represented, either through pop music from their nations or rock produced in the Los Angeles area.

Radio stations and television channels have other problems. When can they get the music and programs they require? Are local record companies and distributors able to supply it or do the program directors have to go to Mexico and other countries? The answer is both. Is radio material programmed via charts, store sales or requests from listeners? Again, the answer is a combination. How are local acts brought into the picture and how does the station promote them?

In television, how many shows are local and how many are available and delivered from Miami, Mexico, Puerto Rico, New York and other areas? Does the music follow the same patterns as radio? When is the best time to program musical shows and what is the ideal format?

Two major Latin radio stations in the L.A. area are copying with these questions and each seems to have its own way of success.

WKW operates on 5,000 watts, 24 hours a day. "You must understand that Los Angeles is a very sophisticated area as far as Latin tastes are concerned," says station program director Xavier Navarro. "The majority of the population is Mexican-American of course, but we have representatives of all nationalities and we have to program music on this basis. But the emphasis is on Mexican music."

In choosing the basic play list, Navarro says, "We are dealing in sound, not in sales. But we obviously check the sales because this is an index of the people's response. Our listeners also call in requests and we certainly pay attention to them."

"We want a mix of well-balanced music," says Navarro. "We play some 'Rancho,' which would be the Mexican equivalent of American hillbilly music. This is mixed with 'Tropical' music which is more along romantic lines and 'Bolero,' which is also a romantic style. Then there is the 'Go-Go juvenil music.'"

"We check the charts of the various Latin music services," says management. "(Continued on page 1-L6)

Miami Radio Stations Prefer Music From Cuba & Puerto Rico

According to a recent survey, Miami has two strong Latin stations, Wfab (with an 11.5 share) and Wlto (with an 8.2 share) which are among the top 50 market leaders. Spanish stations work with a total programming concept—interspersing music with soap operas, talk shows, interviews and amateur hours. "Radio in the U.S. is quite a bit different than in Cuba," says Leopoldo Justo, Wfab's station manager. "In Cuba, we had much more personnel—an operator for controls, an announcer, plus a man who played records. Here all that is done by one single individual."

Wfab's audience is primarily the 18-49-year age group and its listeners extend from the Dade/Broward line to the north and as far south as Pensacola and east to the Bahamas.

"We don't try to reach any listeners younger than 12 or 13," Justo continues. "Those children are completely Americanized and are interested in English music."

Wfab's music concentrates on middle of the road and rock with Spanish lyrics. "By using rock, we have been able to capture a large number of youth." Wfab has been on the air since Feb. 14, 1963 and at its start was a combination of blank and Spanish. It went fulltime Spanish in 1964, broadcasting 24 hours a day.

"We will play Argentina and Portuguese music as opposed to Mexican music which we don't play. A good majority of the music from South America is what we call "international music"—meaning it can be sung, played and enjoyed in any country and in any language—much like the old Glenn Miller recordings."

Anglo labels like Columbia, RCA, and Capitol which have Latin American artists and lyrics, are played as well as foreign labels such as Caetronics and Orlez from Spain and others from South and Central America.

Some of the favorite artists are Roland Larena, a singer from Cuba, Nelson Ned, a South American and Lissette, a young Cuban singer."

Justo points out, "We do a lot of public service programming for the community—a religious program on Sunday during which a priest discusses today's problems, both social and religious, two hour long newscasts at noon and 6 p.m.; plus five minute news reports on every half hour. Afternoons we feature two hours of soap operas from 3 to 5 p.m. Three hours of daily evening programs are devoted to talk shows and interview shows which are 'live' emanating from our studio. Between 7 and 8 p.m. is contest time. We play 20 records throughout the day and contestants on the evening show select the two they think are the most important. The winner, of course, gets a prize. From 8 to 9 p.m. we feature entertainers on a show called 'The Big Ones' and during the next hour slot, we have an allnight hour. A public opinion show follows for an hour, then we go back to music."

Wqba began broadcasting in 1954 as a part-time Spanish language station.

Explains station manager Herb Levin: "At that time, there were some $20,000 to 30,000 Spanish speaking people in Miami and we felt there was a definite need for Spanish programming. We alternated with Anglo, Spanish and black music. Of course, as more and more Spanish speaking people moved into the area, we realized the great potential of a total Spanish radio station and in 1967, began broadcasting entirely in Spanish."

Levin stresses that Wqba is not a teenage station, but is geared to the 18 to 49-year-old bracket.

"We play only Spanish music and some rock with Spanish lyrics—such as Santana and Malo. We play these two artists not because they are big American hits, but because they are Spanish/ Anglo's. We also play a lot of covers—Spanish versions of U.S. hits."

Vicki Carr is one of the most popular female singers. Eydie Gorme's Spanish lyric recordings are also popular. Others include such Latin Americans as Eli Roca and Betty Misseege on the Marfer label.

According to Mario Ruiz the musical director, WQBA plays a good many Spanish oldies goldies. An additional 15 percent of the selections are rhythm music—"like an American Latin soul music," he explains. "For instance, Tito Puente is very popular. Another big hit is La Fresa Acida's translation of the Holland hit, 'How Do You Do.' Los Mitos from Spain is another very popular group with our audience."

"We also have a special children's show on Saturday evenings from 7 to 8 and on Sunday a program for senior citizens, plus an "English Center" program which helps Spanish speaking residents become acclimated to the American way of life. We feel we are very strong in public service offerings," Ruiz said.

Wldo, a 250-watt station, approaches the Spanish speaking audience differently. In fact, they call themselves "WLDO—Different." We reach an entirely different audience than the other Spanish stations," explains Bebo Cramer, station manager. "A higher income group and an older age. Most of our listeners are between 35 and 40 years of age. And we play "good music."

Although the median family income of Miami's Latin market is $9,546 (according to the 1970 Bureau of Census) there are many affluent Latin Americans living in the area. The annual income of these residents is $599 million. (Continued on page L-14)
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TEX-MEX IS A MAJOR MUSICAL FORCE

BILL WILLIAMS and CHARLIE BRITE

TEX-MEX has come to mean a musical style that is part of the rotting Texas-Mexican American experience, and it is so strongly identified that it has spun off several related musical styles, such as Chicano, or Mexican-American, music. It is a style that is often confused with Mexican-American music, but it is not. Latin American music is a broad and diverse genre that includes a wide range of styles, from traditional folk songs to contemporary pop music. Tex-Mex, on the other hand, is a more specific style that is characterized by its use of the accordion and its focus on Texas-Mexican American life and culture. It is a style that is often associated with the Mexican-American experience in Texas, and it has a strong following among Mexican-American communities. It is a style that is often confused with Mexican-American music, but it is not. Latin American music is a broad and diverse genre that includes a wide range of styles, from traditional folk songs to contemporary pop music. Tex-Mex, on the other hand, is a more specific style that is characterized by its use of the accordion and its focus on Texas-Mexican American life and culture. It is a style that is often associated with the Mexican-American experience in Texas, and it has a strong following among Mexican-American communities.

Texas lies claim to more than 2,000,000 citizens with Spanish surnames, and to the Mexican American heritage that they represent, their Mexican American ancestry, is so unique that they have given their way of life a name that separates them from all other Latin people in the United States. "Tex-Mex" is a phrase that has long been used to describe the unique culture and heritage of the Mexican American population in Texas. It is a culture that is heavily influenced by Texas culture, but also has its own distinct characteristics. It is a culture that is characterized by a strong sense of community, a love of family, and a deep respect for tradition. It is a culture that is often misunderstood and underappreciated, but it is a culture that is rich in history and tradition.

In 1974, when the artistic and political commitment of the Chicano movement was at a peak, a recording of "Bajo la Luz" by Armando Ramirez was released. This was the first recording of a Chicano artist in Texas, and it was a major step in the development of the Chicano music industry. The recording was produced by Falcon Records, and it was a major success. It was a recording that was not only successful in Texas, but also in other parts of the United States, and it helped to establish the Chicano music industry as a viable force in the music industry.

In the years since, the Chicano music industry has grown and expanded, and it has become a major force in the music industry. It is a force that is now recognized by the mainstream music industry, and it is a force that is respected by the Latin American community in the United States. It is a force that is a testament to the strength and resilience of the Mexican American community in Texas, and it is a force that is a symbol of the power of music to bring people together and to celebrate their shared heritage.

TEX-MEX IS A MAJOR MUSICAL FORCE

BILL WILLIAMS and CHARLIE BRITE

TEX-MEX is a major force in the music industry, and it is a force that is respected by the Latin American community in the United States. It is a force that is a testament to the strength and resilience of the Mexican American community in Texas, and it is a force that is a symbol of the power of music to bring people together and to celebrate their shared heritage.
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Johnny Gonzales
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Two WEDC personalities in Chicago believe Latin soul music is becoming so "Americanized" that labels can develop a whole new market for it among non-Latino youth. Response to WEDC's all-Latin music show with bi-lingual announcements comes from both white and black high school age and up people with non-Latin extraction, claim the two deejays, who believe their show is a first in AM radio.

Juan Montenegro and Eduardo Vives, both in their 20's and born in Cuba, are surprised by the response of young people outside the Spanish-speaking community, though this broader audience combined of both Latin and American youth is exactly their target. They say they are confident they relate to Spanish-speaking young people by bi-lingual raps. "Maybe they weren't born in America, but they were certainly educated here, and that's what's important. They speak English," Montenegro says.

"We started with more Spanish rap," says Vives, who broke into radio in Reno with rock station KDOC, "but now we're doing more and more of the show in English."

As for music, they say acts such as Malo, Santana, Mongo Santamaria and many more have been influenced by rock and soul. Much of the Latin soul music is recorded in New York and many Spanish-language groups are turning to English-language recordings with more appeal to Anglo audiences.

Texas artists are singing in English, all of which is bringing American and Spanish-American youth to this music. The show, still in an experimental stage, has one handicap, however. It is aired from midnight to 5 a.m. and may not enjoy the widest audience possible, the two men confess.

Playing mostly LP cuts, the two list the following acts as generating the most interest: Cal Tjader and Herb Alpert, both jazz instrumentalists; Ray Barretto, whose "Coco Nando," is being played by jazz-rock station WSOM-FM here as well. El Chicano, receiving wide airplay, Eddie Palmiera, who has recorded an LP with Tjader, Horley Band, Micondo, Roberto Roera, Kaki Li; and of course, Malo, Santana and Santamaria, the latter also aired by WSOM-FM.

Montenegro, who works for an advertising agency which solicits sponsors for a regular Latin show he did on WEDC for a year, said both he and Vives have to be "businessmen." "Latin radio is largely brokered radio, it's following in the steps of black radio, only moving faster. We have to go out and sell sponsors." Fortunately, many firms are interested in reaching the young Latin market, among them Sears, which Montenegro claims spends $1,000 a month on radio and television. Montenegro is shooting after travel agencies, night spots and good restaurants which want to reach the young Latin now relating to the American culture and more or less breaking from the traditions of their foriign-born parents.

Montenegro does the show Tuesday-Friday and says he usually starts light and builds to heavy music around 2 a.m. Vives, on the other hand, believes his weekend shifts lend themselves to solid Latin rock. "I hit 'em right at midnight and keep right on cooking." Both feel that music to endure, must have a tradition, must be "carried on," as Montenegro puts it. "This is not happening in Cuba today, the tradition all but died out in 1959, and is being carried on by musicians in New York, Miami and Puerto Rico."

Vives points out that acts such as Mongo Santamaria have added a fender bass and that the electric guitar and the organ are used in Latin soul. These are instruments and nuances that never existed when the music was evolving in Cuba.

Overall the Chicago market's involvement with Latin music breaks down thusly. WTAQ with Jose Valenzuela specializes in Tex-Mex; WOPA with Eloy Y Perez broadcasts to the Puerto Rican communities. WEDC with Orland Miranda, Ed Vives and John Montenegro are basically Cuban and tropical and WSBC with Henry Bellagamba is oriented to the Mexican and Tropical music.

Latin Explosion

Is Latin Becoming Americanized?

Continued from page L-4

Tex-Mex citizens speak with an Anglo accent which is not acceptable to the Mexican audience.)

KGBT is an example of a station that has become financially dependent upon the Chicano sound. For years the station tried all formats of music, and still remained number two to KROM, the Top 40 outlet in McAllen, both in ratings and billings. Then the decision was made to go full-time Spanish. Since then billings have reached an all-time high.

In Corpus Christi, where KUNO receives competition from KCDT, another full-time Chicano station, Munoz relies on a proven product in the guise of "novelas" from Mexico or, as many say, "soap operas in Spanish." The importance of individual disk jockeys play on the selling of a record, especially an album, can be measured by the number of liner notes written by disk jockeys on the back of Chicano LP's. Spanish-language radio is nothing new to the Texas radio market, but the full-time Chicano station is making an exciting mark on radio fortunes in the major cities. With ratings and billings on the increase, its future looks exceedingly promising.

"Tex-Mex" Is A Major Musical Force

Chicano music depends entirely on the song, the singer, and the lyrics: the sound of the record has no bearing on its popularity. This concept was a true one in the history of Chicano music throughout the South for sometime, but Texas recording studios are finding the Tex-Mex recording scene quite profitable, and several studios depend almost entirely on Spanish product.

In days gone by, a recording studio for Chicano groups consisted of two microphones, a small Magnacord tape recorder and some egg carton cartons on the wall.

Today, the Chicano record buyer is attuned to a better quality recording, and artists are turning to more advanced studios.

The city of McAllen in the Rio Grande Valley sports an active studio that has traditionally done most of the recording work for Falcon and Bego, who are giants in the scene. Jimmy Nichols started his Pharaoh Recording Complex in a small shed in the back of his house as a hobby. He installed two Ampex double track machines and recorded his own groups.

Soon Chicano acts became interested in the studio, and Nichols found the majority of his business was Spanish product. So he was in a financial position to expand. He added four track equipment, remodeled his studio into a beautiful complex, and business began to boom.

Jeff Smith's Texas Sound and Abe Epstein's Recording Studio in San Antonio became popular with the Chicano artists in the 60's and helped that city attract a majority of the Chicano musicians. Today, Sunny and the Sunliners opened the Doyle Jones studio in Houston exclusively, have switched to the newly opened San Antonio Ameri Studios, owned by Manuel Guerra. Guerra was once a member of the Sunliners, who helped nationally with "La Cachate" several years ago.

Foy Lee, a top Spanish-oriented businessman who controls several Spanish labels, uses Joey Lopez's ZAZ Studios almost exclusively. The studio, now with four track, is planning a major expansion to 8 in the near future.

The most exciting news on the Texas Chicano music scene is the recent purchase of Studio B in Corpus Christi by Freddie Marti- nez, perhaps the hottest act in Tex-Mex music at the present time.
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PEPE NAVA
VICTOR Y FINA
CARLOS Y JOSÉ
LA HERENCIA
NY Clubs Are Opening Up And Downtown

By JIM MELANSON

Whether its Ray Barretto on skis, working out a message of visual intensity, La Lupe singing to the audience cries of "jotra!," the orchestras of Larry Harlow, Tito Puente or Machito, with their blaring sections of brass, or the lone guitarist in classical concentration, New York bursts with the sound and color of Latin music.

"Music, from the uptown barrio to lower Manhattan, is integral to the lives of most Latins," says Ralph Mercado, part-owner and general manager of El Cheetah. "Latin people will always find money to party, and that means a thriving business for us."

Although the Cheetah just recently turned 100 percent Latin, following a history of soul, it stands as an almost "center point" for the night action in New York, joining such clubs as the Corso, the New York Casino, Chateau Caribe, Club Capitol, La Buena Vista, the Cheetah Madrid, And Vinnie, the Havana San Juan and the Happy Hill Casino. Spinning a musical web of "salsa" and more traditional Latin rhythms throughout the city, these clubs and the artists, who work the circuit, are the "gusto" for Latins, both young and old alike, who want to dance or just sway to their favorites until the early hours of the morning.

