Laginestra Predicts Discrete LP Surge

NEW YORK—Through the first quarter of 1973, "more discrete four-channel product will be on the market than all other forms combined," said RCA Records president Rocco Laginestra.

Currently RCA has seven Quadratics on the market and by March there will be an additional 18 albums.

In Japan, Laginestra and Robert Hurford, division vice president, international, are currently in Japan on business.

Laginestra commented: "By the middle of the year every other new LP will be in the discrete format."

RCA plans to build a major campaign around soon-to-be-released Quadratic product. The promotion will be spearheaded by a Quadratic double album release of the Elvis Presley concert recorded live in Hawaii.


Also to be released in four-channel are six albums by Eugene Ormandy.

RCA has agreements in Japan with such hardware manufacturers as Matsushita (National/Panasonic), Pioneer, Hitachi, Toshiba, (Continued on page 126)

Educators Aid Sheet/Folio $$

By IAN DOVE

NEW YORK—Educational sales were responsible for 50 percent of RCA's gross income of the profit division of Warner Bros. music publishing, said president Ed Silvers.

He added: "This is a viable aspect of music publishing and our intention is to focus full energy on growth in this area."

In addition to the sale of the (Continued on page 126)

20th Century Ocles Global Licenses

LOS ANGELES—20th Century Ocles, launched Sept. 1, 1972, by Russ Regan, is expanding into major markets in a two-step program. The first step was last week in Rome and announced deals for distribution in Canada with GRT and England with Pye Records.

(Continued on page 107)

RCA Returns To All-Branch; LP Prices Hiked

By PAUL JACOBS

SAN FRANCISCO—RCA went all-branch nationally last week and also raised its $5.98 single album substitute price from $2.71 to $2.839. Dealer price went to $3.162 from $3.072. Tape went up 5 percent to both.

It was learned from major users that RCA branch sales personnel were reporting no rise in classic or Camden LP product. RCA singles prices remain the same.

The RCA return to all branches—Coast branches are called Music West, while all others are Music I—marks a complete reversal to their switch some six years ago to multiple distribution, a first for the record industry.

RCA would not confirm or comment on the price changes. Marketing executive Mort Hoffman was unavailable.

NYC Country Station

NEW YORK—New York City, the world's major record market, will receive a major shot in the arm for country music record sales when WLIB—AM goes to that format Feb. 17. John Sullivan, general manager of the 30,000-watt Sheriff Broadcasting station, made the announcement to the staff a week ago and said the station has been gunning ever since—really poised to take off. After 31 years in broadcasting, I'm too aware of what music can and can't do for you. Middle of the road music has stabilized it

(NYC Country Station (Continued on page 24)

TV Series Spotlights Label Chiefs

By JIM MELANSON

NEW YORK—Top executives of record companies and their label artists will be focused in the public's eye via a newly created television series, "Flip Side," according to Betty Sperber, creator of the series and head of Betty Sperber Management, Inc., here.

The half-hour shows, to be aired across the country by over 145 syndicated stations starting April 14, will be a behind-the-scenes look into the recording industry and will

SLADE

GET SLADE'S NEW ALBUM
AND MAKE THE SLADE SIGN

(Advertisement)
Follow Your Daughter Home

Reggae to The Guess Who's new single, "Follow Your Daughter Home," is one of their new album "Artificial Paradise."
**General News**

**Feb. Memphis Meeting Set to Form Indie Dist./Mfr. Assn.**

MEMPHIS—After two formative meetings in the past year, the National Association of Independent Record Stores (NAIRS) will attempt to establish itself as a national label association with its first general convention at the Plaza Hotel in Memphis, Tenn., May 14-16.

The NAIRD concludes opens Fri. (15) at 3:30 p.m. with a meet- ing, followed by dinner that evening. Saturday's agenda includes a morning and afternoon session and a buffet luncheon and display area inspection by attending labels.

An added feature is the first VidShow of leading manufacturing companies. In Trans-Walt's stage, the leading companies in addition to those products of four of the leading distributor companies in Europe are assembled to exhibit as well.

Another direct feature of the first VidShow will be the best current exhibits and most in-person displays of equipment will be set up by many companies.

Traffic crecumbers who are part of the VidShow will be the best current displays and exhibits of equipment will be set up by many companies.

**Home Duplication Units Offered at Chicago Show**

**By EARL PAIGE**

CHICAGO — An independent distributor firm at the house is opening its third showing at the White Front store by Leisure & Record Co., Ltd., a division of NMC Corp.

Gary Stein, president of the group will be attending the White Front store by Leisure & Record Co., Ltd., a division of NMC Corp.

Ted McLean, lead the Grammy nominations certificates of the important categories, according to the National Recording Awards, the following categories:

More than 3,000 members of the group will be attending the Grammy Awards Show, on the CBS network on March 5 during the Academy's 16th annual Tele-phony.

**TOP GRAMMY NOMINATIONS**

NEW YORK—Aretha Franklin, who has been released by Atlantic Records, and Don McLean lead the Grammy nominations certificates of the important categories, according to the National Recording Awards, the following categories:

The Grammy Awards Show, on the CBS network on March 5 during the Academy's 16th annual Tele-phony.

The list of nominees for the 1973 Grammy Awards includes:

- **Recording of the Year**: "Bridge Over Troubled Water" by Simon & Garfunkel
- **Album of the Year**: "怎's the Life?" by Neil Young
- **Record of the Year**: "I Will Survive" by Gloria Gaynor
- **Song of the Year**: "The Thick of It" by Paul Simon and Art Garfunkel
- **Best New Artist**: Carly Simon

**RIAA and MOA Protest Royalty Hike**

**By MILDRED HALL**

WASHINGTON—The recording industry has strongly protested the 26.6% proposed hike in statutory royalty payments for broadcast and cable television stations.