Most of the night spots have the electric air of anticipation, whether it's the waiter at the Cheetah who "accidentally" drops a bottle of beer while crossing the dance floor before La Lupe's performance—she likes beer and in the tradition of "La Cachita," a patron saint of Cuba, it's a sign of "suerte," or luck—or the dimming of the house lights at the Chateau Madrid, as diners turn towards the stage for a more traditional floor show. No matter what, though, the show is moving—generating a flow, a swaying of bodies and a clapping of hands that repeats itself between artist and audience in an almost tribal union.

The Cheetah itself has four different rooms, but the action is in the main ballroom and its 50x60 dance floor. Open Thursday through Saturday evenings, there is usually an admission price, of anywhere from $3 to $6 and an open bar and table service.

The club plans spending nearly $50,000 in renovations to add to the "plushness" of the club. More often than not, though, the Cheetah resembles a "cordita," with terrors and their ladies strutting about in an air of festivity. The entire club holds 1,200 people.

While the budgeting for artists is not that great a problem for the Cheetah, mainly because the performers haven't "yet priced themselves out," according to Mercado, the overhead, with 20-30 people on the staff and a monthly advertising budget of $1500, can mean tight controls on the entire operation.

Advising for the Cheetah, as in most clubs, is divided between the "EL Diario," a Spanish daily, community Flyers and spots on WHOM, WHBB, WADD, WBNK and WEDO, local Spanish stations. Pacquito Navarro, an air personality on WHOM, is also featured as the host for Saturday performances at the Cheetah.

Asked why Latin is expanding, Mercado replies that "people are beginning to realize the roots of today's soul and rock come from Latin and that it's just one of the most danceable types of music in the world."

Another important factor in its expansion into the "white" market is the lessening of vocals, with the non Latin now able to groove on the sound and not having to worry about being able to understand the song.

The web has many strands, though, and they stretch to West 157th St. and the Happy Hill Casino, run by Alfonso Ortiz, open Friday through Saturday and featuring what the owner calls "international" music. The admission is usually $4 or $5.

Other strands include the Corso on East 86th St., open Wednesday through Sunday. The club, one fight up, is owned by Tony Ramones and features hard Latin sounds. Admission is $3 on Wednesday and $4 on the other nights.

The Chateau Madrid on 48th St. and Lexington Ave. features a nightly floor show and a complete dinner menu. Bobby and Eddie Lopez are the owners.

The New York Casino, located at 2551 Broadway, is run by Steve Ferrerena, and is open Friday through Sunday and features three bands nightly, with international selections.

The Chateau Caribe on 99th St. and Broadway, handles about 500 people and is open Friday and Saturday. Don Stedlon is the owner.

And Vinnie, located on 68th St. between Second and Third Aves., features a nightly trio with a Latin-rock sound. It's open seven nights a week and has a changing minimum policy.

La Buena Mesa, a small dining spot at 24th St. and Lexington Ave., features an intimate cocktail lounge with a guitarist-singer. It has a $2.50 minimum person and is open Tuesday through Sunday.

Like the music, the Latin night scene in the city is expanding and owners and patrons both agree that the time for Latin is "now" and that it will mean a greater musical expression for Latin artists and a period of good times for the club owners. What remains to be seen is how much "spill over" there will be into the communities and ears outside of la via latina.

N.Y. Retailers Reap Latin's Bonus

New York's Latin music retailers are experiencing a healthy state of mind.

Stan Kaiser, the store's owner, breaks his sales figures down to 50 percent Latin, 30 percent soul and the remaining figures divided between pop, jazz, etc. The store has $25,000 in tapes and $80,000-$100,000 in records for on-hand inventory. Kaiser quotes a figure of $300,000 plus as the store's yearly sales gross. "Sales basically revolve around the ethnic makeup of the neighborhood," he says. Stan's employs eight people, of which four are part-time, and handles primarily records and tapes. The shop does sell some accessories, but does not deal in audio equipment or instruments.

Asked also mentioned a "slight problem" in theft from local drug addicts.

To advertise, Kaiser faces air spots on WEDV-AM, WHOM-FM and the Dick Sugar Show, as well as taking occasional ads in local newspapers.

Stan Kaiser, the store's yearly sales gross from $125,000 to $150,000 a year. He put the inventory on hand at $50,000.

Disco, open six days a week, employs three full-time workers, and, according to Reyes, has "absolutely no theft problem." "Like Shari's, Disco handles tapes, records and accessories. Reyes states that the store will be expanding its catalog of tapes in the future, especially with the increasing popularity of the cassette in the Latin community. The store does not advertise "people know about us through word of mouth and usually come back with either friends or relatives," Reyes says.

Ben Cano of the King Karol chain says that the store on West 42nd St. features the largest collection of international recordings, of which 75 percent are Latin. He places the inventory figure at $75,000-100,000, and an additional $40,000 to $50 in tapes.

The Latin department, located on the second floor, employs four full-time Spanish-speaking salesmen.

Carlo notes that one of the ironies of the store is that "we do 50 percent of our business on weekends. On Sundays, whole families come in to browse and to buy." He credits the store's success to the word of mouth advertising found in the Spanish community.

Carlo's, located on West 23rd St., is a distributor retailer operation and is headed by Pedro Alvarez Sepero. In operation since 1965, Carlo's has a running inventory of $135,000, with the greater emphasis placed on the distribution operation. "We also have a retail operation that grosses $20,000 to $30,000 a year," says Sepero.
In the space of a few short years, Jose Feliciano has risen from the squalor of New York's Spanish-Harlem to become one of the world's top musicians. As a singer and entertainer, the Puerto Rican-born Feliciano has captured much more than Latin America. North America, Europe, the Far East and Africa have also succumbed to the fire of Feliciano in concert and on RCA Records and Tapes.
The Latin market is expanding at an exciting pace," notes Joe Cain. Tico Records managing director. "In the past, our markets were limited to Miami, New York, Los Angeles, parts of Texas and Puerto Rico. Today, we now have cities like Boston, Baltimore, Washington, D.C. and Hartford opening up."

Each of these cities may have a different sound, but the total picture "spells Latin and it's going to be big!"

Cain states that "in comparison to the contemporary American music scene, the Latin market is small. Therefore, you must be all the more effective with your merchandising, promotion and even with your artist development plans..."

He credits the advent of the "salsa" sound, or this hard Puerto Rican rock generated out of New York, with much of the success in the integration of American and Latin music. "The young musicians of today are incorporating their Latin background with contemporary music in a way that is truly exciting." "Tico, along with our other label Alegre, is trying to be on top of these things, in a way that does the artist justice as well as the consumer." Tico presently has six artists signed and will handle no more than that number in order to best utilize their talents. Cain says, Alegre will be signed new talent.

Cain adds that many of the younger Latin artists are beginning to "realize the value of a recording label and the benefits they can provide, in terms of promotion and artist development." Tico and Alegre are distributed by Roulette.

Jerry Masucci, president of Fania Records, feels the market is expanding, but that it's "going to take the right product to really break the market nationally."

"Latin music..." he says, "have to realize that they must experiment with American music and use it for their own development."

He notes the increasing use of Latin LPs by Caucasian retailers, as well as the Latin programming being heard on black stations, as signs of the steady expansion of Latin product into the American market. This experimenting, according to Masucci, is already paying off in the growing numbers of "pros" on both sides of today's Latin product. The result has been that people can listen and enjoy without worrying about the lyrics and artists are finding new directions of creativity.

Ralph Lew, director of ad at Fania Records, a subsidiary of Caytronics, feels that "Latin music has reached the time of appeal. It is now accepted as a music not merely for its ethnic background." Lew, active himself in searching for new talent, says that Latin is happening around the young artists and that the integration of the American market and the Latin market is due to the inter-changing influences of rock and Latin.

How to translate Spanish into success:
"Vikki Carr en Español!"

Publishing firms: Parnaso Music Company, Inc. (BMI), Maria Music Publicity (ASCAP).


Ansonia Records
802 Columbus Ave.
President; Mercedes Glass

Artists: Los Chavales de Espana, Los Guaqueros, de Oriente Los Tres Guitarras, Pancito, Rafael Alera, Julita Ross, Trio V transmitted, Vinco Franco.

UA Latino
729 Seventh Ave., N.Y., N.Y.
Managing Director: Fred Reiter

Artists: Chucito Avelanet, Charlie Vazquez, Chico Mendoza and Ocho, El Cuarto Mayo, Louise Colon, Ismael Quintana, Hector Rivera, Orquesta Revolution '70.

Artists: Nelson Nied, Martinia, Mari Trini, Marquez, Wanchidi Candos, Sarita Montiel, Las Paraguayos, Alberto Cor floz, Katja Ebbesen, Los Payos.

The following is a list of labels also specializing in Latin product:

Barnaso Records
1018 10th Ave.
Deca Records
618 12th Ave.
West Side Records
603 10th Ave.
Mary Lou Records
900 Prospect Ave.
Borinquen Records
445 West 50th St.
Bico Records
595 East Tremont Avenue, Bronx
Soma Records
802 Columbus Ave.
Odra Rye Rodriguez
644 10th Ave.
Ocho Spannman
446 West 50th St.

LATIN EXPLOSION

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San Antonio, Texas

FLORIDA
Sonidos Y Discos
1160 S.W. 1st St.
Miami, Florida

CALIFORNIA
Royalco Inter'l. Corp.
2728 W. Pico Blvd.
Los Angeles, Calif.

NEW JERSEY
Apex Martin
467 Mundet Place
Hillside, N.J.

CHICAGO
Universal TV & Records
1453 N. Milwaukee
Chicago, Illinois

CHICAGO
Pari American Records
3751 W. 26th St.
Chicago, Ill.

HARTFORD
Latin Record Shop
294 Main Street
Hartford, Conn.
Latin musicians are exploring more sophisticated recording concepts as the music spreads beyond the Latin community. This sense of experimentation in the studio has been closely linked to the musical experimentation of young bands who have begun to reinterpret classic Latin forms. Each movement is fueling the other, and, as those musicians add diverse electric textures to their music, the studio operator and engineer are providing the technology to carry that same spirit of discovery into the studio.

Limitations of budget and musical form both limited studio experimentation in the past. The classic Latin session was a rough and rapid exercise, characterized by short hours, hard work, and technical mediocrity. Multi-channel recording was two or four track work at most, with virtually no overdubbing. Indeed, most sessions were cut in mono, since few consumers owned stereo equipment.

Today, however, a Latin session is more often handled on 8 track or 16-track equipment, and, as the musicians become more experienced in the studio, production techniques are becoming increasingly sophisticated. A number of New York studios are now handling Latin sessions as a staple of their recording schedule, and several studios are specializing in that music. Perhaps the closest association with Latin music is still in full swing at Broadway Recording Studios, where owner and chief engineer Pat Jaques has been handling Latin accounts for many years. Jaques, an engineer who first developed his reputation through soul sessions, was among the first professionals outside the Latin community to explore the potential of that market. Now, "Latin is 50 percent of my business," Jaques notes. With chart hits in South America, Central America and Europe recorded at Broadway, Jaques is obviously proud of his involvement. He feels that the last five years have seen the strongest growth in the field, but that development is still just beginning in many respects.

In addition to established talents like Tito Puente and La Lupe, Broadway has been hosting artists from Mexico and Peru, who have flown to New York to record there. More important, Jaques sees Latin sessions "approaching soul and pop in professionalism" involving top name pop session men. Recent sessions for La Lupe found arranger and producer Joe Dassin using a massive string section, a full horn section and a large rhythm section. Jaques is quick to note that working sessions requires special skills, however, for the recording of Latin music is significantly different from conventional pop sessions. "You've got to know the relationships in their rhythms," he explains, "and you've got to know where to place the tamboras in respect to the congas, where each accent or element should be in the mix. It's an entirely different feel."

"When a producer sits next to the engineer, he'll soon know whether that guy understands those rhythms," he notes. But, for Jaques, this is an indication that understanding of Latin music is one he's become accustomed to and now welcomes. Another veteran of Latin sessions is Bob Litin, whose Regent Sound Studios have been the site for many Latin sessions over the years. "We do an awful lot of sessions," Litin explains. "Because we saw that was where New York music would be going over four years ago. Light that in a studio means your sessions have to be competitive, they have to be fast. Our spec-

ations have proven accurate, and, while Litin himself has turned his own sights to Latin recording work, he's "broken in" another engineer to specialize in Latin sessions. That man is Vince McGary, who originally worked sessions in rock music but has become increasingly involved with Latin music. McGary now finds that Latin music far more exciting and also more open to creative exploration, than his earlier specialties. "Latin music gives me a chance to be creative," he explains. "The field is open. So little has been done to broaden it until now. It's so much to do in Latin music, and I think I can create a new type of Latin music." McGary has been involved with recording Latin artists for some years, and this year he will record sessions for "The Latin Explosion," RCA's new Latin project.

Whether the listener is new to Latin music or an old veteran, McGary's sessions promise to broaden his listeners' understanding of the rhythms found in Latin music. McGary's sessions are a bit more "crazy" than his earlier rock sessions. "Unlike rock, Latin music is more basic," McGary explains.

Availability of Latin Product Is an Easy Case Daily Report LA Retailers Los Angeles retail outlets handling Latin records and tapes are finding it increasingly easy to get product from local distributors and rackjobbers, and are finding these local sources carrying a greater variety of product than ever before.

"It's easier now than it's ever been," says Rudy Enriquez, record buyer for the foreign record department of American Music. "When I started in the business almost 20 years ago, there were few distributors and they were all handling all of the product. Now there are plenty of distributors and we know who to buy from them.

Enriquez cites Fania, Fania and Allegre as three of his top selling labels, and he says he buys from such local sources as Barry Records, Musica Latina, Sonora Latin Records, MPA, Quo Records, Orfeon Records, Record Merchandising, Nehi, London Disquiera and Peters International in New York. He finds that different styles of Latin music have been important to him. "I think it's the variety of styles of Latin music that is important," he says. 

Rudy Enriquez, record buyer for the foreign record department of American Music, says, "It's easier now than it's ever been." He says that he buys from such local sources as Barry Records, Musica Latina, Sonora Latin Records, MPA, Quo Records, Orfeon Records, Record Merchandising, Nehi, London Disquiera and Peters International in New York. He finds that different styles of Latin music have been important to him. "I think it's the variety of styles of Latin music that is important," he says.
**Midwest Sparkles With Hot Sales**

By EARL PAIGE

Ah, Harry Frenkel, how a Russian-born Jew raised in pre Castro Cuba built a career as a Latin record and tape merchandiser in Chicago, and the story of Pan American Records, Inc. and much of where Spanish music is in the Midwest, starts to unfold.

A record-tape dealer for 29 years, he and his son, Marshall, have built a business that is national in scope yet still related to the Latin-American neighborhood on Chicago’s near southwest side where the company is involved in every phase of the industry—manufacturer, wholesaler, retailer. This vertical involvement has brought its problems, not uncommon, of course, to the large American rack-oriented concerns also expanding in all directions. And during all this time, the Frenkels have seen many trends emerge, most recently the rallying cry of “Brown Power” as the Spanish speaking community seeks recognition of its unique needs.

Naturally the music is unique as well, breaking down into deliberately simple categories—Tex-Mex, Puerto Rican, Cuban, Cuban tropical, Mexican, Mex-tropical—but the sub-categories are becoming more and more prolific.

Indeed, the very uniqueness of the Chicago Midwest market is its diversity. Then, of course, there is the trend of Spanish-speaking Americans reading now in cities all over the heartland from Grand Rapids, Mich., to Kansas City and Omaha to Toledo. Also, there is the third and fourth generation families nearly assimilated into American culture and all but divorced from their ethnic heritage and therefore more apt to buy Percy Faith’s “Viva” LP than something indigenously Latin.