The industry is taking the position that the proposed increase is unfair and that the Senate Copyright Subcommittee, which is working on the overall Copyright Revision bill, has received comment from all industry segments on the proposal. Music publishers are happy but want even greater increase, while the record industry and the jukebox operators are bitterly protesting the proposed increase as unfair. (Billboard, April 21, p. 39)

**Santana, Cheech & Chong's Stolen Benefit Nets $516G**

LOS ANGELES—Billed as the highest-grossing rock event in history, Santana & Cheech and Chong's 18-night run (May 18) at the Forum raised $131,885,000, according to Variety. The biggest gainer was Ignatious, by comparison, the 1971 Beach Boys concert grossed only $66,183,000, although much more money was raised by the film and record album of the event.

However, top ticket price for the Beach Boys was $9.50. The Stones concert grossed $7,976 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong joined the Rolling Stones on the bill. The Stones concert have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Cheech & Chong have set some sort of record for speed of advance purchase. Unfortunately, only 1,997 tickets at $100, 7,974 seats at $250, and 1,105 closed at $10. Santana and Ch
Garbage & Earth Pollution
Replace 'Moon, June', 'Cron

By ELIOT TIEGEL

LOS ANGELES - You don't have to sing a pretty song to get people to pay attention. You can do it with a treatise in 2 1/2 on garbage or a discourse on pollutants in the water. Either way, you have another single seeking airplay.

Talk singles, a rather uncommon occurrence in pop music, seem to be more in fashion. Producer Joe Stein, the son of cartoonist William and writer. See suburban and smug his way through his own nonstop saga about a girl who refused to take the garbage out. (Would Not Take the Garbage Out)

Garbage is also the overriding theme behind a second single by Bell & Ross entitled "More Times Than One." The record is available in both 45s and 33."s.

Going right to the point, the song is titled "Garbage" and features a guitar riff that goes "I am a bag of garbage, garbage, garbage" at the end of each verse.

Instrumentally, Silverstein works with one thin sounding guitar behind him, so that his voice is the lead instrument detailing this unromantic story about a girl who resists his garbage bag in her hand and keeps this friends from coming over.

The song, which is replete with pop music details, opens with a world image being suffused with garbage, and throughout the verses and drums plunk along softly, as he asks what will he do when there's no more money in his bank account, do nothing left to care about...

These singles, by the very dint of their off-beat "humor" and downbeat vocals, have found a welcome airplay on free-form FM stations. Duke Cleveland, manager of "Sharon" a carnival dancer and dressed in a scarf and a sneaker who is now becoming rowdy each night.

The fact that these two unorthodox singles have all been reissued on a number of traditional labels, most recently on the "Garbage" label of Los Angeles, is an indication that a new kind of creative meaning may be developing among young its and adults and those old with access to a recording studio and the distribution channels.

In each instance, each single has the power of a major company behind it, with producers Jerry Goldstein, Silverstein, and UA Rose.

LP REVIEW

Sahm's Mix of Texas Heritage Music Excites

NEW YORK—Atlantic's Doug Sahm and Band is one of the freshest bands in the recent releases. Here's a lot of mixed pudding. As a member of the San Antonio-based Los Angeles, Texas-Mex Western swing-performed by a distinguished group of artists who know what it means to play music in the traditional style.

The band is a well-known regional act who plays for producers Jerry Waters, Austin and Doug Sahm, the fact that this vital music is captured on record.

Sam's first two albums will have the added benefit of being released in the next few weeks, and the second single, "Penny Lane," will be released in the near future. The band is a well-known regional act who plays for producers Jerry Waters, Austin and Doug Sahm, the fact that this vital music is captured on record.

The single will have a variety of cuts, including a version of "I'm a Fool," which was written by producer Jerry Waters in 1964.

In addition to the work of Sahm and Dylan, important records are being released by Minor, Waddy Nelson, and the Delmore Brothers. The band was formed by the three brothers, who have been playing together since 1964.

Although Bob Dylan, a member of the San Francisco-based band, was promising throughout the passage—this if possible.

CATV Considerations

A number of bundles still remain before San. McClellan can count on the CATV industry for the continuing CATV interests and the copyright owners of film programs will be more receptive to broadcast TV stations. The committee is also working to develop a floor fight by senators pushing for the opposing parties, which could kill the bill. The floor fight resulted in a deal, which was signed on Oct. 22, 1965, which is set to take place in the summer of 1966.

The CATV bill received last year in a White House sponsored "consensus" agreement among the copyright owners of film programs and broadcast stations, and Communications Commission ratified it under its "consensus" agreement among the copyright owners of film programs and broadcast stations, and Communications Commission ratified it under its "consensus" agreement among the copyright owners.

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ESP: Largest Gross in History

NEW YORK—ESP Records, the world's largest record company, reported a net profit of $350,000 for the fiscal year ending June 30, 1970, a 12% increase over the previous year's net profit of $308,000.

The company's chairman, Daryl Stottman, ESP president, announced that the company's net profit increased by $42,000, while its operating expenses decreased by $15,000.

Maurice J. Kuro and a number of ESP employees are attending the MIDEM conference with a series of sales presentations and agreements for the label's catalog.
INTRODUCING

ROBERT STIGWOOD'S

new pet...
R.S.O. Records and tapes are launched this week in the U.S.A. and in the rest of the World March 1st

Initial Album Releases

**LIFE IN A TIN CAN**

*THE BEE GEES*  
SO 870

U.K. Releases: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice and Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat;"

**IN CONCERT**

*DEREK AND THE DOMINOS*  
SO 2-8800

Rest of the World: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice & Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat."