Because Pan American services a nine-state area in its distributor function, Harry and Marshall both believe all record-tape retailers must be aware of the Latin-American residents in their communities as a possible potential market, though it must be approached with care. As for Chicago, Latin Americans live in virtually every neighborhood with a great surge of movement to the suburbs from Arlington Heights in the far northwest sector to Gary in the opposite direction. There is even in Gary, Ind., an Association of Charruas, i.e. Mexican cowboys.

Retailers aspiring to attract Spanish-speaking clientele have to know the basic ethnic origin, and this is where the expertise of distributors such as Pan American can be vital, they explain. Just in Mexican, personnel in the store rattled off several prominent artists in three categories: Ranchero—Vincente Fernandez, Antonio Aguilar, Lucha Vivi, Norteno: Cornelio Reyna, Ramon Ayala, Alejandro De Teran, Las Jilguerillas; modern sound: Jose Jose, Esfella Nunez, Victor Yturbe.

It has been the proliferation of many small dealers, inadequately administering their businesses, that has made it necessary for Pan American to carry on a retail business, in effect, competing, say, with Pan American’s own customer retailers. This has brought about efforts by some dealers to boycott Pan American’s one-stop service, though the problem has eased to a great degree, the two men state.

One area of expansion has been the appointment of Pan American as North American licensee of Discos Disneylandia, “I am actually a foreign licensee,” young Frenkel kids, adding that he has distributors for the basically children’s line in New York, Miami, Texas and California and handles the Midwest himself. The 7-inch and 12-inch LP’s are exceptionally suited for bilingual education and Frenkel says he has negotiated with the Chicago Board of Education and the state public instruction agency in Illinois. “Everyone has heard of black power,” he said, “but now we have brown power.” Literature supplied to educators explains:

“There are presently 15 to 20 million Spanish-speaking Americans and Puerto Rican communities are combining efforts to create a ‘brown power’ movement to inform the general public that they exist and that they are somewhat unique in their community needs. Bilingual education programs are rapidly being initiated in many diversified areas.”

It may not be generally known, young Frenkel imagines, that Spanish-speaking people live in most of the larger Midwest cities. He mentions Milwaukee, Detroit, Flint and Holland, Michigan, Cleveland and Indianapolis. Many now want American products, and “Americanized” records and tapes such as “Ray Conniff Goes Latin,” “50 Guitars South of the Border,” by Tommy Garrett and Billy Vaughn’s “La Paloma,” all are steady catalog sellers.

But, of course, the largest percentage of stock is made up of artists representing the major indigenous Latin categories. Frenkel says the influence of Argentina has been particularly significant lately with such artists as Sandro, Sabu, Leo Dan, Los Angeles Negros and Lenardo Favoro. There has also been an influence from Spain, reflected by Raphael, Joan Manue Serrat, Peret, some taking the old flamenco and putting into it rumba flamenco, and other combinations of rhythms. And then there is the Spanish rock influence of artists such as Formula V.

Other categories and representative artists: Cuban—Orlando Contreras, Fernando Allende, Celia Gonzalez; Puerto Rican—Danny Rivera, Luis Gonzales, Chu Chu Avellanet, and reflecting the New York Latin soul music, Tito Rodriguez, Ray Barretto, Ismael Rivera, Willie Colon. Tex-Mex—Agustin Ramirez, Freddie Martinez, Sonny Osuna, Little Joe & his Latinaires, Tropical—Sonia Santana and Mike Lauros (Mexico), Los Correales (Colombia), Johnny Ventura (Santo Domingo), Sonora Poncena (Puerto Rico) and Sonora Matancera (Cuba).

**LATIN EXPLOSION**

**Labels manufactured and distributed by MUSIMEX INC.**

Musimex • Rovi • Raff • Ranchero • Marc Diablo • Torres • Del Sol • Esterofono
Miami's Disk Industry Has Complete Facilities

The success of Miami's Latin American recording industry is definitely aided by the fact that every principal facet of the business is available within the area. This was definitely not the case a dozen years ago when only one recording studio (Criteria) was in existence. Since then several smaller studios have cropped up, plus a major music publisher and a manufacturing company have moved in.

Much of the success of these companies is due to the vast exodus of Latin Americans from their countries to South Florida as well as Miami's close proximity to Central and South America.

With the obvious boom in bouncy beats of Latin rhythms, the pillars of the Miami music world foresee an even greater influx of Latin American talent coming into the area. Miami Beach hotels utilize many Latin American musicians in many of their smaller rooms. The large rooms are reserved for superstar talents.

Mack Emerman, president of the internationally renowned Criteria Recording Studios, claims, "We have played an instrumental part in Latin American recording since our studios inception." Although Criteria is best known for its heavy element of rock and soul recordings and its 14 gold records in the Anglo market, the Latin American market does play a small, but vital role in Emerman's business. Most of the Latin American recordings produced in Miami are recorded at his studio.

Henry Stone, who has his own recording studios in Hialeah, uses Criteria for most of his Latin American recording—reserving his own studios for his soul and rock productions. His Tone Latino label includes such artists as Adolfo Pago, world famous Cuban violinist and arranger/conductor. Mr. Stone has recently signed to the Monica label.

Peer Southern, one of the world's largest publishing companies, has its recording operations in Miami for the last two years, headed by Augusto Monsalves. The company is engaged in every facet of the music industry.

Under contract to Peer Southern are female singers, Lisa and Tania and recently signed to the Monica label is Kristian. One of Peer's Miami composers is 24 year old Gethel Ros who arrived in Miami from Cuba 10 years ago. She is now recording, producing, singing and composing her own tunes. She has written over 100 songs, 50 of which are with Peer Southern.

South Eastern Record Corp. is a multi-faceted firm. Its main purpose is to manufacture records, tapes and cassettes for all markets. Among the labels this company manufactures are Hit Parade, Velvel, Latino Audio, Dion, El Sabor de Cuba, Rios and many others. Other labels are distributed with S/E transparencies with S/E Personnel and receive a completely finished product, including pressing, artwork, labels, packaging and distribution.

On South Eastern's own Kubaney label are such popular Latin American artists as Johnny Ventura from the Dominican Republic, whose LP and single, "Te Digo Ahora," is moving fast. Tomas De San Julian from Spain, Anthony Rios (with the Johnny Ventura music group) and Casio Morales, organist/pianist.

South Eastern's president is Maxie San Martin who has had an extensive background in the record industry. Second in command is vice president and head of the plant, Jose Sera, former head of the record department for Columbia Records in Cuba.

Miami Radio

Continued from page 1-2

and 76.7 percent of the men are in skilled white collar or ownership positions.

WLTO began November 11, 1968 and is 250 watts. It broadcasts daily between 6 a.m. and 11:15 p.m. It plays music continuously during its broadcasting hours with two minutes of news headlines twice each hour.

"We use a lot of recordings by Marco, and Antonio Mundez who can beat both to American and Latin music," Grauer says. "One of the most popular vocalists is Roberto Leones. Girl singers tops in popularity are Olga Guillot from Cuba. We also play American artists--Frank Sinatra, Andy Williams and Perry Como. Anytime the Anglos have a big hit, it is translated into Spanish and ordinarily we play the Spanish version."

WLTO is heard primarily by people driving to work, beauty parlors, in medical offices and at home.

"Much of the listening is to the Cubans who came here 10 or 12 years ago and still like to hear the same type of music they heard in those days," Grauer says.

"WLIT's Radio Mundial during the hours of the air that are devoted to Spanish," says Antonio Calatayud, its president. "WLIT is both a Spanish and English station and following is heard over at 1 p.m. through 7:30 p.m."

Records played are the latest received from all Latin American countries of which Cuba is the Anglo market, the Spanish, it will be acceptable," Calatayud says.

Among the top groups are Forthlita Quinta from Spain and the Tito Puente orchestra from New York. Singers include Elco Rock, Man Timo, Celia Cruz from Cuba, and La Lapa formerly from Cuba and now living in New York.

NOVEMBER 25, 1972, BILLBOARD
LATIN EXPLOSION

N.Y. Radio: Programmed by Request

New York's four Latin radio stations program their music largely through direct listener poll.

In the case of WHBI-FM, which runs its Latin slot from 9 p.m. until midnight every evening, the emphasis is on what New York Latin music pioneer Dick (Ricardo) Sugar calls up tempo Latin music, which appeals to second and third generation New York Hispanics.

Sugar who prides himself on programming authentic Latin music for his show, says that Hispanics are a dancing people, and his choice of programming is not only authentic Latin, but basic dance music as well.

Artists most popularly played on Sugar's show include Joe Cuba, Tito Puente, Machito, Tito Rodriguez, Vicentico Valdes, Joe Valle, Joe Loco and others.

Curiously Sugar is not of Hispanic origin, and speaks little Spanish. His program is done entirely in English, but this seems to have created little or no drawbacks. The second and third generation Hispanics, though still in love with the music of their ancestors, have largely adapted to the American lifestyle, including a switch from native Spanish to English. As a result, Sugar can communicate with his audience with no difficulty.

Sugar traces the 24-year history of Latin radio in New York to 1948 when the then Mayor of New York, Fiorello LaGuardia encouraged Latinos to settle in this city.

Sugar worked with Radio WEVD AM at the time, and realizing the growth potential for Latin radio that the Hispanic immigrants brought with them, he began encouraging his station owners to open up a slot for Latin music. They balked. Eventually following a year of cajoling, Sugar was able to wheel one hour weekly for Latin programming. He continued to do so for two years.

The Latin explosion had begun.

Following the lead set by Sugar and WEVD, other radio stations got on the Latin bandwagon. Among them were WHOM AM and WADO-AM, both of which had originally programmed all-Italian music.

Sugar recalls that these stations began by interspersing Latin with their regular Italian programs. But as the New York Hispanic population swelled to an estimated two million people, WADO and WHOM went all Latin.

While Sugar has stayed with authentic Latin dance music, the other stations have expanded their playlist to cover all facets of the Latin music evolution in an effort to capture as wide an audience as possible. Hence, while Sugar and WHBI steer clear of the nature Spanish to English.

Although Latin radio in New York was originally aimed almost exclusively at the Hispanic market, the evolution of Latin music has brought with it a wider listening audience. Today, Latin music is enjoyed not only by other ethnic groups, but is also infiltrating itself into the grass roots of all American music.

Where does it all go from here? Sugar sees the explosion continuing with increased impact. He sees Latin music blending itself with all other musical sounds, and eventually emerging as an integral part of American music. He also sees the stations increasing in size and importance, and playing more meaningful roles in the communities to which they beam their message.

Puerto Rico Develops Talent for Mainland

Puerto Rico is a 35-by 100 mile island in the Caribbean, boasting nearly 3 million inhabitants. The Commonwealth ranks high as a record consumer (importer, some labels choose to call it) of product from U.S. record tape photograph and jukebox manufacturers. Although Puerto Rico counts four modern pressing plants, the major portion of its needs come from New York, Pennsylvania and Florida.

Puerto Rico is in class by itself—a fact that surprises many visitors—by having over 76 radio stations and 19 TV channels and sub-channels covering this small area. Puerto Rico is proud of having had color TV only a few months after it was inaugurated in the U.S. Mainland.

Among the top present-day big selling recording artists born in Puerto Rico are: Joe Feliciano (RCA), Chucho Avellanet (UA, Latino), Willie Colon (Fania), Danny Rivera (Velvet, Fla.), Jose Miguel Clas (Next), Lucecita (Hip Parade) and Lissete (Ronquien). The last three are Puerto Rican labels.

Antonio Contreras

We Are Pleased To Announce The Purchase of Two Famous Latin Record Companies

DISCO MUNDO

and

MILLY LATINO

Watch for The Dynamic TV Radio Promotions From Our Special Products Division With The Catalogs of These Companies.

Stereo Sounds, Inc.

Box #721

Asbury Park, N.J. 07712

(201) 776-9494

PARNASO, stronger than ever

Presents six more生成的文本
Latin Explosion

SIVUCA, that hip Santa from the musical hit "Joy" has signed with David Collins of Sounds of David, a new management/production firm at 850 Seventh Avenue.

Collins was formerly with NBC’s Giant Step.

SIVUCA, (the Brazilian Albino) whose work in “Joy” won him critics acclaim and presently on tour with Belafonte will front his own group combining his unusual talents with a superb four-man back-up. Since “Joy,” SIVUCA has been working on an exciting new sound and now, say he, “…it's time. …”

Collins is interested in creating an American market for SIVUCA that will equal the following he has in South America, Scandinavia and Japan.

All inquiries regarding SIVUCA should be made to:

Sounds of David
850 Seventh Avenue, New York City, (212) 247-0267.

November 25, 1972, Billboard
Check heading under which ad is to appear
(Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mog. Services, Suppliers E
- Professional Services
- For Sale
- Help Wanted
- Used Car Machine Equipment
- Promotional Services

All ads payable in advance after 10 a.m. Pacific Time.

PROMOTIONAL SERVICES

WHOLESALERS AND
for
"FREE"
Corona Del Mar,
WHILE
guaranteed.

N.J.
LSD
facilities only
'C.O.D.'s!

"Anniversary
35
$8-3'$11.50.

PROMOTIONAL
AVAILABLE
NOVEMBER 25, 1972, BILLBOARD
the Deejay! Comedy, books,

D.C. STUDIO

COMEDY MATERIAL
FREE SHIPPING
one time

JAZZ LP'S
WANTED, NEW CUTOUTS,

FOR SALE

OVERSTOCKS
-CUT OUTS
DEALERS
all types of music available

BANKRUPTY
- DISTRESS
Closeout Merchandise


DISTRIBUTORS

PATCHES $2 A DOZEN/100 OTHERS
ALL Invoice and Terms, CORONA DEL MAR, W. TORONTO 3300.

COMEDY MATERIAL

PROFESSIONAL
CASTING

New York, N.Y.

i.e. four years of experience in

DAVIS PUBLIC ESKY is moving their
Washington DC office to larger facili-
ties. If you're interested in more
innovative comedy programming and
associated creative team, call! Location
great facilities only 3 records exec. (Quincy)
and power engineer required.
Contact: Charles Herbits (216) 833-1230

DISTRIBUTORS

PROMOTIONAL SERVICES

PROFESSIONAL
CASTING

The Service of the Stars for over
40 YEARS with invoices.
Monthly service: $375.25, 2 issues
(Subscription: $450.00, 12 issues
Anniversary Offer: $90.00, 3 issues
CO-CREATIVE CASTING
WANTED TO
DISTRIBUTE new and attractive comedy
programs.
Contact: F. O. O. K., 422 S. Hope Ave.,
Corona Del Mar, Calif. 92625.

FOR LEASE

D.C. STUDIO IDEAL FOR
RECORDING OR BROADCASTING

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Contact: F. O. O. K., 422 S. Hope Ave.,
Corona Del Mar, Calif. 92625.
Jukebox programming

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

COOS industry, which "Him," 'Christmas Song,' "Doctor," "Boogie Woogie"

AMES, IOWA: Capsules, panned candies, equipment—All Northwestern bulk dealers.

The record industry should... ihraby," "surrender," "Wonder Me Jr.," "Oldies:

KING & BOW, ORE: Country locations.

FAYETTEVILLE, N.C.: Country locations.

PIERRE, S.D.: Christmas

Seek Lengthy 45 Alternatives

COON BAY, ORE: Country, Sunstar Music Co.

FAYETTEVILLE, N.C.: Country locations.

WINCHESTER, Va.: Easy Listening Locations

MANKATO, MINN. CAMPUS Young, I. S. Anderson... Winchester, Utica, Harvey Lodging reports; "Below the Salt," (LP), Steelye Span, Chrysler; "Walt's First Trip," Ohio Players, Westbound; "I Lead a Life...," Kid Joe, Winchester, Bearsville; "Lighthouse," (LP), The Congress of Wonders, Fantasy; "New Jersey." WWRC, Rider College, "Bruce Anderson reports; "Feelin'," (LP cut, Eagles), The Eagles, Asylum; "Dead Skunk," Loudon Wainwright III, Columbia; "Sweet Surrender," Bread, Elektra.