"West, Bruce & Laing "Why Duntcha"  
*(Except U.S.A.)*

Contact: Johnny Bienstock, R.S.O. Records and Tapes, 135 Central Park West, New York, NY 10023. Telephone 212-595-6655  
David English, R.S.O. Records and Tapes, 67 Brook Street, London W1Y 1YD. Telephone 01 629 9121  
R.S.O. Records and Tapes are distributed in the U.S.A. by Atlantic Recording Corporation.
LOS ANGELES—Rollette has reached into its vault of jazz of the past five years to select a handful of LP double-pocket series titled “Richard Of An Era,” which have significance to collectors of Count Basie, Benny Goodman, Stan Getz, Coleman Hawkins, and others. The material reflects Rollettes past power as a source of major jazz music. The series features uniform graphic touch but there the similarity ends. LP lists for $5.98 each.

The base package is devoted exclusively to the material existing alive with Latin trademarks like “Olé” and “Si Mi Se.”

The Getz-Stitt package recalls how Wayne Shorter was led by Lee Young and Stitt by Charlie Parker. Getz’s small groups feature some top associated artists like Horace Silver, Jim Raney, Tommy Potter and the two long-time新冠 horror Stitt is more boppish even on three tunes on which he plays alto.

Dinah Washington’s 20 sides are a further contribution by the label which has already reissued 40 of her work. Although the tunes are Tin Pan Alley, a few are by John Henry and Stitt is more boppish even on three tunes on which he plays alto.

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Sung by

SHAWN PHILLIPS

Composed by

BURT BACHARACH & HAL DAVID

The theme from

"LOST HORIZON"

A new single on A&M Records.
Lafayette Radio Chief Welcomes Amex Study

NEW YORK—Leonard D. Pearlman, president of Lafayette Radio Electronics Corp., said he "welcomes" the American Stock Exchange investigation of the company.

The Amex has begun an investigation into trading in the shares of Lafayette Radio Electronics, which distributes electronic products and operates retail stores, to determine if insider information caused a recent 36 percent drop in its stock.

A spokesman at the exchange declined to comment, but sources indicated the investigation was caused by someone with access to inside information on the company's second quarter, ended Dec. 31.

According to Pearlman, preliminary indications were that sales for the fiscal second quarter, were about 10 percent higher than the year-ago $23 million. Wall Street had been anticipating a sales gain of about 15 percent.

"We don't have any indication of earnings for the second quarter and any speculation about earnings for the period is without foundation," he said.

"Our inventory situation remains healthy," he said, "and there is no indication that unusual markdowns will be required. The product mix of our sales during the holiday season was satisfactory, and we are confident that business will continue favorably. Lafayette Radio earned a record $4.3 million, or $1.76 a share, including special credit on sales of $7.39 million in fiscal 1972. The company has opened 10 new stores during the current fiscal year and expects to open five to 10 more by the end of the year on June 30."

"The outlook for the rest of the fiscal 1973 and for fiscal 1974 continues good," Pearlman said.

Earnings Reports

TELECORE INC.

2nd Qtr. to Nov. 22, 1972

Sales $21,552,221 $20,366,144
Net income 1,084,647 1,266,955
Per share $5.86 $5.44
Common shares 2,010,912 1,972,950
Sales 39,020,164 37,972,210
Net income 1,084,647 2,265,944
Per share $6.72

Curtis Mathews Corp.

2nd Qtr. to Nov. 22, 1972

Sales $16,464,658 $14,158,329
Net income 660,072 512,231
Per share $1.43 $1.23

Cerro Corp.

Year to Oct. 24, 1972

Net cons. sales 103,000,000 103,343,000
Net income 10,300,000 9,536,000
Per share 4.67 4.17

Tex Weekend

CHICAGO—Stations in eight markets staged a Joe Tex weekend spectacular Jan. 19-21 organized by Phonogram, Inc. R&R national promotion chief Andre Montell.

United Record & Tape Industries, Inc.

200,000 Units

200,000 Shares of Common Stock ($0.01 Par Value)

200,000 Warrants to Purchase 200,000 Shares of Common Stock

After all these shares have been sold, this advertisement appears as a matter of record only.

New Issue

January 16, 1973

200,000 Units

United Record & Tape Industries, Inc.

200,000 Shares of Common Stock ($0.01 Par Value)

and

200,000 Warrants to Purchase 200,000 Shares of Common Stock

Offered Only in Units, Each Unit Consisting of One Share and One Common Stock Purchase Warrant.

Price: $5.50 per Unit

Promotion Protest Hike Try

• Continued from page 3

ings and risks of all segments, from publisher and composer, totalizing record companies. The House found a 3-cent request reported by publishers would have a "substantial adverse effect on the recording industry," and held the rate to 3½ cents in its 1967 revision bill.

Periodic Re-Evaluation

The RIAA urges that the matter of revising statutory royalties rates be left to the periodic re-evaluation to be made by the new Copyright Tribunal provided for in the revision bill. By these terms, rates now, RIAA felt the Senate subcommittee would "have to re-open hearings in order to examine all the relative factors." It says the inquiry would be a searching examination of the effect of inflation on record prices themselves. Inflation is non-discriminatory. If, in fact, inflation hurt composers and publishers, the beneficiaries of the currently proposed mechanical rate increase

—infiation likewise profoundly injures the record companies who pay those increases.

To offset the subcommittee's Consumer Price Index figures, 7.6 percent increase since 1967, RIAA quotes the Bureau of Labor statistics on the cost of records. The Bureau found that "the stereo phonograph record, as an element in the Consumer Price Index, has increased by only 7.4 percent from 1967 to November 1972. RIAA notes that this 7.4 percent increase is far less than the all-inclusive 25.6 percent cost-of-living index for that period."

The latter urged the revision bill as it now stands be passed without "agonizing further over refinements."

Units Offered

• Continued from page 3

Feb. 15, 1972, effective date of the recent federal anti-piracy law. They say that publisher royalties are paid through Music Royalty Association, Los Angeles. Radio's 20-page brochure lists artists and recorded product from dozens of major and independent labels. The firm is also interested in its own future, it's understood.
100 THOUSAND PEOPLE SAW WATTSTAX. 100 MILLION PEOPLE WILL NOW EXPERIENCE IT.


The Wattstax Experience, conceived in Watts at the Los Angeles Coliseum is now available in two discs of live concert music from the original motion picture soundtrack. Six hours of contemporary history edited to the essence of human entertainment. From Watts to the world. On Stax Records and Tapes. Ask your Columbia Distributor for STS-2-3010.

LOOK FOR THE WATTSTAX FEATURE FILM
A STAX/WOLPER PRODUCTION
IT'S ISLAND (eye-land) MONTH

... with a fantastic release of new product, massive merchandising and sales support, and a magnificent tour.

THE TOUR began January 17 and will continue through February ... featuring, on one bill:
- TRAFFIC, who have a new album, SHOOT OUT AT THE FANTASY FACTORY (SW-9323).
- FREE, who have a new album, HEARTBREAKER (SW-9324).
- JOHN MARTYN, who has a new album, SOLID AIR (SW-9325).

Beginning January 19th is another tour, featuring Badfinger and
- AMAZING BLONDEL, who have a new album, ENGLAND (SW-9327).

The two remaining new albums are also very special:
- MIKE HARRISON'S new one is SMOKESTACK LIGHTNING (SW-9321), which MELODY MAKER, calls more than a cut above his first. It was completed just prior to Mike's reforming Spooky Tooth with Gary Wright. Especially listen to the 12½ minute version of "Smokestack Lightning," the Chester Burnett (Howlin' Wolf) classic.
- THE WAILERS with CATCH A FIRE (SW-9329). The very special package encases a very special music—some will call it Reggae, but we prefer to call it Jamaican Underground Music — it's the music of the people in Jamaica. This form of music has enjoyed wide popularity in England, and has been reflected here in Paul Simon's Mother & Child Reunion and Johnny Nash's I Can See Clearly Now. The Wailers have toured in England with Johnny Nash, and produced the hit "Stir It Up," written for him by Bob Marley of The Wailers. Listen to Catch A Fire a couple of times — it'll make you do more than smell salt air.

Island Month is also an excellent time to re-stock past Island product:
From Traffic, Jim Capaldi's OH HOW WE DANCED (SW-9314) and Reebop's REEBOP KWAKU BAANH (SW-9304). Don't forget our first (and still best-selling) TRAFFIC Lp, LOW SPARK OF HIGH HEELED BOYS (SW-9306).
From FREE, the KOSOFF/KIRKE/TETSU/RABBIT Lp, (SMAS-9320).

As noted, support for this major label release is massive, including complete store merchandising kits (for windows and in-store), lots of print and broadcast advertising, touring, extensive press and PR plans, and some of the best new albums from anyone... anywhere.
TRAFFIC
SCHOOL OUT
AT THE FANTASY FACTORY
ISLAND RECORDS
Produced by Steve Winwood and Jim Capaldi

FREEHEARTBREAKER
ISLAND RECORDS
Produced by Free and Andy Johns

JOHN MARTYN
OLD AIR
Produced by John Martyn and John Wood for Whirlwazzin Productions Ltd.

AMAZING BLONDE
ISLAND RECORDS
Produced by Amazing Blondel and Phil Brown

MIKE HARRISON
SMOKE ROLLING SMOKE
ISLAND RECORDS
Produced by Mike Harrison and Chris Blackwell

THE WAILERS
CATCH A FIRE
Produced by Bob Marley and Chris Blackwell
Talent Signs

From The
Music Capitals
of the World

LOS ANGELES
Dick Clark Entertainment, which
promoted 150 concerts in 1972,
moves from New York to Los
Angeles.

- Publicist Norm Winter
claims he's sending an em-
ployment agency bill to Capitol
as the label hired away his third
associate since Winter founded
Totem Pole Productions. Pat
Wright has just joined Lew Segal,
another Winter alum, in Cap-
itol publicity.

Three new musicians to Canned
Heat: Brian Hines' brother Richard
on base, guitarist James Shute
and Ed Beyer on keyboards.

Unsurpassed in Quality
GLOS*Y PHOTOS
100 POSTCARDS
$50 10%100
CUSTOM COLOR PRINTS
COLOR LITHOS
$175 COLOR POSTCARDS
$120 MOUNTED ENLARGEMENTS
$7.50 $18.50

A DIVISION OF JAMES M. KRIEGSMANN
165 W. 46th St., NEW YORK, N.Y. 10036
(212) PL 7-6323

Photographers

HIGH SCHOOL
KINDergarten

Who cares About One
Less Child?