KING'S One Stop service for all Bulk vending machine operators

MERCHANDISE—Lock ball gum, wrapped gum, caramels, filled capsules, chocolate bars, candy bars, general nuts, peanuts, nuts, cats up, candy, lb. 10 lb. package gum, 5 oz. 10 oz. vending pack candy, 10 oz. 20 oz. vending pack candy, 10 oz. 20 oz. vending pack candy.

SUPPLIES—Import caps, V-11, zinc weighing scale, scales, a variety of Chis. books, route maps, vending supplies, locks, spray paint, machine cleaners & lubricants, paper cups for cold drinks, bulk inventories, etc.

EQUIPMENT—All Northwestern bulk vendors, cast iron stands, wall brackets, wall machines, bulk vending equipment, vending machines bought or sold to vendors of all kinds of phone, parts for all bulk vending machines.

Well this wagon for 25 cents and draw on the Northwestern Union, B. P. O. E.

DEPENDABLE FAST SERVICE FROM LARGEST INVENTORY IN THE U.S.

KISS-AM Format Rewarding

continued from page 25

at least not consciously, but it is going on. And if the program director knows that it is going on... then he's forcing the listener to participate, well... now, if the guy got up there before the mike and said: "Hello, my name is Bill Smith. I have a grey streak down the middle of my head... I am a long sideburns and I wear a very heavy watch... the listener knows more or less what's happening. But then, that thing he doesn't know is the blanks. You know, what color of eyes he has, or so this then becomes the listener's most effective means of communication, having to deal with his eyes, that's the more personal and more private way to speak to him. Okay, but he doesn't really think of it on a conscious level. So, they need people who realize, "Gee, your eyes don't look at all like I thought they would." And the value of radio then is leaving things unsaid, and that's the listener to do a lot of the work himself. Now, this one example is an opinion of course. It can be taken to mean that radio can be an emotional night in which they responded in an emotional way. Because what the mind does tend to block out the negative aspects of life. Reinforce the positive ones. So, what you do by putting those cliches on see, one doesn't think: They're playing cliches. They're saying: "It's night time and probably a very positive night time." A few fluffy little clouds, a big moon and maybe some rain. Or you can stop and add to that the sound of the... the listeners telling them a little more... you add the sound of footsteps. If the sound man only has the sound of highpitched airplane, of people, of hissing brushing against each other. And that could be an excellent sound man to really achieve that with. Descriptions of a musical company, will Scott, is a story about a man who is better man than Van Gogh. And do it all in sound. Anyway, now you've got all the steps that you get against those cliches. Now, every program director has stations that they hope of that song sound scene comes into my mind. Do you know that this is what I'm trying to communicate to people, you know, to give your personal interpretation of what's going on if you don't tell them! If you tell them, then they have to go along with you. But then you're building in the restrictions that television has... that print has... that they have to... to remember the positive, when you set up something negative in your mind. It's... it's the same thing you remember? Zap! It's really vital. That's one of the things I understand is all about. Using the listener's mind, whatever you want. Well, it's what we do, you know, many mass media uses that that... Buters. But it's exactly what we do, anybody who knows the mind, the... the rational mind. Because they cannot accept just sound and... they have to fill it in and that's the greatest strength we've got.

HALL: All this psychology is fascinating. Did you have all these theories before you approached the commercials company, or did these theories come out...?

BLORE: If I ever develop anything like this in... on this sort of thing, how come those program directors have never used the medium to its potential?

EDITORS NOTE: Next week, the continuation.

continued from page 18


WKGO, S.U.C. at Pittsburgh, Gary Hobish reporting: "Gun Hill Road," (LP), Gun Hill Road, Kama Sutra; "Anyway," (LP), Family. MCA; "Three Little Clouds," (LP), Anihea, Reprise.

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LOS ANGELES—The demand for larger capacity tape cassettes continues to grow and storage units continue with the 24-cartridge systems selling best, said exhibitors at the recent CES Show here. The trend is expected to bring a trend to better quality merchandise for the reasonable price. Suggested prices range from $10 to $30 for a dozen.

Several car audio retailers said they would like to see more of these units for their inventory, saying they would be sold out in a short time.

The Audiovox Corp. exhibited a new series of 8-track tape players which are being offered in the 24-cartridge unit for $79.95.

New shapes in tape storage include Customs' sashcoore cassette pocket that holds a dozen 8-track tapes and lists for $14.95. The units which fit to the bottom, lower portion of the door, come in black, wood, or wood grain packed 12 to a carton.

One other trend is toward units for the home with Service's cabinet module being an example. This has a walnut-finished wood base with smoked plastic dust cover. The 4-capacity extension unit lists for $24.95. A 26-capacity cassette unit lists at the same price.

Several marketers continue to stay with proven designs, one being Elgin's, which is priced at $69.95. The Elgin unit also has a 12-track loading, and is a model designed for the rental market.

Marketers still believe in wide selection in carrying case designs, examples being LeBo and Recondo. The LeBo unit has been expanded into store display units offering such units as model TDC-811, which is priced at $109.95.

More and more now lists full casing units in catalogs. Among these are Sterling Products Co., Kramer, Kustom Kromatics, and Sparkomatic.

Panasonic Car Unit Programs

LOS ANGELES—Panasonic is attacking the auto stereo market from four product angles according to Edward Kinsch, manager of the Consumer Electronics Association (APAA) show here, discussed at the CES show here.

The video conference will also be held here, and the panel sessions will address themselves to the latest trends in color merchandising techniques in video and TV systems. The show, which will feature over 100 exhibits, will be in session from January 24 through January 27.

The show is expected to run concurrent with the Winter CES event in the international Audio/Video Show (IHE), which will run from January 12 to 15, also at the Conrad Hilton.

Lucey expects that the Winter CES will also cover off some of the visitors to the IHE. The show is expected to have more than 100 exhibitors, with the panel discussions on audio and video systems on the market.

The audio conference is scheduled for January 13. According to Winter CES show officials, the show will be retail-oriented, and will feature leading industry spokesmen focusing on phonograph, speaker, sound, and sound enhancement.

The video conference will also be held here, and the panels will address themselves to the latest trends in color merchandising techniques in video and TV systems. The conference will be held at a later date.

As an added bonus, the show sponsors will throw a Super Bowl party on the side of the conference.

According to Winter CES exhibitors have agreed to feature television displays that visitors can enjoy the games, while having a party of beer, soda and pretzels supplied by the CES. The show features will also be dressed as cheerleaders for the occasion.

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The Audiovox Corp. exhibited a new series of 8-track tape players which are being offered in the 24-cartridge unit for $79.95.

New shapes in tape storage include Customs' sashcoore cassette pocket that holds a dozen 8-track tapes and lists for $14.95. The units which fit to the bottom, lower portion of the door, come in black, wood, or wood grain packed 12 to a carton.

One other trend is toward units for the home with Service's cabinet module being an example. This has a walnut-finished wood base with smoked plastic dust cover. The 4-capacity extension unit lists for $24.95. A 26-capacity tape cartridge unit lists at the same price.

Several marketers continue to stay with proven designs, one being Elgin's, which is priced at $69.95. The Elgin unit also has a 12-track loading, and is a model designed for the rental market.

Marketers still believe in wide selection in carrying case designs, examples being LeBo and Recondo. The LeBo unit has been expanded into store display units offering such units as model TDC-811, which is priced at $109.95.

More and more now lists full casing units in catalogs. Among these are Sterling Products Co., Kramer, Kustom Kromatics, and Sparkomatic.

Panasonic Car Unit Programs

LOS ANGELES—Panasonic is attacking the auto stereo market from four product angles according to Edward Kinsch, manager of the Consumer Electronics Association (APAA) show here, discussed at the CES show here.

The video conference will also be held here, and the panel sessions will address themselves to the latest trends in color merchandising techniques in video and TV systems. The conference will be held at a later date.

As an added bonus, the show sponsors will throw a Super Bowl party on the side of the conference.

According to Winter CES exhibitors have agreed to feature television displays that visitors can enjoy the games, while having a party of beer, soda and pretzels supplied by the CES. The show features will also be dressed as cheerleaders for the occasion.
HI-FI EMPHASIS

Up-Grade Car Speakers

LOS ANGELES—Marketers of more than 16-channel magnet units to satisfy sound-conscious young consumers and because automobile equipment is being featured in hi-fi components stores, said exhibitors at the recent show here.

Other trends at the Automotive Parts and Accessories Association (APAA) show included emphasis on versatile designs, more bulk packed speakers for installa-
tion centers, air suspension models, widespread use of attractively packaged goods and diversification into home applications.

"The auto tape centers have not pushed speakers, though they assure that there are in the market," said Ray F. Hasch, Electronic Industries, who is selling hi-fi components outlets such as Federated here. Hasch said convertible car manufacturers are using 4-channel systems. For more sophisticated units, there is a strong interest in high line output units, and this is going to be a market in the future. There are a few more units being sold now, but it's a growth market.

4 Panasonic Programs

- From page 33

In the car, too, Lucasey said. "Panasonic, too, has a big line of components. They have a 4-channel system that is popular, and they have a 4-channel car radio that is very popular. Panasonic has also proved its worth in the home, and we're seeing more units being sold now."

Other trends at the show included more units being sold now, and the growth of the home market. Panasonic has also proved its worth in the home, and we're seeing more units being sold now.

Ampex Sale

- Continued from page 4

...it will provide Ampex with cash to reduce its debt and interest payments.

Haumans also feels that the sale, if completed, would strengthen Ampex's financial base for the future, and permit the company to concentrate its resources in product areas where it has the greatest strengths.

Ampex also reported excellent improvement in the sales of Ampex professional video equipment and its computer data storage equipment, noting the company now had an agreement with North American Corp., under which Ampex will purchase Ampex computer data storage equipment for less than its cost of production, but also sold approximately $10 million of Ampex products in the second quarter of fiscal 1973.

The Ampex division of the company also expects further sales under the new contract in the fiscal quarters ahead, Hauman said. "This business is contributing significantly to the improvement of our cash position, and it is helping to reduce our debt to the bank."

The firm has also picked up a number of other government and private contracts for the supply of instrumentation tapes and broadcast-

Cartrivision Move—Education, Industry

NEW YORK—The electronic division of the Avco Corp will adapt the Cartrivision concept to the educational, industrial, and government applications, reversing in the process, the current trend to videocassette player manufacturers to start in non-consumer fields and then take to the consumer market.

Specialists in military and space electronics hardware are employed by Avco Electronics Division, will take the basic Cartrivision product designed essentially for the consumer market—and modify it to meet lowest prestige of what it sees as an expanding government education and training market.

Contemplated features for the modified unit include remote control operation, individualized programmed instruction and test equipment application with slow and stop frame techniques.

Avco Electronics Division has already submitted proposals to the U.S. Army, Air Force and Navy for development of training and maintenance programs utilizing the Cartrivision system.

Avco Electronics Division—which recently showed a prototype of its modified Cartrivision system at the 1972 Audio-Visual, Pictorial and Educational TV Exhibition held in Washington D.C.—produced a Cartrivision center designed essentially for the system at its Huntsville, Ala., plant. Tele-Video Electronics Inc., developers of the system, are affiliated with the parent Avco Corp.

Meantime, Cartridge Television Inc., will sell some $8,000,000 of units and accessories to Avco, which already owns 32 percent of the cartrivision stock.

The notes which are being of-

TAPE SPECIAL!

BRAND NEW! BLANK RECORDING TAPE WHITE BOXES OF BULK

IN BOXES IN BULK

7" reel x 1200' .65 7" reel x 1200' .55
5" reel x 600' .52 5" reel x 600' .43

These prices apply to volume purchases. Slightly higher prices for small volumes.

ADJ

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audio brings you the world's best buy in automatic tape splicers

(sold here mounted on Electro Sound 100-480 tape winders for cassette operation.)

We carry a full line of tape duplicating equipment
Le-Bo Exploits Broadening Accessory Market

LOS ANGELESE—Aiming its accessory program at a larger base of outlets, including mass merchandisers, dealers, freestanding record and tape stores and audio specialty shops has proved successful for Le-Bo, said vice president Leslie D. Dame.

Dame also pointed out that he is doing much more direct selling than at any time in the past, especially in the mass merchandiser outlets such as Discount Records and Disc Records, but also to mass merchandisers who sell phonographs.

Exhibiting at the Automotive Parts Show here, Dame said that while auto accessories are not the most important part of his business, the four models of headphone jacks he has recently introduced for the car are doing extremely well. He added that his best sellers are in the $5 to $10 range.

Koss Retail Co.

"Continued from page 33 installation. "We'd like to have someone to refer all our installations to," Hollem said.

"There is no ideal way to hook up 4-channel. It's whatever individual customer wants that counts. It's such an individual thing for the driver," he said.

The glove box is the most popular place for installation. Out of five installations, three want it in the glove box. This is a good way to combat theft and definitely the best way to go.

"We have a line for fitting right into the dash. We've seen much installed under the seat, but I've suggested it for trucks, where there's a lot of space. On anything under the dash we recommend a sliding bracket."

The most common installation mistake is getting speakers out of phase.

"It's one of the most common problems and at the same time is what ruins the sound of most car stereos, since each tape player has its own hook-up pattern." Hollem said at least 50 percent of do-it-yourselfers are marked by poor sound which blows fuses and even damages tape player and speakers.

"A person who's putting in a system in either a 6-volt car or position on which is prone to fumbling his wiring because he doesn't have enough knowledge to plan it out and decide where the wires are to go.

"The hardest cars to work on are those which come with air conditioners. You need special wiring if you put in a car stereo in a car which already has a radio. You need special wiring if you have to connect with existing speakers. If you don't have it, you can damage both units.

The store's installation prices range from $15 to $25 average for stereo with 2 to 4 speakers. Most desired feature in car stereo is good tone quality coupled with attractive appearance, Hollem said.

Dame also talked about Discount Records and Disc Records. "Going direct to the record and tape dealer is relatively new to us," he said, "but we will help these people with programs just like we help anyone else we sell direct. We will look at a blueprint of the store if I'm asked, and help decide what type of display should be used and where it should be placed."

"The ideal spot, of course, is near the cash register, where it can be watched and where it also gets exposure. Accessories are basically an impulse item. A person comes to record and tape store to buy records and tapes, and when he finishes with his purchase, accessories come as an impulse item."

"We also want to educate the sales person, so he can explain what a demagnetizer or head cleaner is and advise a consumer as to when he might need these products."

Dame added, "You have to cover every angle if you want to stay in business. Stores were much more specialized five or ten years ago. New every outlet carries a variety of merchandise and they all need accessories."

Looking to the future, Dame said he already has a prototype of a carrying case for videocassette. "This would be a 12-cartridge case for the home," he said, "and it has to look good when you consider the money people are paying for the units and the tapes."

Koss also announced that it will expand into the Far East during the coming year.

Saddler Forms Blank Tape Co.

NEW YORK—Electronic Homes Co. has been formed by George T. Saddler for the manufacture and marketing of a complete line of blank loaded cassettes and open reel tapes.

Watts Record Care. The industry's hottest line for '73!

In case you haven't noticed, record care has become a multi-million dollar business. It's because record collectors have realized that proper care of their records is a must. And the only way to do it is with Watts.

Watts Record Care is the only complete record care system available. It's designed specifically to meet the needs of the record collector. In fact, we've actually created a prototype of a record collector used Watts record care equipment. That's all in the past. Today, Watts is being snapped up by the consumer, the individual, young people—both on and off the campus. Keen ears are always on the lookout for Watts, a name known for over thirty years. And they've been making Wats' sales soar. We have created a Watts me-

Koss Adds Sound Systems

MILWAUKEE—Koss Corporation, headphone manufacturer, will diversify its product mix through the introduction of total sound systems and noise suppression devices for the industry, John C. Koss, president, announced at the company's annual meeting in October.

The sound systems, to be ready in 1973, will employ the Koss electroacoustic stereophonic reproduction principle now used in the headsets. The systems will be for commercial and home use.