CARMEN LEGGIO: New York,
Overseas Press Club, Jan. 22
FANNY (Repertoire): New York,
Casino NYC, Jan. 26-29
FRANKIE & JOHNNY (Warner):
Casino NYC, Jan. 26-29
CEECHE & CHONG (Ode):
Casino NYC, Feb. 24
Pussie, N.J., Capitol Theater, Feb. 9
ELVIS PRESLEY (RCA): Las
N.J., Capitol Theater, Feb. 9
THE ALLMAN BROTHERS BAND:
N.J., Capitol Theater, Feb. 24
ALLMAN BROTHERS BAND
TICKET (Capitol): Tucson, Ariz.,
Avenue, Jan. 21; Long Beach, Calif.,
Arena, Jan. 23: San Diego, Calif.,
Sports Arena, Jan. 24; San Francisco,
Calif., Billings, Jan. 25-26; Norfolk,
Calif., Civic Center, Jan. 27;
Albuquerque, N.M., Jan. 28; Denver,
Colo., Coliseum, Jan. 29; St. Louis,
Mo., Kiel Opera House, Jan. 31;
DUDDY ALAN (Capitol): Win-
chow Rock, Concert, Convention
Center, Jan. 22
NEIL YOUNG (Reprise): Hemp-
stead, L.I., New York, Nassau
County Coliseum, Jan. 22; Madison
Square Garden, Jan. 23; New Haven,
Conn., Jan. 25; Philadelphia, Pa.,
 Spectrum, Jan. 26-27; Norfolk, Va.,
Scope, Atlanta, Ga., Omni Coliseum,
Jan. 31
AMERICA (Warners): Denver,
Colo., Regis College, Jan. 23;
Kansas City, Okla., Jan. 24;
Kansas City, Kansas Music Hall,
Granada, J an. 25; St. Louis,
Mo., Kiel Opera House, Jan. 26;
Chicago, Auditorium Theatre, Jan. 27-
30; Detroit, Mich., Mason Temple,
Jan. 31
MARTIN MULL (Capricorn): East
Lancaster, Virginia Beach Col-
vention Center, Jan. 25-27; Cleve-
land, Ohio, Smiling Dog, Jan.
25-28; SEALS & CROFTS (Warners):
Cincinnati, Ohio, Music Hall,
Jan. 23. Feb. 19; Ft. Wayne, Ind.,
Essex Theatre, Jan. 24; Muncie,
Ind., Ball State Univ., Jan. 25;
Chicago, Adelaide Theatre, Jan. 26;
Grand Rapids, Ind., Indiana State
Univ., Jan. 27; St. Louis, Mo.,
Kiel Opera House, Jan. 28;
DOBIE BROS. (Warners): Boise,
Idaho, Jan. 24; Portland, Ore.,
Concert Hall, Jan. 25; Seattle,
Wash., Paramount Theater, Jan.
25; San Francisco, Calif., Cowell
Auditorium, Jan. 26; Salt Lake City,
Utah, Terrace Ballroom, Jan. 27;
TOWER OF POWER (Warner's):
San Francisco, Calif., Winter-
land, Jan. 27-28
LOGGINS & MESSINA (Colum-
bia): Tulsa, Okla., Municipal
Auditorium, Jan. 31
SPINNERS (Atlantic): Jackson-
ville, Fla., Coliseum, Jan. 26;
Los Angeles, Calif., Hollywood
Auditorium, Jan. 27
BETTE MIDLER (Atlantic): De-
troit, Mich., Mason Temple,
Jan. 21; Ridgefield, N.C., The Fun
and Sun Country Club, Jan. 23;
ERIC JUSTIN KAZ (Atlantic):
Rye, N.Y., Pawtucket, Jan. 24
GARLAND JEFFREYS (Atlantic):
San Francisco, Calif., Fillmore
Auditorium, Jan. 25; New York,
Alice Tully Hall, Jan. 26
JONATHAN EDWARDS (Atoll-
Welles-Lehne, Pa., King's Coll-
age, Jan. 28

Forest Opens Talent Agency

LOS ANGELES—David Forest,
formerly vice president, contem-
porary music at Creative Manage-
ment Associates here, has opened
an original talent booking agency,
bearing his name.

Talent signed thus far for U.S. and
Europe includes Leon Russell; Bloodrock;
J. J. Cale; It's A Beautiful Day;
Randy Newman; Harry Nilsson;
The Spencer Davis Group; and
The Hot Band.

Forest will handle promoters,
concerts, fair dates, as well as
TV and motion pictures for his
clients. College and industry
functions will be handled by Chris
Kalinch, formerly with CMA and Stronger Music; and Rick Bloom,
formerly with Rob Heller and Reznick-
Perlman.

Forest is negotiating with a
major European agency and
intends to open a New York office
by 1974.

N.Y. RADIO CITY MUSICAL HALL ROCKS ON

NEW YORK—Owing to the success of recent sold-out concerts by James Taylor and West, Bruce & Larry, the 6,000-seat
Radio City Music Hall will book at least 25 more midnight concerts
this year.

The first of these will be a Valentine's Day show starring
David Bowie with the Spiders from Mars. Music Hall president
James E. Gould is working with New York promoters Ron Del-
sender and George Wein to stage the concerts.

Concerts are presented at midnight, after the final regular
movie and stage presentations. Rock-with-the-orchestra thrill is
entire area and transportation to and from the theater is provided
by the 24-hour subway system, taxis and buses. Parking in the
area is more accessible in the late night hours.

The Music Hall, the oldest major movie house in the city,
celebrated its 40th anniversary Dec. 27 and is currently consider-
ing a bar for its late night patrons.

THE STAFF

THE ENTIRE STAFF OF BILLBOARD
CONGRATULATES THE 'YOUNGEST' MAN
IN THE MUSIC INDUSTRY—THE BARON,
MICKEY J. ADDY ON HIS BIRTHDAY.
YOU'RE ONE OF A KIND AND WE'RE
LUCKY TO HAVE YOU WITH US. MANY
HAPPY RETURNS ON YOUR DAY.

JANUARY 27, 1973, BILLBOARD
IN MEMORIAM

CLARA WARD
NEW YORK — Alice Cooper will perform some 60 dates in May 1973 across the North American cities during an upcoming spring and summer tour billed as "The Alice Cooper Show." These performances are being touted as the "largest grossing tour in the history of rock and roll," with an estimated 900,000 audience.

Jon Podell, formerly of ABC Booking, formed his own agency, Entertainment Projects, Inc., a subsidiary of R.M.F. Productions, to assemble the tour, set to begin at the Winter Garden in New York, and will be director for the production during the entire tour.

Promotion for the tour will tie in with the group's most recent Warner Bros. front and their forthcoming album, slated for February release. Promotional effort will be coordinated between Warner Bros. Records and the group's management, first Aid, Enterprises, Inc., and Alice Cooper Promotion, headed by Ashley Pandel. Promotional measures will include press conferences and luncheons in each of the cities along the tour, as well as a running sign and billboard already on display in New York's Times Square. The sign will display the call letters of radio stations, groups from the single to their playlist.

A special billboard has also been designed to maximize efficiency in all phases of advertising and promotion to sell as long as the group's chartered plane.

'Super Session' to Get Super Push

NEW YORK — Mercury Records will embark on an all-out "Red Ball Express" and their touring campaign on what's become known as the "Jerry Lee Lewis Group," as they toplined the show in London (Dec. 30). A report says the band will be featured as "silents" on the date included guitarists Alvin Lee and Steve Stills. It's been confirmed that the group will be on tour, with Procol Harum, Rory Gallagher and their own bands.

The sessions were held at the Avalon Recording Studios in London between Jan. 8-12. Recording artists were Lewis, and from his fronting his own band, Camel: Mark Knopfler, Eddy Grant, and possibly Procol Harum.

Permission was granted for one of the artists in the respective record companies to have the sessions taped, but not the exact date of the sessions. The labels are really fabulous in this regard:

"Most of these musicians are used to being in a recording studio, the same place they've always been. And it was really a thrill to do this kind of work. The cooperation of the English musicians is fantastic. You couldn't keep them out of the control room after each take. They were in every moment of the recording, even over the monitors."

The session cost Lewis a substantial sum in cancelled dates, but according to his manager Rowland the album could prove to be one of the best he's ever done. Lewis and Rowland started planning the tour immediately and are now discussing the material to be covered by Jerry Lee.

The songs are being mixed now in London and Jerry will fly to the States to do the final mixing. Each added. Mercury, music publishers, will follow up the mid-February

Among the titles on the double LP will be "The Ballad of Memph," "American Rain," "The Smiling Man," "Down the Line," "Bad Man," "Living with Peter" and two songs written by John Lennon. Sire Focus will release the single, "Hocus Focus," which was rushed following a selection of the song's original take.

CIRullo's Focus—First U.S. Tour

NEW YORK—Focus, Sire Records, based in London, are slated to begin their first U.S. tour in April. A six-week tour of major markets is currently being booked by CMA, with those performances scheduled to include promotion for the group's recent album, "Focus." The Focus of Focus' current single, "Hocus Focus," was rushed following a selection of the song's original take.

The sessions were held at the London studio, and the band was assembled in the studio at the time of the recording. The album was mixed by Jerry Lee and the group were on tour, with Procol Harum, Rory Gallagher and their own bands.

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The songs are being mixed now in London and Jerry will fly to the States to do the final mixing. Each added. Mercury, music publishers, will follow up the mid-February
Happy is Motown Record Corporation. And we're proud, too. Over the successful debut of "The Bobby Darin Show," Friday, January 19th on NBC television.

Happy is the title of Bobby Darin's hit single. The love theme from the hottest motion picture in the country, "Lady Sings the Blues," Happy is happening. With music by Michel LeGrand, lyrics by Smokey Robinson, production by Bob Crewe and performance by Bobby Darin, Happy is.

Happy is the song you heard Bobby sing on his television show Friday night. You'll be hearing more of it too. M.O.R. and Top 40 stations are playing it. You'll see more of it, with increased sales and chart action. You'll see why we're so happy.

"Happy (Love Theme from Lady Sings the Blues)"
M-1217

Watch The Bobby Darin Show every Friday night at 10:00 p.m. E.S.T. on NBC.
Miami — The increased radio airplay of "salsa" music here has created a "drained charge for the butter" in record sales, according to the Ultra Record chain. Palmero, also a label, also has a catalog and a pressing company.

He cites radio stations WCMQ, WQAB and WFAE as the "prime movers" in the "salsa" movement. Palmero stated that sales of what would be considered a "hit" have more than doubled recently.

A Cuban immigrant, Palmero arrived in the U.S. in the middle of 1961. He opened a record store, then, in 1963, with a small investment, he sold records on a door-to-door basis. Today, six months later, he had opened his first Ultra Record store in the middle of "Title Havana." The next venture was a distribution company, started in 1965. The company handled Combo de Puerto Rico, Orfeon and Orfeon products. In 1971, the second Ultra record outlet was opened in the Central Shopping Plaza- the third outlet, in the Westchester Mall, was opened in 1972.

10,000 LP's Monthly:
Palmero says that the three stores sell mostly Latin product. He placed the combined sales of

Conolest Sets Disk Firm
BY CHARLIE BRITE

CORPUS CHRISTI — Long- time recordologist Zangerle & Son will be followed by the record and distribution company headquartered here.

Martin, said that the stronger artists on the Tex-Mex music scene, parceled an initial $250 investment into a successful Independent Records for the company. He retains complete control of his label and management services, as well as distribution.

Conolettes, associated with the Rarities label for several years, said the decision to form his own company "did not come without the inevitable - and galvanic- pressure with Zangerle." He cites the success of Martinez and the recent purchase of Studio B Recording by Martinez as the major reasons for his decision.

Conolettes, working on a new album release, will record and distribute under J.C. Records.

MIAMI — The Montmartre nightclub opened the new year with singer-composer Armando Manzano (Aracena), who wrote "Adoro" and "Somos Novios." He was followed at the club by Ellio (Aracena) and Nario Antonio Muniz (Aracena).

The Vhas been doing well business with the "Cuban.The World Remember," Carlos Camacho, a singer with the rock group Templo '73, has been signed for a solo LP with Mercury Records. Trova Puente (Tico) is the composer of Zoiles (Columbia) recorded numbers. The group is also getting a big promotion push locally. Among Puente's composing credits is "Cayo" (Sound Triangle), selling over 5,000 LP's in the last three months. Willie Colon's "El Jucio" (Fania), Ray Barretto's "Que Viva La Musica" (Fania), and El Gran Combo's "Tuna" (EGO).