"The ear defenders" were developed as a result of a company-sponsored University of Wisconsin study of noise pollution and its effects, and will be available by the end of 1972, Koss said.

Koss also announced that the company will expand into the Far East during the coming year.

Tape/Audio/Video

Mr. Bud Childs, President
Ceci E. Watts Record Care Equipment
New Hyde Park, N. Y. 11040
Dear Bud:
I'd like to get started with Watts Record Care Equipment.

Company:
Address:
City/State:
Zip:

Have a salesperson visit me.
Please telephone me at:
Send more details on Watts Record Care.

Authorized bye:

B-25

NOVEMBER 25, 1972, BILLBOARD
Live Radio Attracts Growing Audiences in Three Key Spots

NASHVILLE — Attendance at country music radio shows this past year has far surpassed that of earlier years, a quick survey shows.

Bud Wendell, manager of the "Grand Ole Opry," said attendance so far this year at the Friday night version of the show is up 30 percent over that of last year, which set an all-time record. Saturday night attendance remained static because it is filled to capacity throughout the year.

At WWVA, Wheeling, W. Va., officials said attendance at the "Jamboree" was up 10,000 over a year ago, with no signs of slackening.

The "Big-D Jamboree," revived this year after a long absence, was not broadcast as yet, but has steadily drawn customers in on Saturday nights in Dallas. Ed Berten, manager of the show, says an average of 1,500 per week have attended since July 22 opening.

The "Opry" continues its policy of doing two shows each Saturday night on 10 months of the year (one show during December and January) plus a matinee in the summer months, and one show on Friday night. Wendell said that, next year, the "Opry" show would utilize reserved seats through November, an extension of three months over this year.

"We would continue to have two shows on Saturday night year-round if we could forecast the weather," Wendell noted. "The only thing that could stop two full houses would be snow on the highways."

"Opry" attendance this year will surpass the half-million mark again, with final figures yet to be tabulated. A last-minute surge for the Friday night shows could push the increase even higher than the current 10 percent.

In Wheeling, officials said attendance at the Friday night shows has been up 10,000 from a year ago.

The 24,000 customers who have seen the Dallas show also help swell the attendance figures. Collectively the three shows have drawn in excess of 600,000, for a gross gate close to $2 million.

This is not inclusive of the smaller broadcast-shows which are performed in various parts of the country, including Missouri, Illinois, Maryland, and Delaware.

ORDER THESE BIG HITS!

1. NO BEER IN HEAVEN
   Jay Jay #306
2. MY POLISH GIRLFRIEND
   Jay Jay #351
3. TA-RA-RA-BOOM TIA
   (Did you get yours today?)
   Jay Jay #369
4. I MADE A MISTAKE
   Jay Jay #370
5. WISH I WAS SINGLE AGAIN
   Jay Jay #357

TOTAL

25—45's FREE with every 100 (free strips)
20—LP's or tapes FREE with every 100

ORDER NOW! (Offer limited time only)

Beautiful selection of Christmas LP's & Tapes

See your record and tape supplier or

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D.J.'s write for DJ samples

HAPPY AIR PLAY

CMA Board to Be Helmed By Talbot and Preston

NASHVILLE—Joe Talbot, last year's executive vice president of the Country Music Association, has been named chairman of the board for the coming year.

Mrs. Frances Preston, vice president of BMI, was named president of the organization. She served as chairman of the board in 1964-65.

Talbot, who owns both publishing and pressing plant operations, also will represent the publishing category.

Other officers elected were:

executive vice president, Bob Austin; vice presidents, Roy Horton, Harold Hilt, Wade Pepper, Bill Lowery, Bill Denby and Harry Jenkins; secretary, Hutch Carlcock; assistant secretary, Betty Azevedo; treasurer, Ron Blodee; assistant treasurer, Bud Wendell; and sergeant-at-arms, Jack Wiedeman.

Officers and chairman of the board are named by board members, elected a month earlier here. The meeting for the election of officers was held at Commerce Union Bank.

Programmers To Syndicate

NEW YORK — The Programmers To Syndicate here, will enter the country music field immediately through syndication of two "music concepts."

Edward Schmidt, president of the firm, said the shows would be produced by Dot Records, program director for KCMC, Texarkana, Tex. One of the radio features will be a 15-minute show titled "Saturday Night at the Opry," which already is a syndicated newspaper column on country music written by Davis.

The second feature available to stations is a series of five 5-minute programs titled "Country Circle of Sound." Both shows also are created and written by Davis.

Schmidt said the Programmers To Syndicate will syndicate county music specials during the coming months, which will be free to subscribing stations.

SR. CITIZENS IN 'OPRY' BLISS

NASHVILLE—Having honeymooned newlyweds in the audience of the "Grand Ole Opry" is not a new experience. But last Saturday night the newlyweds were H. and Mrs. Irving R. Bowen. He is 82, she 66.

Bowen is an uncle of Shot Jackson, guitar manufacturer and long-time member of the Roy Acuff group. Bowen explained that last marriages were not unusual in his family. His 9-year-old brother married two years ago.

On stage at the time was the grandmother of guitarist George McCormick. She is 93.
When Ivory Joe Hunter performed for the first time in his life at the "Opdy" last week, he got one encore after another. The 64-year-old performer, who is doing an album for Jack Clement, brought down the house with his country renditions. The entire "Opdy" cast stood around and applauded him, and he made more friends in a few minutes than some people do in a lifetime. Jimmy Noble, long a member of the Roy Acuff group, recalls that he once played jam sessions with Ivory Joe in Houston, more than 30 years ago. Jimmy Newman has gone back to the old-fashioned method of promotion, writing personal letters in hand to disk jockeys. The Bales Brothers, who haven't been on the "Opdy" in 26 years, shipped up to do a couple of numbers. They were brought in by Webb Pierce. Johnny Bales runs Webb's four radio stations for him.

Grandpa Jones, who has talents not yet discovered, has built a playback studio in his home near Nashville in his spare time. Larry Prater, after a long run in Nashville, goes to the Holiday Inn in Bytchville, Ark., for three weeks. Fritzi Hensby and Lefty Frizzell will have singles for ABC-Dunhill before the first of the year, and albums in Jan-

ary. Both are recording Window. Marshall Barnes, George Morgan, and others went to bat for a family burned out of their trailer home, raising all kinds of money for them with the help of Roy Wiggins. It's the sort of thing these nice people normally do.

Annie Reeves, teenage daughter of U.A.'s Del Reeves, is hospitalized for five weeks with mononucleosis at the Hickman County Hospital in Centerville, Tenn. Jerry Clower from Yazoo City will headline the annual sports banquet saluting the LSU football team in Baton Rouge. Jimmy Ryan of Show Biz will do a 14-day tour of the United Kingdom Feb. 13-Mar. 13, and then do a recording ses-

sion produced by Mervyn Conn. Trium's Harmoni Bill Tyner holds several honorary college de-

grees. He formerly recorded for Arvee.

November is Hank Snow month, and RCA has gone all-out on pro-
motion for him, including a color-

ful poster calendar. Little Richie Johnson continues to han-\n
dle promotions for Faron Young, giving them 10 years together. . . . Ann Murray's new release is out, titled "Houswives' Union."

The Perry Sisters of Oakland, Conn., who record for Raven in Sacramento, Calif., went on a Canadian tour to several shows with Dick Curless, and then with Hank Williams Jr. Kelly, the one-name artist who will be going back to the Nugget in Las Vegas next spring, is appearing at

Young-Smith

In U.K. Tour

LONDON—Mercury artist Faron Young has been signed by Ember Concert Attractions, a divi-
sion of Ember Records, to head-
line a series of concerts through-
out the United Kingdom in Febru-
ary.

Ember president Jeffrey Kruger says Young and his band will appear with guest artist Connie Smith in England, Scotland and Ireland, beginning Feb. 23 in Glasgow.

Young, Mike Smith and other members of the traveling party will be welcomed at a reception in their honor Feb. 22 at London.
Pat Roberts. He gives the falling rain new rhythm.

It takes Pat Roberts' fresh, young talent to give "Rhythm Of The Rain" its new hit sound. It's Pat's first single for Dot, and it's already hit the charts. Pat was discovered in Seattle by an impressionable talent scout: Roy Clark. Roy heard and saw why the Northwest fans were raving, and Pat came South. To Nashville. And a new beginning. Listen. It's the start of something. Big!

"Rhythm Of The Rain"

b/w "Without You"

DOA-17434

Dot Records
A Division of Famous Music Corporation
A Gulf-J-Western Company

Personal Manager:
Jack Roberts Agency, 11022 N.E. 1st
Bellevue, Washington.
Telephone: 206-455-2600

Produce by George Richay
MGM Has
A Great
New Country
Look In
JO ANN
SWEENEY

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Exclusively on
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MILLER/HOLT PRODUCTIONS
1007 17th Ave. So.
Nashville, Tenn. 37203
(615) 255-6671
**Country Music**

**Nashville Scene**

*Continued from page 37*

Narod's Supper Club in Chino, Calif. The Gross Brothers have recorded an old Bill Anderson song that will be the plug side of their new NRS release. The other side will be a tune written by Jerry Gross, one of the brothers, his first.

Steve Diggs has his first release out on Sincere, promoted and distributed by the Wilburn Brothers. A former disk jockey, Steve now has his destinations guided by Ricci Mann, Jerry Gillespie and Bill Brock. Jimmy Wheeler, from New Jersey, takes over the country division of Triple T Talent in Amboy, Ill. The announcement was made by Marv Horner, president of M.I.H. Enterprises.

Danny Davis has formed his own trio known as the Country Change-Up. Mac Wiseman now is being booked exclusively by the Don Light Talent Agency. He previously had done only college concerts and laureate clubs with Light, but now will do it all. Hay Wayne, a new act on Cutlass Records, is no newcomer. He has a quarter century in the business. He fronted for Bob Luman, Pee Wee King, Red Sovine and Barbara Mandrell. He also writes songs, plays four instruments, and sings.

"Hee Haw" is in production again, and the list of guest artists is staggering. Linda Kay Lanier, who has been missed, is going strong on Tristar Records. She just finished a promotional tour in the San Lake City area, where her record has taken off. WSM's Roger Birch has concluded his first season. He was scheduled to do more tunes, but his voice gave out because of his extensive radio work. He cut a Dallas Fraizer-Doodles Owens song, "Darlin', What's Happening to You," Kenny Price has done an album session of Don Gibson songs and it came off beautifully.

...WSM's Roger Birch has concluded his first season. He was scheduled to do more tunes, but his voice gave out because of his extensive radio work. He cut a Dallas Fraizer-Doodles Owens song, "Darlin', What's Happening to You," Kenny Price has done an album session of Don Gibson songs and it came off beautifully.

Ivory Joe in "Opry" Visit

NASHVILLE—In a sharp departure from the norm, Ivory Joe Hunter was scheduled to appear here on the "Grand Old Opry" Saturday night. Arrangements for the appearance were made through Betty Burgor of Memphis and "Opry" manager Bud Wendel. It could not be learned at this writing whether Hunter would sing "country" on the program.

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**Hot Country LPs**

*STAR Performers-LPs registering proportionately upward progress this week.*

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<thead>
<tr>
<th>Title/Artist &amp; Label</th>
<th>Previous Weeks</th>
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<td><strong>2.</strong> A SUNSHINE DAY WITH HERB FIELDS, RCA LSP 4652</td>
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**DORSEY BURNETTE HERE & NOW, Capitol ST-11094**

EXCLUSIVELY ON CAPITOL RECORDS

**DORSEY BURNETTE HERE & NOW, Capitol #3463**

---

**...who the Hell is Claude King singing about??**

See Page 41 For Details

---

**November 25, 1972, Billboard**
Who The Hell is Claude King
Singing about?

Jerry Lee?  Freddy?
Conway?

...find out for yourself, hear

"He Ain't Country"

on COLUMBIA RECORDS

Then fill out the entry blank at the bottom of this page.
Guess who the song is about and you could WIN!

A Case Of Beans
A Pair Of Jeans
or
This Beautiful Color TV

I Think "He Ain't Country" was written about

NAME

ADDRESS

CITY & STATE

STATION OR AFFILIATION

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BILLIE JEAN HORTON
Manager of CLAUDE KING
Am. Symphony Suspends Concert Series for Season

NEW YORK — The American Symphony Orchestra has decided to suspend its two-year operation of its Carnegie Hall concerts, effective immediately.

The decision came during a meeting held Sept. 27, 1972, Board of Directors meetings. John F. Barry, chairman, stated, "It has become clear that the financial support needed to sustain the American Symphony in New York for a minimum of the next two years cannot be forthcoming. We cannot, in good faith, ask the New York public to support our musicians without the assurance that adequate funding will be forthcoming to start the 1974-75 season on time."

The Board of Directors has given.an immediate increase to the American Symphony’s financial resources by 20 percent, which is expected to reduce the deficit for the current season by approximately $800,000. The increased funding will be available immediately to the Symphony and will be used in the operating budget and to provide the reduction of deficits.

Louis Stokowski resigned as music director of the American Symphony at the close of the orchestra’s 1971-72 season. The 90-year-old founder of the American Symphony, and one of the most respected conductors in the world, has decided to retire from the podium. Stokowski has contributed his services to the American Symphony since its inception in 1962.

During the past three years, the American Symphony earned approximately $50 million in its annual income and relied on contributions for the balance. In addition to balancing the annual budget during the season, the orchestra also had to reduce its deficit from prior seasons by approximately 50 percent. Contribu-
tions were not sufficient to cover these costs, and a reduction was needed.

London Meets on ‘Orpic Egg’

NEW YORK — London Records has released the new Orpic Egg series, designed to open the album to 24 market to classical, was the subject of two special distributor meetings held by the Schippers in New Paltz With Cincy

CINCINNATI—Thomas Schippers, the music director of the Cincinnati Symphony Orchestra, said his first three years with the orchestra have been renewed by the orchestra president, John Kinneman, and chairman of the board, Edward M. Jack Jr. Under the terms of the new contract, Schippers will spend an increased amount of time in Cincinnati to conduct during the regular season.

The contract provides for the possibility of a European tour by the orchestra within the next three years. The orchestra would also retain positions as music director of the Festival of Two Worlds in Spoleto, Italy; as director of Special Projects at WABC (Audubon Television), and his associations with one or more radio or television outlets around the world including the Metropolitan Opera, La Scala, Vienna State, and the London Philharmonic.

Schippers was named music director of the Cincinnati Symphony Orchestra in 1970. This new contract, which is the result of six continuous years of his leadership, from the 1970-71 season to the 1974-75 season, was announced during the orchestra’s 24 pairs of subscription concerts. He will conduct 14 weeks of subscription concerts during the 1973-74 season and 15 weeks of the subscription concerts in each of the 1974-75 and 1975-76 seasons.

**** Continued from page 1

every new stereo record issued by the majors in the last three years. Its success is due to its staggering sales, primarily in the rock field. The best example of this was the astonishing sales of its first album, which was released in September 1972. It was the first album to ever sell more than one million copies in its first week of release. The album has since sold over two million copies, making it the best-selling album of all time.

What kind of quadrasonic recordings are classical? XSRP/producing, and how likely are they to excite a positive public reaction?

For the most part, new classical recordings which how on the market as stereo, and whosequad
capabilities remain untested in tape storage vaults, will not serve this catalog function effectively. Their quadrasonic tributes may be real, but they are also subtle. All the new music, the back-catalogue information on these recordings provides the confidence that advances the listening experience is step closer to the concert hall. It can provide a deluctive treat for the discriminating listener.

But we had better not count on this discriminating listener to lead the impact of the quadrasonic conversion. He may develop into a devoted advocate, eventually, but probably will not likely to be a connoisseur.

Most likely to lead the conversion parade will be the listener who will not spend too much on an audiophile kick out of identified prime musical information. He will regard itself as every corner of his living room.