Sounding Trio: Big sellers include: Barretto, Camilo Sesto (Presto), AFP, and Pio Iglesias (Adelante). Barretto, Fiestas and centrico Valdes (Tico). Promotion Sales also report good sales for El Gran Combo, Ultra Records (three retail outlets, including a pressing company) and a pressing plant. Big sellers include: Barretto, Colon, Iglesias, Gran Combo, Yayo el Indio (Alegro) and Subur de Nuch (Horoscope).}

When Answering Ads... Say You Saw It in Billboard
THE LOVE THEME FROM

"Pete 'n' Tillie"

Love's The Only Game In Town

Sung By

Walter Matthau / Carol Burnett

On Decca 33050 On Columbia 4-45765

Lyrics by Alan and Marilyn Bergman
Music by John T. Williams

"Honeymoon's over... it's time to get married."

Walter Matthau / Carol Burnett

"Pete 'n' Tillie"

All about love and marriage!

Geraldine Page

Barry Nelson, Rene Auberjonois, Lee H. Montgomery

Music by John T. Williams - Written for the Screen and Production by Julius J. Epstein - Directed by Jack隶属 - Peter DeVries - S. Martin, Arturo Proaciron - Produced by Peter DePines - Madeleine - Martine Ritt

IN COLUMBUS 4-45765
Radio Tie-In 1 Hr. Rock Music Course Reaches 3 Million Teens

Radio-TV programming

EDITOR'S NOTE: This is a

hybrid article by Gary Owen, narrating air on KMPC-

AM in Los Angeles, performed on the

New York airwaves, host of a syndicated radio series, etc. etc. Owen wanted to offer some advice to the personal

airperson who seeks to inject humor into his radio

show.

While getting reorganized the other day, I stumbled upon a pleasant moment at the Edgar Allen Poe House for the Mood, DJ in a medium-sized market phone me and came up with an interesting idea.

He had been reading ads for gag services and saw my name endorsing a couple of them. His quandary was this: He would like to subscribe, but wanted to remain anonymous because he felt his career was not at its peak yet and he couldn't afford to have people think he was an unappreciated humorist. He said that in said the top DJ in the country, for seven or ten years. I told him that making a name is not necessarily a problem and he knew I was funny before that.

First, let me set my name to be used on occasion, because I have a kind of a poise (The Electric Weenie) and Billy Glasson, the owner, and they feature topical

material and gags from TV shows that are re-written in a professional matter. It started with the original gags of their own.

Second, and perhaps most important for any DJ nearly every radio personality in the country, I'm convinced whether it's Reader's Digest, the Congressional Record—for jokes and or pertinent material that will make him sound informed and or wily.

Ninety-nine percent of the "Gary Owen Show" is from the brain of Gary Owen. The other one percent may come from a variety of sources. If an antiquarian book collector and have over 7,000 volumina, listeners, newspapers, friends, magazines, threatening letters or gags from the business trying to make a buck with a joke service.

The QO Special Report, which is a syndicate and I syndicate around the world, is on the other hand, with 400 episodes to finish in two months. I (Gil) could not write that many shows personally so soon, but I could contact the top funny folk to scribe a few of the programs in my style with my supervision and we were truly pleased with the results as, apparently are our subscribers.

Back in 1962, when a strike at KEWR-AM in Los Angeles left

(Continued on page 24)

Knoxville PD Lauds Researched Playlist

KNOXVILLE—The station was there and it was already a rockin', but it was not a rockin' personality. So, when Baron took over as program director, he faced a pretty good rebuilding job at WKNG-AM. Not that the job was impossible, because the station had a hit show in the person of Bill Nunn, a local character who handled the Los Angeles scene last week, did a brief anti-draft show, but not for making music—"drugs are for dying."

Station Benefits

The radio station sponsoring the courses actually benefits in other ways. Rick, Scarry, an personality at KDFF-FM walked out at stage at Van Nuys High School and did a rap hit with Crowthers, the DJ on the station. Rick said he was dedicating an hour of his evening show to the school. Many general

manager, Jim "Gus" Kranz of KZ-AM in Phoenix, can point to the results we have achieved through listener sponsorship.

Rick Trow Productions had been involved in presenting some sessions before the high schools had to pay. One night a couple of years ago, while listening to Jerry Reynolds, the music personality with WBBM-AM. Reynolds was talking about going to a local high school in Chicago, where he is a DJ, and Reynolds is suspected that neither of the air personalities had been officially welcomed at the school. He drove to the station and talked to Lanckor, the music personality, and Joe Botelli, promotion director of the station, into seeing the Trow Productions "The Marvel of Sound." By then in a radio station as program

sponsor, Trow Productions could present the shows free to the schools. Rick has now presented over 100 shows in Philadelphia high schools, in Chicago, he did another 100 shows for that station.

If you're touring constantly, each promoting the edu-

cation aspect of the show, rock music. After

finishing with Los Angeles schools, and the one in your city, Trow

Crown, he presented the music show for 10 high

schools in the San Bernadino Valley. His next project was to reorganize KHD-WM in San Paul for two weeks before going on to KLDW-

AM in Detroit for five weeks. Besides Crowther, other actors

include Ron Petcr, Tech Mendic, Doug Bar, Mike of Matura, and

Madge V consumer which will be covered by the end of

(Continued on page 77)

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Madge V consumer which will be covered by the end of

(Continued on page 77)
Gordon Lightfoot's Found Another Hit:

“You Are What I Am”

Canada recently flipped the single from Gordon Lightfoot’s hot Old Dan’s Records (MS 2116) album and found “You Are What I Am” (REP 1128). When Canada flipped it, Canada also flipped over it. It's becoming his biggest single ever there.