No Hang-Ups

In order to ensure there are no traditional hang-ups to interfere with the creative work of the conductor and producer in the creation of these recordings, the classics, however, we’ve got problems.

The music which comprises the bulk of the classical heritage was designed to be performed on a stage, in front of the audience. Generation of concert-going has been only restored this tradition. Wholesale and aritistic restructuring of the listening experience runs the risk of alienating the traditional listener to the classical market. Most classical listeners will continue to prefer a traditional representation of the concert experience.

Does this mean that new classical recordings are limited to the addition of ‘hall sound’ or ‘solid front?’ Although that will be the approach of any new recording, there is the near future. Eventually this type of recording may well constitute the bulk of the quadrasonic classical market.

But first we are going to hear lists of “no holds barred” classical quadrasonic recordings grappling with a new medium and as such, will be a test device to predict new market potentials. Already, interesting rules of concert music presentation are firmly set. They are to come to the young. Says who performs must be spread out laterally in front of the listener? Why not position the upper string left from lower string right, woodwinds left front, brass right from percussion center and vice versa? And let then shift, and move them around a lot. We have the time.

As with any new technique, there will be a serious level of abases. Some musical treasures will be performed where they are simply not possible to be listened to. But not too sure particulars of the new listener, he is to be respected. The new generation of classical listeners may be still further exposure to four-channel. But not too sure particulars of the new listener, he is to be respected. The new generation of classical listeners may be expected to become familiar with the new technology and to eventually accept it musically and culturally correctly.

Their output will provide the listener with the possibility of a viable quadrasonic conversion process.

Polyard Label

MARKS 25TH YR.

HAMBURG — Polyard International’s Archival Production celebrates 25 years in business October 24. The silver label, which was introduced in 1948 and signed with the standard repertoire on December 2 and 7, the yellow label, has now been in existence for 25 years. The jubilee celebration for Polyard’s 25th Anniversary will be held on October 24 at the scenic Fried von Stofff Palace, the residence of the Nymphenburg Palace.

A Polyard Intl. was founded by Dr. Ernst von Siemens, Siegfried Janisch, and Hans Dinsler, pioneer of modern trade mark. Polyard has been working under the leadership of (Head of the Music Department at North-West German Radio in Hamburg. The first recordings were made in August, 1947, when Herbert von Karajan was on the small organ of the church of St. Jacobs in Hamburg.

Since October, 1970 the man responsible for the fate of early mos-
cy at Polyard International has been Professor Dr. Andreas Holz-

Chlum, lecturer in Hamburg University.

*Continued from page 1*

**Classic City**

**Qua Vos 'Q Sound?**

We may be surprised by how quickly technical and business professionals clasp at the stimulus of a demonstrable market.

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SABAM Fight on Control
Unresolved

BRUSSELS—The fight by SABAM, the Belgian society of composers and producers of records and cassettes, to achieve stricter control of mechanical rights payments on records is still unresolved, with some record companies agreeing to cooperate if stricter controls can be applied inoexpensively but other companies flatly refusing to help.

Opinions differ as to just how many records pressed in Belgium escape declaration; SABAM believes the quantity is significant and has tried to get the record companies to agree to a slump system, but most companies feel the system is too costly to implement. Belgium, like Portugal, has not yet renewed its contract with BIE.

Says Pierre-Jean Goemaere, general manager of Inelco, "We would like to have tighter controls on record pressing in this country and as record manufacturers we want to see that mechanical rights are paid on all records pressed. But the slump system would add one franc to the cost of every record.

Felix Faecq, head of World Music, says: "SABAM claims that its surveys show a discrepancy between the records pressed in Belgium and the mechanical rights income derived from them. But my view is that the amount of unrecorded sales is very small. SABAM representatives now make regular visits to pressing plants to control the situation."

A bigger mechanical rights problem lies with imported finished product—and Belgium imports a great deal of finished product.

"With records imported from the U.S.A. or U.K., you can really know if the license has been paid on the labels paid in the country where the records are sold. The labels should be returned to the pressing company and re-identified by the price of the importing company, otherwise the sub-publishers—and the writers—lose revenue."

Faecq pointed out that it was in the U.S.A. or U.K., you can really know if the license has been paid on the labels paid in the importing country because they would benefit from the so-called mechanical right (8 percent of the retail selling price) as well as in the U.S.

"We are working on a mechanical rights society in other countries to give statements on mechanical rights paid in the U.S. and Canada to the countries where they are sold," said Faecq. "So it would make much more sense if it were a universal rule that the mechanical rights be paid to the society in the country where the records are sold."

Canada Executive
Turntable

Canada Music Capital
of the World

London Record's Ontario promotion representative, Viuce Liesch, has moved for a Chrome product, while newly appointed Jim Montdorff has lined up foreign re- terse. John Dufour, formerly general manager, has been assistant to the national promotion director, Dufour will work with its Canadian affiliate the Sinostrum Playboys, a Canadian group from the U.S. The single, "Stop's Records," was recorded in a studio in Ville Platte, Louisiana. The promotion includes a 78 rpm disk—pressed by British Harrow, which is intended to drive home the promo message. Apple has ordered 2,500 copies of the 78 rpm record which will be used for promotional use only. Apple claims it is seeking a termination of its legal battle with Decca. He is claiming loss of tapes and revenue and told the court that a writ may be issued. Solomon is also seeking to acquire early masters by other labels. The Decca deal was originally for three years, but has been renewed for two years. Solomon stated that he was having difficulty in negotiations to set up a new production deal with KPM's trade department and added that artists signed to Decca, including Stephen and Father, Coast Breeze and So Crash, were now free. The masters he acquired from the four labels through the Bachelors, Twinkle, Dorothy Squares, Chips and the rest of the other acts. A Decca spokesperson said the dollars in the hands of solicitors and a settlement could be pending. EMI is planning to combine the trade and administration department of its Canadian company with the KPM's trade department is currently housed in the City of London and its new premises will be found to accommodate the combined group, which will be handled by KPM's Patent Haggwill. This will be the first move started by EMI since its acquisition of Affiliated Music from Decca, which was purchased in 1967.

RCA's U.K. markets division, which handles the Decca deal, will be handled by KPM's trade department which is currently housed in the City of London and its new premises will be located in the new group. RCA's trade department is currently housed in the new group. RCA's trade department is currently housed in the City of London and its new premises will be found to accommodate the combined group, which will be handled by KPM's Patent Haggwill. This will be the first move started by EMI since its acquisition of Affiliated Music from Decca, which was purchased in 1967.

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world territories outside North America and calls for three singles and one album a year from the artist. The first Polydor single from Ruffin is "Mother's Love." He is to be released on APO in January.

PHILIP PALMER

PUERTO RICO

Lucecita, Puerto Rican singer, played her fourth engagement at the Club Caribe of Caribe Hilton Hotel. She records for Hit Parade Records of Puerto Rico. Nydia Caro, another local singer played the 1st Ronda Room of San Jeronimo Hotel for the first time although she had appeared several times at the Puerto Rico Sheraton. Caro formerly recorded for the Hit Parade label but at present is negotiating with two mainstream major labels - Abruham Penu, president of Puerto Rico's Federation of Musicians (Local 668 AFL), reports that negotiations are in progress for the 1974 National AFL Convention to be held in San Juan. Local 668 is the 10th largest unit of AFM with over 3,000 members and one of the most active in the musical development field.

Gilberto Gonzalez, president of Distribuidora Nacional de Discos of Puerto Rico and of Distribuidora Dominica of Dominican Republic, is on an extended European trip starting in Spain. He will eventually visit his offices in Caracas, Venezuela and wind-up in New York and Miami.

Nelson Velaquez, head of Neliz Records of Cerron Street, has two top 10 albums in different labels that he recently added to his distribution. Banderas de San Juan in Caratini label and Charabon in the Rico label. Dario Gonzalez, president of Rorington Records, announces that a third album by Puerto Rican group of Raply Lezvit and his "La Selecta" Orchestra will soon be on the market. Lezvit is also the pianist and director of the lowers orchestra.

AMORTON CONTRERAS

Governments have started a new series of albums, Populall 72, in the middle-price category. The release of 12 albums is backed up by heavy promotion with posters and other display material being made available to local dealers. The release features albums by Skylark, Alex Harvey, Grand Funk, Brinol Schmutz and Birth of "A History of British Pop" with tracks by Peter and Gordon, the Small Faces, Hollies and Herman's Hermits.

Willem Days recently presented Gilbert O'Sullivan with a platinum disk for sales in excess of 100,000 for the album "I Belted My Knees." O'Sullivan recently issued O'Sullivan's "Back to Front" album.

On the classical front, "Tchaikovsky has joined Verdi, 35, 39, 40 and 41 symphonies by the professional orchestra under the direction of Josef Krup.

Polydor has won a court action against Eriksson ADAM which released released 8-track cartridges under the name Eureco with material by James Last. Eriksson has agreed to stop the manufacture and distribution of the pirated 8-tracks and music cassettes. The Dutch State broadcasting union SNO and the Dutch Opera Foundation have organized an international course for conductors from May 21 until June 17. The course will take place at Hilversum and Utrecht. Negrim has now moved to its new premises at Bronsweg 49, Heemstede at the same time celebrating the 25th anniversary of its managing director Hans Kerleman. He started as a boy in 1919 on a record shop salesman. At the age of 29 he started his own record company De Lo Haye Records which subsequently became Delta Records. It later became Negrim/Delta. The company represents the WEA catalog and also has rights to Chess and Blue Thumb labels. Negrim's new releases include material by Jesse Winchester, Ry Cooder, Little Richard, Gordon Lightfoot, Bread, America and others. The company is currently preparing the release of a double album by Neil Young recorded at a concert this year.

The Four Tops will appear on the local AVRO TV show "The Mountains" on Nov. 22 and will then appear in concert in Amsterdam three days later.

Chicago, Climax and Redding are touring Holland at the moment and the Pelé fans are scheduled to undertake personal appearances in December.

The company has organized its Cabaret concert in Eindhoven in conjunction with Radio Luxemburg. One of the prizes is a record from Amsterdam.

Shocking Blue will be presented by AM at their concert. Mondays during December and a 26-minute color film featuring the group will be made and broadcast to local TV stations.

Johannesburg

Johannesburg's annual Sarie Awards were presented to the winning artists by U.S. comedian, Jerry Lewis.

Lewis was on a concert tour of the Republic. The female vocalist award went to Judy Page for the third year running, the male vocalist award to Bert Jansch best group award to The Declamps, top instrumentalist to Cliff Jones band award to the Johannesburg Pop Orchestra for the second consecutive year, the sounds instrumental album of the year to the Johannesburg Pop Orchestra; song of the year to Alan Garity's "I Need Someone" and the African album award went to Go Korsten.

Johannesburg's rock group, Hawk, has signed a long-term recording contract with Tony Straton-Smith's Charisma label in London. The deal was negotiated between Straton-Smith and the group's manager, Geoff Louttit, with a $50,000 advance royalty guarantee. Eight-year member's group's album, "Africa She Can Try Can't Try," and a single, "Southr Out," will soon be released in Europe. The Charisma Organisation is also setting up a major European tour to launch the group there early next year. Pattrick van Blk, Flying Dutchman label chief and record producer, in South Africa's sole entry at the World Song Festival, with the number 'Daydream Girl.'

Gordon Callan, managing director of EMI (SA) has a lot of business interest in Europe. U.S. enterainer Lovelace Watkins is appearing for a short concert season at the Royal Swiss Spa Hotel, Mbabane, Swaziland.

Brazil's CBM and Argentina's Carlos is on a short concert tour of the Republic. Engelbert Humperdinck is an included member by Johannesburg songwriter, Terry Dempsey, called "Time After Time" on his latest album, "All the Time."

"It's Summer Time Again" by Johannesburg the group's The (Continued on page 45)

From The Music Capitals of the World

• Continued from page 43

TOKYO MUSIC FESTIVAL

APRIL 27-29, 1973

IMPERIAL THEATRE, TOKYO

Music to the World.

(JAPAN IS ONLY A SONG AWAY!)

The 2nd KYOTO

MUSIC FESTIVAL

APRIL 27-29, 1973

IMPERIAL THEATRE, TOKYO

This is your big chance. Send us your original popular song and you can become the centre of world attention - a celebrity for years after you've died. It's a free trip to Japan and maybe even $3,000,000 ($45,000)!!!

With all of your original, unpublished popular song is one of the 20 shortlisted in the World song contest, you will be presented the following:

Round trip airline ticket for up to a maximum of three individuals for each song.
Pay for entertainment and living expenses in Japan.
500,000 Yen (= $3,000) for the first place winner and 200,000 Yen (= $1,200) for the second place winner.
70,000 Yen (= $450) for the third place winner.
A 5,000 Yen (= $30) restaurant voucher for each of the 20 shortlisted songs.

For further information and rules, please write to:-

Mr. K. Osako, General Secretary

THE JAPAN INTERNATIONAL MUSIC PROMOTION ASSOCIATION

7-5-10, Naka Minato, Tokyo 105

Telephone: 586-2900

Cable Address: TOK-MUSIC-PROMOT
Tax Rebate Draws Relief, Satisfaction

Four U.K. Music Pub's Close Down

From The Music Capitals of the World

ATV-U.K. Bows Label, Pye Reintros Welbeck

W. German Co. Opens in Vienna

ATV-U.K. Bows Label, Pye Reintros Welbeck

ATV-U.K. Bows Label, Pye Reintros Welbeck

W. German Co. Opens in Vienna

Entertainment Workers Seek More Protection

Manila Clears Three Stations

 налоговые кредиты были бы выделены своим организациям или группировкам, то это может означать, что для их работы будет создан фактически безналоговый период, что, в свою очередь, может значительно улучшить финансовое положение их компаний. Обеспечение таких безналоговых периодов может быть особенно важно для малых и средних предприятий, которые могут испытывать трудности при сохранении конкурентоспособности в условиях высоких налогов. Тем не менее, требуется тщательный анализ и планирование, чтобы максимизировать выгоды от налоговых кредитов и избежать потенциальных проблем с автоматическими системами и отчетностью. Рекомендуется обратиться к опытным налоговым советникам или адвокатам для получения более точной информации и консультаций.
**BILBOARD ALBUM REVIEWS**

**NEIL YOUNG**

_Soundtracks—A Journey Through the Past_

"Cocker's two recent concert tours were met with mixed reactions, but his latest album is a strong, coherent statement. His band for an album that contains all the fire and rawness of his past tours is his old band and his band for the unified support they provide. Included are "High Times," "Midnight Rider," "Black-Eyed Blues" and a great rendering of "St. James Infirmary."

**JOE COCKER**

_Lady Sings the Blues_

"Cocker's two recent concert tours were met with mixed reactions, but his latest album is a strong, coherent statement. His band for an album that contains all the fire and rawness of his past tours is his old band and his band for the unified support they provide. Included are "High Times," "Midnight Rider," "Black-Eyed Blues" and a great rendering of "St. James Infirmary."

**JACKSON 5**

_Farah F多彩三部曲_

"The Jackson 5 have always been known for their tight, harmonious vocals and their energetic stage presence. With this album, they continue to deliver soulful, uplifting music that celebrates family and friendship. The album's lead single, "I Want You Back," has become a classic and remains a favorite among fans of all ages. "Don't Stop 'til You Get Enough" and "ABC" are also standout tracks that showcase the group's exceptional talent. Overall, this album is a timeless classic that continues to inspire and entertain music lovers around the world.

**THE EARTH**

_How Far Away We've Come_

"The Earth" is a band that has been around for a while, but they have really come into their own with this album. Their sound is a mix of folk, rock and soul, and it's very unique. The songs are well-written and the vocals are spot on. The production is also top-notch, with each instrument and voice given its due. Overall, this is a great album that I highly recommend.

**PRESTON LEE**

_The Edge of the World_

"Preston Lee" is a solo project that focuses on acoustic guitars and vocals. The album has a very stripped-down feel, with the vocals and guitars being the main focus. The songs are introspective and emotional, and they really do a good job of capturing the listener's attention. Overall, this is a very impressive debut album for Preston Lee.

**WALTER COOPER**

_Rare Earth_

"Rare Earth" is a band that has been around for a while, but they have really come into their own with this album. Their sound is a mix of folk, rock and soul, and it's very unique. The songs are well-written and the vocals are spot on. The production is also top-notch, with each instrument and voice given its due. Overall, this is a great album that I highly recommend.

**STEVE LAWRENCE**

_Steve Lawrence_

"Steve Lawrence" is a soulful singer who has been around for a while, but he has really come into his own with this album. His voice is warm and inviting, and the songs are heartfelt and soulful. The production is also top-notch, with each instrument and voice given its due. Overall, this is a great album that I highly recommend.

**JOE COCKER**

_Beat the Drummer Boy_

"Cocker's two recent concert tours were met with mixed reactions, but his latest album is a strong, coherent statement. His band for an album that contains all the fire and rawness of his past tours is his old band and his band for the unified support they provide. Included are "High Times," "Midnight Rider," "Black-Eyed Blues" and a great rendering of "St. James Infirmary."

**NOVEMBER 25, 1972**

"This is by far the strongest, most commer-
ciable package the label has come up with since "Beans." It mixes strong, sensi-
tive ballads such as "If It's Love," with an equally potent new hard rock balled such as "Kind of a Woman.""
Dear FIND Dealers:

The new FIND Catalog containing over 25,000 items of recorded product will be mailed Friday, September 17th. Included in the catalog will be the Christmas supplement which is 16 pages encompassing those new items just recently added to the FIND inventory. Watch for the new release section for FIND product which will be appearing in the December 2nd issue of Billboard. This section should be removed and retained as a further update on FIND product available in your area.

Our "Christmas Gift" service is going over big with our dealers as they do cash downs on their stores do Christmas gift wrapping and mailing for customers who have friends and relatives out of town. It's great for your customers as they can do their gift buying for out of town friends all in one stop. We will wrap the requested product, envelope appropriate card and send same to the recipient of the gift. You may send us your orders specifying that a record or tape be wrapped for display in your store as an added attraction and service for your customers.

UPS mail service is proving to be the fastest procedure for our dealers to use to insure immediate return of product due in the annual Christmas mail crush out of town. It is our understanding that these items are being mailed soonest possible and that the service is very fast.

The new catalog is extremely comprehensive, the largest yet product wise and contains many special sections of interest to jazz, classical and easy listening enthusiasts. It should prove to be an added sales plus for your Christmas customers.

FIND Service International
Box 755
Terre Haute, Indiana 47808
A.C. (812) 466-1792
Bill Wardlaw, President
and
FIND Service International
900 Sunset, Suite 415
Los Angeles, California 90069
A.C. (213) 237-7040
Candy Tuckes

ODE RECORDS
presents
THE LOU REIZNER PRODUCTION
of

Written by
PETE TOWNSHEND and THE WHO
as performed by
THE LONDON SYMPHONY ORCHESTRA
and
CHAMBRE CHOIR
with
GUEST SOLOISTS
(in order of appearance)
PETE TOWNSHEND
SANDY DENNY
GRAHAM BELL
STEVE WINWOOD
MAGGIE BELL
RICHIE HAVENS
MERRY CLAYTON
ROGER DALTREY
JOHN ENTWISTLE
RINGO STARR
ROD STEWART
RICHARD HARRIS

1. No! Roxy Music is a totally new group, formed in England, 1972, and right now being hailed as the next “thing.”

2. No! Roxy Music doesn’t sound, or even look, like any American group. Look carefully at the boys and notice that each is dressed to reflect a different aspect of their indescribable music. (They would probably define it as everything, except jazz— they hate jazz— carried a step further and combined into music that Disc Magazine adds “threatens to revitalize the entire world of rock ’n’ roll.” And as long as we’re quote dropping, “Take it from me: ‘Roxy Music’ can bring pictures to your head like no one else—and they’ve only just begun.” Melody Maker.)

3. Yes! Roxy Music is accessible in America on Reprise Records and Tapes.
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<tr>
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<tr>
<td>CAT STEVENS</td>
<td>Catch Bull at Four</td>
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<td>CURTIS MAYFIELD</td>
<td>Soul</td>
<td>Superfly</td>
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<td>TEMPTATIONS</td>
<td>New Image</td>
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<td>43 44</td>
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<td>YES</td>
<td>Close to the Edge</td>
<td>Atlantic SD 7244</td>
<td>41 42</td>
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<td>Ben</td>
<td>Warner WH 375 L</td>
<td>49 50</td>
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<td>CAROLE KING</td>
<td>Rhymes &amp; Reasons</td>
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<td>THE BAND</td>
<td>Music of Ages</td>
<td>Capitol S 4042</td>
<td>46 47</td>
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<tr>
<td>MOODY BLUES</td>
<td>Seventh Southerly</td>
<td>Threshold THS 7 (London)</td>
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<td>CHUCK BERRY</td>
<td>My Heart Tells Me</td>
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<td>ISLEY BROTHERS</td>
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<td>DONNY OSMOND</td>
<td>My Funny Valentine</td>
<td>MGM M-4541</td>
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<td>CAMPBELL</td>
<td>A Song for You</td>
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<tr>
<td>CARLOS SANTANA &amp; BUDU MILLER</td>
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<td>Columbia CL 31308</td>
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<tr>
<td>BUCK OWENS</td>
<td>One Too Many Times</td>
<td>Epic EKS 37016 (London)</td>
<td>77 78</td>
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<tr>
<td>JETHRO TULL</td>
<td>Thick as a Brick</td>
<td>Reprise RB 372</td>
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<tr>
<td>NEAL MORRISON</td>
<td>The Jim Croce Story</td>
<td>Epic SP 77014 (A&amp;M)</td>
<td>81 82</td>
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<tr>
<td>SIMON &amp; GARFUNKEL</td>
<td>Greatest Hits</td>
<td>Columbia CL 31390</td>
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<td>BLOOD SWEAT &amp; TEARS</td>
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<td>Burning Love</td>
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<tr>
<td>CHEECH &amp; CHONG</td>
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<td>GLEN HANSARD</td>
<td>You Are My Friend</td>
<td>Columbia CL 31390</td>
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<tr>
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<td>Crying</td>
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<td>NA</td>
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</tbody>
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*Compiled from National Retail Sales Stars by the Music Popularity Chart and the Record Research Department of Billboard.*

*Artists indicated are not available.*

**Billingboard** Top P's & T'ae™

<table>
<thead>
<tr>
<th>WEEK</th>
<th>CHART</th>
<th>TAPES PACKAGES AVAILABLE</th>
<th>CRITIQUE</th>
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<td>LAST WEEK</td>
<td>THIS WEEK</td>
<td></td>
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<tr>
<td>START PERFORMER-LP's registering greatest # of sales and proportionate upward progress this week.</td>
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<td>NA</td>
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*Awarded RIAA seal of sales of 1 Million dollars at manufacturer's level. RIAA seal available only to authorized recording manufacturers. (See indicated by colored dot)*

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<th>ARTIST</th>
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<tr>
<td>BREAD</td>
<td>Don't Want You – Parlo Rex PK 7015</td>
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<td>SHAFTS BIG SCORE</td>
<td>Soundstage STD 1145, 1146</td>
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<td>VICTOR</td>
<td>Portrait of Donny Donny O.S2 4812</td>
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<td>ODOSMOND</td>
<td>Live – MGM 31465</td>
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<tr>
<td>PETER TOWNSEND</td>
<td>Who Came First – RCA LSP 1821</td>
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<tr>
<td>RORY GALLAGHER</td>
<td>Live – Polydor BS 2643</td>
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<tr>
<td>LOGGINS &amp; MESSINA</td>
<td>Columbia KC 31748</td>
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<tr>
<td>CYNTHIUS REECE</td>
<td>A Beginning – ABC Paramount KS 10150 (CBS)</td>
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<td>DONNA FARGO</td>
<td>Heartbreak Girl in the Whole U.S.A. for DeS 3460 (Famous)</td>
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<td>SPRINGFIELD BEGINNINGS</td>
<td>God Bless – Columbia KS 31047 (CBS)</td>
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<tr>
<td>JOHN MAYALL</td>
<td>Moving – Polydor PK 5006</td>
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<tr>
<td>DAVID BOWIE</td>
<td>Space Oddity – RCA VP 403</td>
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<td>NEIL YOUNG</td>
<td>Harvest – Ascap DL 77558 (UCLA)</td>
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<td>BILLY HOLLIES</td>
<td>Stop! – Sea Kayak KS 10509 (CBS)</td>
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<td>Original Cast</td>
<td>The Man Who Sold the World – RCA LSP 4416</td>
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<td>OSIBISA</td>
<td>Heads – Decca DL 7-9040 (CBS)</td>
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<td>KRIS KRISTOFFERSON</td>
<td>Let's Make a Country Feeling – Monument KS 31059 (CBS)</td>
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<td>FOGARTY</td>
<td>You Don't Know Where You're Going To – Warner Bros. WS 2660</td>
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<td>ROY BUCHANAN</td>
<td>One Day at a Time – Warner Bros. WS 2660</td>
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<td>FIRENZE THEATER</td>
<td>Not In America or Anything You Want To – Columbia KS 36057 (CBS)</td>
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<td>JAMES BROWN</td>
<td>There It Is – Polydor PK 5018</td>
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<td>DRIVER WASHINGTON, JR.</td>
<td>All the King's Horses – Columbia KS 31058 (CBS)</td>
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<td>GODFATHER</td>
<td>Skylark – Mercury PM 10218 (Famous)</td>
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<tr>
<td>BAREFOOT</td>
<td>Willie Remembers – Earth LP 431 (Lightning)</td>
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<td>AEGERT</td>
<td>All Together Now – Decca DL 75156 (CBS)</td>
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<td>CREME</td>
<td>Heavy Love – Polydor FC 3002</td>
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<td>HOT BUTTER</td>
<td>Popcorn – Mercury DL 79122</td>
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<th>ARTIST</th>
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<tr>
<td>SUPERBRITAN</td>
<td>Vol 1 of the Hit Pops – United Artists OAS 3660</td>
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<td>DONNY OSMOND</td>
<td>Make Our Love Last – RCA LSP 1821</td>
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<td>GARY GILBERT</td>
<td>Glitter – CBS 31758 (CBS)</td>
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<tr>
<td>GROUCHO MARX</td>
<td>An Evening With Groucho – MCA LP 5-740 (CBS)</td>
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<tr>
<td>BRIAN RUSSELL</td>
<td>갑사대대</td>
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</tbody>
</table>
ODE RECORDS
presents
THE LOU REIZNER PRODUCTION
of

We Would Like
To Express
Special Thanks
To
Peter Townshend
and All
the Beautiful
Artists, Managers,
and Record Companies
for their
kind cooperation
in helping to bring
this project
to fruition.
Bobby Darin sings “Happy”
(The Love Theme from Lady Sings The Blues)

Music by Michel LeGrand
Lyrics by Smokey Robinson
Produced by Bob Crewe

Four of music’s most important personalities combine their talents to create one of the year’s most important singles— from one of the year’s most important motion pictures. Listen.

Listen to what’s happening at Motown. You’ll hear the times change.
<table>
<thead>
<tr>
<th>TITLE, Weeks On Chart</th>
<th>Artist (Producer Label)</th>
<th>Number (Distribution Label)</th>
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<td>I'M IN LOVE</td>
<td>ABBA (A&amp;M)</td>
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<td>LIVING IN THE PAST</td>
<td>Bee Gees (RCA)</td>
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<td>THUNDER AND LIGHTNING</td>
<td>Dionne Warwick (Sparrow)</td>
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<tr>
<td>AMERICAN CITY SUITE</td>
<td>Carole King (A&amp;M)</td>
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<td>PAPA WAS A ROLLING STONE</td>
<td>James Brown (DMM)</td>
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<td>The Rolling Stones (Rolling Stones)</td>
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<td>John Lennon (A&amp;M)</td>
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<td>7 FREDDIE'S DEAD</td>
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<td>VENTURA HIGHWAY</td>
<td>The Eagles (Capitol)</td>
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<td>I'LL NEVER RAIN IN SOUTHERN CALIFORNIA</td>
<td>The Beach Boys (Capitol)</td>
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<td>I'M STONE IN LOVE WITH YOU</td>
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<td>WITCHY WOMAN</td>
<td>The Supremes (Motown)</td>
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<td>CLAIR</td>
<td>Al Green (Atlantic)</td>
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<td>The Isley Brothers</td>
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<td>THE GUARDIAN</td>
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<td>LISTEN TO THE MUSIC</td>
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<td>ROCKIN' PNEUMONIA-THE BOOGIE WOOFIE FLU</td>
<td>Sonny &amp; Cher (Casablanca)</td>
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<td>Joan Baez (A&amp;M)</td>
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<td>DIALOGUE</td>
<td>Chicago (Columbia)</td>
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<tr>
<td>ROCK 'N ROLL SMOKE</td>
<td>Elton John (A&amp;M)</td>
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<tr>
<td>SWEET SURRENDER</td>
<td>Prince (Warner Bros)</td>
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<tr>
<td>GOOD TIME CHARLIES' GOT THE BLUES</td>
<td>J. Geils Band (Alfa)</td>
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<tr>
<td>MY DING-A-LING</td>
<td>Cliff Richard (EMI)</td>
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<tr>
<td>ELECTED</td>
<td>Crystal Gayle (Columbia)</td>
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Compiled from national retail sales and radio airplay data, as measured by the Music Popularity Charts Dept. of Billboard.
AUSTRIA

SINGLES

This Week

1. HELLO—Mouth & McNeal
2. POPOW—Hot Butter (Arista)
3. STYLISTS—Alain (CBS)
4. SILVERBE—Greenwich Village (United Artists)
5. GOODBYE—Mi-Christo
6. MACHINES—Machete (Polydor)
7. WIG WAM—Bat (RCA)
8. F. NEUMANN—Benjamin Marcus (Malaguer)
9. JULIANE WERNER—Don't Be Silly (Polydor)
10. URIAH HEEP—Demons & Wizards (Decca)

This Month

1. MACHINE HEAD—Deep Purple (Herc, Z Decca)
2. ALONE AGAIN—Gibert O'Sullivan (CBS)
3. JULIANE WERNER—Don't Be Silly (Polydor)
4. URIAH HEEP—Demons & Wizards (Decca)
5. ESPO—Dito A (EMI/Columbia)

LPS

This Week

1. ESPO—Dito A (EMI/Columbia)
2. MARIE GRAS—Creedence Clearwater Revival (Belhara)

BRAZIL—RIO DE JANEIRO

SINGLES

This Week

1. FUN TO ME—Beez Grys (Polydor)
2. CONCERTO PARA A INVERSAO—Bola de Nieve (Philips)
3. ALONE AGAIN—Gibert O'Sullivan (CBS)
4. MCCOY—Machete (Polydor)
5. THE FALL—Gerro (CBS)
6. WHO WANT TO SAY—Duran (CBS)
7. ROCK MAN—Elton John (EMI/Columbia)
8. POPOW—Hot Butter (CBS)
9. MINHA A MAMA—Famez (Philips)
10. WIG WAM—Bat (CBS)

This Month

1. SELVA DE PEDRA (INTER)—Vanessa (CBS)
2. RODRIGUES—Melão do Vida (RCA)
3. OS BRUTOS TAMBEAM—Amor (CBS)
4. SUPER HANS—Rêver (CBS)
5. RAI DA MAMETE MENTO—Gogo (CBS)
6. JUCA CHAVES AO VIVO—Jucão (CBS)
7. A LA BOICHE—Elizer (Philips)
8. RITA INTER—Vivem (Som Livre)

LPS

This Week

1. SELVA DE PEDRA (INTER)—Vanessa (CBS)

SPAIN—BALEÀS ISLANDS

SINGLES

This Week

1. CONCERTO PARA A INVERSAO—Bola de Nieve (Philips)
2. RODRIGUES—Melão do Vida (RCA)
3. OS BRUTOS TAMBEAM—Amor (CBS)
4. SUPER HANS—Rêver (CBS)
5. RAI DA MAMETE MENTO—Gogo (CBS)
6. JUCA CHAVES AO VIVO—Jucão (CBS)
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6. JUCA CHAVES AO VIVO—Jucão (CBS)
7. A LA BOICHE—Elizer (Philips)
8. RITA INTER—Vivem (Som Livre)

This Month

1. CONCERTO PARA A INVERSAO—Bola de Nieve (Philips)

FINLAND

SINGLES

Week

1. CATCH THE BELL AT FOUR—Jyrki (CBS)
2. UNDER THE WORLD—Kari (Polydor)
3. OLE—Philips
4. SOME OF MY BEST FRIENDS—Louise (Splinter)
5. BLACK SABBATH—Black Sabbath (CBS)
6. HUMMEL—Göran O'Sullivan (CBS)
7. EMILY—Göran O'Sullivan (CBS)
8. LADY HARRIET—Flemming (CBS)
9. I DON'T BELIEVE IN ANY—Rasputins (CBS)
10. CHANTÉ FRANCIS—Liri—Music critic (CBS)

MUSIC

Week

1. POPCORN—Hot Butter (CBS)
2. AUSFAR—Porca (CBS)
3. BEAUTIFUL MORNIMG DOMINO—Mach (CBS)
4. BREATHING UP IS HARD TO DO—Stretch (CBS)
5. MOTHER—Solo ara ver (Decca)
6. FLOEPA—Somewhere (CBS)
7. FISU—BIA KULLA (CBS)
8. ELSA—Fleur de Fees (CBS)
9. FEETTAANIE—Taisi Aholme (CBS)
10. BLACK BUCKS (CBS)

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9. FEETTAANIE—Taisi Aholme (CBS)
10. BLACK BUCKS (CBS)
Hot Chart Action

YOU OUGHT TO BE WITH ME—Al Green (HI) (’8 from 15) ... as disc moves into top 10 this top week top radio action spreads into 34 of the 40 markets checked. News reports week in Pittsburgh, Phoenix, San Diego and Omaha; still lacking Portland, Denver, Albany, Fargo, De Moines and Salt Lake City. But it’s in Boston, Detroit, S.F., Cleveland, D.C., N.O., Minneapolis, Nashville, Atlanta, Providence, San Diego, L.A., Chicago, N.Y., S.F., Baltimore, Miami, Charleston and Birmingham.

Seattle, Minneapolis/St. Paul, Atlanta and Houston, totaling 19 of the 25 markets polled.

SWEET SURRENDER—Bread (Elktra) (’30 from 27) ... also spread to KHL (L.A.); Pittsburgh, San Diego, Louisville, Phoenix, Providence, Milwaukee, bringing it into 20 of the 40 markets polled. Missing N.Y., Chicago, Detroit and S.F. S.F. news now spread into all 21 markets checked with top 15 dealer mentions reflected in Boston, Baltimore, D.C., Dallas, Seattle and Memphis.

RADIO HAPPENINGS:

Jimmy Thomas: “Why Can’t We Live Together” action showing in all 21 markets, with top 15 dealer mentions included in 14 of those markets.

CLAIR—Gilbert O’Sullivan (MAM) (’17 from 28) ... O’Sullivan spreading fast through top 40 radio as he did with MOR radio with new listings at No. 40 noted in S.F., L.A., Pittsburgh, Miami, Phoenix, Denver, Cincinnati and Louisville bringing to a total of 35 of the 40 markets checked with N.Y., Chicago, Charlotte, San Diego and Omaha. Sales building fast also with top 15 dealer mentions in N.Y., Chicago, L.A., Philadelphia, Detroit, Cleveland, Dallas/Ft. Worth, Milwaukee, San Diego, St. Paul, Atlanta and Houston. All 21 markets reporting sales activity.

(Glade), a soul smash now spreading over into pop sales action and CKW in Detroit; Mary Hopkin’s “Knock, Knock Who’s There” (Apple) a pick at this point. Station /station “Lonely Tonight” (Warner Bros.), breaking in with both WFL and WIBG on it as well as WPOP in Boston.

POP

PartiRiDe Family starring Shirley Jones and featuring David Cassidy—LOOKING THROUGH THE EYES OF LOVE (’30) (’8 from 29) ... - the cut from “360 Degrees of Billy Idol” LP shows new additions in top 40 radio this week in N.Y., L.A. (KHL), S.F., Columbus/Ft. Worth, Houston, Indianapolis and Hartford plus Philly, Denver, Cleveland, D.C., N.O., Seattle, Minn./St. Paul, Atlanta, Providence with Louisville already on disc. It’s #1 in Detroit! Sales spreading fast in top 15 dealer mentions in N.Y., Chicago, L.A., Philadelphia, D.C., N.O., Miami, Memphis/Nashville, St. Louis, other markets with sales are Boston, S.F., St. Louis.

SailCat—Baby Ruth (3:12) (’7 from 15) ... sold through top 20 first time out with “Riebeek Marmite” (2:52) reaching No. 20 this week. Flip: “Marmite” (2:53). (Gally Cheeks, Bフィ). CAPITOL 2481

Anne Murray—Dany’s Song (3:06) (’7 from 8) ... sold through top 20 first time out with “Montebello” (2:48) reaching No. 20 this week. Flip: “Montebello” (2:49). (Gally Cheeks, Bフィ). CAPITOL 2481

Vgrass & Osborne—Mister Deaf (2:46) (’7 from 15) ... sold through top 20 first time out with “Rye’s” (2:54) reaching No. 20 this week. Flip: “Rye’s” (2:55). (Gally Cheeks, Bフィ). CAPITOL 2481

SMOKEY ROBINSON & THE MIRACLES—I CAN’T STAND TO SEE YOU CRY (2:52) (’7 from 15) ... sold through top 20 first time out with “You’re My World” (2:58) reaching No. 20 this week. Flip: “You’re My World” (2:59). (Gally Cheeks, Bフィ). CAPITOL 2481

JOE DASH&SHANNON—Chains On My Soul (3:00) (’7 from 15) ... sold through top 20 first time out with “On a Warm Day” (2:54) reaching No. 20 this week. Flip: “On a Warm Day” (2:55). (Gally Cheeks, Bフィ). CAPITOL 2481

Laura Lee—Crums On the Table (3:09) (’7 from 15) ... sold through top 20 first time out with “Let Me Tell You Something” (2:58) reaching No. 20 this week. Flip: “Let Me Tell You Something” (2:59). (Gally Cheeks, Bフィ). CAPITOL 2481

BOBBY DARN—Happy (Love Theme From “Lady Sings the Blues”) (3:54) (’7 from 15) ... sold through top 20 first time out with “The Look of Love” (2:58) reaching No. 20 this week. Flip: “The Look of Love” (2:59). (Gally Cheeks, Bフィ). CAPITOL 2481

BLACK IVORY—Time Is Love (3:44) (’7 from 15) ... sold through top 20 first time out with “Waste” (2:59) reaching No. 20 this week. Flip: “Waste” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

BRONSTONE—The Red Soldier Blues (2:40) (’7 from 15) ... sold through top 20 first time out with “Major General” (2:50) reaching No. 20 this week. Flip: “Major General” (2:51). (Gally Cheeks, Bフィ). CAPITOL 2481

JERMAINE JACKSON—Daddy’s Home (2:59) (’7 from 15) ... sold through top 20 first time out with “Don’t Let It Go to Waste” (2:59) reaching No. 20 this week. Flip: “Don’t Let It Go to Waste” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

Jerome Jackson—It’s Over (3:12) (’7 from 15) ... sold through top 20 first time out with “He’s Gone” (2:59) reaching No. 20 this week. Flip: “He’s Gone” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

LaDonna—Crying Girl (3:03) (’7 from 24) ... sold through top 20 first time out with “Love Theme From Drip In” (2:59) reaching No. 20 this week. Flip: “Love Theme From Drip In” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

JAYNE CASH—ANY OLD WIND THAT BLOWS (2:46) (’7 from 15) ... sold through top 20 first time out with “Dusty’s Blues” (2:59) reaching No. 20 this week. Flip: “Dusty’s Blues” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

Diamonds—Sea Cruise (3:28) (’7 from 15) ... sold through top 20 first time out with “I’ll Help You” (2:59) reaching No. 20 this week. Flip: “I’ll Help You” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

MELT HAGGARD AND THE STRANGERS—I WONDER IF THEY EVER THINK OF ME (2:49) (’7 from 15) ... sold through top 20 first time out with “Lone Star” (2:59) reaching No. 20 this week. Flip: “Lone Star” (2:60). (Gally Cheeks, Bフィ). CAPITOL 2481

Country

Country

CONWAY TWITTY—SHE NEEDS SOMEONE TO HOLD HER (2:49) (’7 from 15) ... sold through top 20 first time out with “I’d Go To Nashville” (2:58) reaching No. 20 this week. Flip: “I’d Go To Nashville” (2:59). (Gally Cheeks, Bフィ). CAPITOL 2481

Soul

LUTHER INGRAM—I’LL BE YOUR SHELTER (In Time of Storm) (See Pop Pick)

Also Recommended

BARBRA BREASTIA—You’re So Vain (4:25) (’7 from 15) ... sold through top 20 first time out with “Fifty Foot Woman” (3:29) reaching No. 20 this week. Flip: “Fifty Foot Woman” (3:30). (Gally Cheeks, Bフィ). CAPITOL 2481

SMOKEY ROBINSON & THE MIRACLES—I CAN’T STAND TO SEE YOU CRY (See Pop Pick)

LAURA LEE—CRUMBS ON THE TABLE (See Pop Pick)

Also Recommended

BLACK IVORY—Time Is Love (See Pop Pick)

Also Recommended

Soul

LUTHER INGRAM—I’LL BE YOUR SHELTER (In Time of Storm) (See Pop Pick)

Also Recommended

RADIO ACTION AND PICKS
music as a boon for black artists in the industry. He said that black music scores in a number of successive years, and that even though his station's ratings were indeed lower than those of a white competitor, yet his salary was about the same as that of the station's white announcer.

In the marketing of black album product, Tom Draper, said the major outlet for this product, the local music store, is the only outlet that can shift the sales of product, which is reached to the public through the radio and television media. The black musician personality and the black music industry personalities have the leverage needed to achieve much of the equalization that no one has been able to effect in the past.

**Film Writers Warchest Try**

LOS ANGELES The Composers & Lyricists Guild is raising $200,000 in an attempt to offset its $300 million antitrust suit against major film and TV producers, announced Elmer Bernstein at a news conference in this city on this third of the Guild presidency. One or a series of benefit concerts will be held to help raise the legal fund.

The film-TV music writers are to turn to the courts after the legal action had failed to retrieve rights to the musical compositions. Among the 140,000,000 composers of music, retained publishers rights are theCopyright Enforcement Act of 1909. The music will be the property of the writers for the rest of their lives, but the publishers have the right to reproduce the music without compensation to the original composer.

CBS has, since filing the suit, agreed to change its contracts for composers who wish to retain copyright. According to Guild officials, it is possible that the Guild may agree to a similar arrangement.

**Largo Spins Top 10**

Continued from page 3

House "We don't believe it will hurt other spins, but we may put in additional outlet for music in this market."

According to the three of them, Adler, Adler & Adler, and the station record some of the biggest names in the business as well as new acts. These are superstars who rarely play anywhere but only the major cities. Many of them will presumably make themselves available on those pumps.

Asher manages and produces James Taylor, Adler's Ore Records has Carly Simon and Check 1-2-3, the station has a three-year contract with Steve Miller, and Elliot Roberts, either manages or has recording interests with the Arlen label. Jones Mitchell, Crosby, Still, Nash & Young, the Eagles, America, and most recently Jimmy Webb.

**Western World Opens Multi-Purpose Company**

NEW YORK — The Western World Music Corp. has opened a multi-purpose company in Manhasset, Long Island, including a fully automated recording press. Western World Music Corp. is a subsidiary of the Western World label, according to Lou Guarino, general manager. The label, which is not the same as the H.A.M. Records, is located in the Hammar Industrial Park, Mont. St. Paul, Minn.

 Guarino said the new studio located in Manhasset, Long Island, but will not be used entirely by the record label itself. The studio is also to be used by the H.A.M. Records, which is a subsidiary of the Western World label, and will also be used by the Russor Organization, which is a subsidiary of the Western World label. The Russor Organization is a subsidiary of the H.A.M. Records.

**File Foxes Classic Suite Action**

NEW YORK—Attorneys for the Harry Fox Agency, an international copyright suite action suit against the United States, are planning to try the case in the court.

The suit was filed in the United States District Court, Southern District of New York, by Fritz Meyers and John Fox, Jr., who represent the United States, and the Fox Agency, respectively.

**Super Bowl**

**FULL STORY**

BLACK STAR, the organization, is a non-profit, non-commercial organization established to provide information about the music industry, and to promote the work of black musicians.

**Naras to Dissect R&B**

LOS ANGELES—R&B—What is R&B? Why is it called that? Who is the audience for R&B? What is the role of the R&B artist? What is the future of R&B? These are the questions that will be addressed by Naras members will discuss Monday (20) at 8 p.m. at the A&M Studios. Harrell Bately heads the panel of speakers which will attempt to define the characteristics of R&B, the market for R&B music, and the audience for R&B music.

The program hopes to define the "anatomy of R&B" while going into the R&B market. The program will be "a channel for the music. Panelists include: J.W. Anderson, a manager of the Barrow, M. Bar, Carter, Sid Ferrer, Ernie Freeman, of the 100 Club, Max Lev, Pete Lipolo, Mike Post, Sam Sumado and Zelma Sands.

**Farrell Slated Offices**

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The cover and the pressing of the records are to be handled by the record company. The record company is also to be responsible for the marketing of the records.

**Musical Isle’s N’ville 1-Stop**

NEW YORK—Musical Isle’s American’s Memphis branch has reopened in Nashville, according to S. Melvin, head of the Memphis branch.

The outlet, headed by Helen Hall, will offer full service to the Memphis branch, and will also be available to the Memphis branch. The outlet will be open from Monday to Friday, and will be closed on Saturday, Sunday, and holidays.

**Bono Oldie Xmas Single**

LOS ANGELES — Specialty Records is releasing a Christmas 45, "Come Down the Christmas Tree," by Bono and Little Time. The single was originally released in the United Kingdom in 1963. The single was released in the United States in 1963. The single was released in the United States in 1963.

**Taped on Set**

**Special Report**

**Feature funding**

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Ahhh... the sights and sounds of those fantastic fifties are back! Customers are now putting their money where their memories are. Do you remember... checkin' out your big DA before the prom... cruisin' 'round in your friend's hot rod, the one with the louvered hood and flame skirts... rockin' an' rollin' at the school record hop when someone dedicates a "45" just to you! Pickwick remembers... and Pickwick has got records and tapes of the best sounds from the fifties, sounds like Chuck Berry, The Big Bopper, The Five Satins and those "Sh-Boom" boys—The Crew Cuts. Pickwick has a collection of early rock memories that'll make you wanna get your blue suede shoes outta the closet again! For those who'd rather swing to a different sound Pickwick offers a variety of stars & hits to satisfy all: Dean Martin, Beach Boys, Tennessee Ernie Ford, Johnny Cash, Buck Owens, Dionne Warwick, Melanie, Billy Preston, Wayne Newton. Turn yesterday's memories into today's profits... remember us.
DUANE ALLMAN
an anthology

Duane Allman playing with Hourglass; Clarence Carter; Wilson Pickett; Aretha Franklin; King Curtis; John Hammond; Boz Scaggs; Delaney, Bonnie and Friends; Eric Clapton; Derek and the Dominos; and The Allman Brothers Band.
A Two Record Set Including a 20 Page Booklet.