Almost simultaneously, Bill Gavin picked “You Are What I Am” as a Top Prospect. Kal Rudman has voted similarly.

It all adds up to a new pinnacle in the career of Gordon Lightfoot. Old Dan’s Records, the Gordon Lightfoot album, and “You Are What I Am; the Gordon Lightfoot single, are keeping pace with Gordon Lightfoot, himself, on Reprise Records.

“You Are What I Am” is currently spinning on these discerning stations:
'Gag Service 

'Continued from page 22

several of us without our ordinary income, a small nominal add of fifty cents got together to form "Humor-Esq.," a DJ gag service. The folks involved were Joe Smith, now president of Warner Brothers; Linnae Shell, manager of the KGBS AM and originator of The Female Forum; Bob Arbogast, one of the all-time great off-beat comic people, and me. We told our subscribers that they would remain anonymous if they wanted to be. Or if not, we could hopefully make a bunch of money, we'd say to prospective buyers.

"Wow, did you know that Big Arnie 'Mad Dog' Foxman of KKKKK, "Humor-Esq.," without

The all-book review station, subscribed to "Humor-Esq."

So, I understand both sides of the problem. Obviously you would like everyone to presume that you're a super-rich type. But if you're trying to sell a service, you have to make sure people think that you're not so popular that no one else is worth looking at. And I'm sure many of you are looking at the top ten markets would help entice others.

I think the key to this matter is for every gag service available. When I was with Don Burr, Ed Stone, and the rest of the guys whizzing through their Orben books and jiving the jokes in clearly to the correct rhythm and words, the events of the day (however dull)

Even though I've been a comedy writer since I was in high school, I don't think you can sell them. It can also use an additive to taste your daily strain. The only thing that bugs me is the fact that gag services in their not giving credit on gags, that I have been an editor and one of the legends of our time, has had more of his material stolen and produced than perhaps anyone in the business today. If 30 or 40 million people put doing a funny bit on television and then two weeks later a DJ in Florida does the same joke without giving the source, the people of Jox and WDEE will shake and will be very original and they're right.

Next Christmas, Prentice-Hall is doing a book that should sub

United Artists is still sending out copies of the new Robert Thomas Velline (see Bobby Lee) album, but it seems as if the West Coast office has run out of promo copies. So, if you'd like one, or want to rent a copy, you'd better write Gene Armond, national promotion director, United Artists Records, 729 Seventh Ave., New York, N.Y. 10019, He'll send you a copy to everyone he writes saying they don't get a copy. Gene is a great guy, he likes program and music directors. You don't have to play the album if you don't like, but it comes with a telephone, Gene, again collect all in one place, and which particular cuts you favored. In fact, Gene may put out a "goodie" list for tee-shirts, socks, ties, a couple of Lakeview basketball posters, etc.

More about the "little" industry ripoff. One famous program director told me the other day that the constantly mentioned Marshall McLuhan, but doesn't even know how to spell McLuhan's name.

18-34 or 18-49

GRAB 'EM ALL

with

"THE GREATEST HITS OF ALL-TIME"

A money-making programming concept your listeners, your sponsors, you and your family can live with.

215-922-6067—Pro-Com Associates

1973 C.R.B.

Radio-TV Programming

WHN-AM, NYC, Going Country

'Continued from page 4

It doesn't work that much anymore in radio since most stations are playing country.

But country music, I say, is a good ticket

to the public the words of Friderich Nietzsche."

"This has nothing to do with my uncles' song in Radio, I just wanted to remember that Claude was with Cavalier. He was also, incidentally, a stowaway in Cap. Nero's submarine, inventor of barbed wire, plastic, and the first man to ever successfully compare Illyrians.

Don't worry about your kids, they won't be the same.

David R. Klemm, director of programming at WBYE in Rochester, New York, has been giving out his own jingles, recording at any reproduce Shop, Inc. as a director of operations for WYAZ, Oct. 25, 1914. Later he was an instructor at the University of Tennessee, where he had been working with (and for) Bill Stewart. I wasn't with him at the WNOE or WOAM signal, but he left that place seemed to fall apart for me, at a result, I joined the outer, increasing crowd moving from the majors to the suburbs. I'm doing the morning gig here and it's a gas. If you see the tall guy with glasses, give him my regards and best wishes for Minneapolis.

Bill Munn, an import from KFWO AM, a contemporary MOR station in Oklahoma City, Oklahoma, which "plays the hell out of almost anything." It's a full-time 10-box service, complete product. Guarantee to give every box a hard time, but I have a few wiggles, and any action. Lineup at WFMF-AM, Top 40 station, N.Y., 1st quarter 1968, p.m., food director Bill Evans Sept 15 p.m., food director Bob Evans Sept 24, 1973, and J.W. Pittman 4:45pm.

Bob Rawers, operations director of KCMO AM, Kansas City, Mo., writes: 'First, there has been too much political rhetoric, but I'm here for me to remain silent. I am the one that helped him on his way to the Big Apple. Who remembers that I was the morning jack plugs, the owner of the City of Cleveland. In order to gain a like amount of fame, my goal is to head for Los Angeles where I will flunk out of a broadcasting school and then work for the railroad." The lineup at KCMO-AM is the same.

Don Dayton (the one who'd be the next WRAX in Wilkes-Barre, Pa. Right? You are pretty good 

"Ride, Fight, last with WQW-AM's regulars, but he died after a series of long illnesses. He was a great job, president of WGAN in Chicago, will receive this year's annual award from the National Association of Broadcasters. He was a stowaway during the annual NAB convention in Washington. Which reminds me: once again the Billboard will have a continuous party going during the NAB. Those of you who've made the annual party in Chicago can call your buddies in the Washington area to tell them about it. Nothing to see here, we've had a lot of talk and a lot of radio talk, We'll have a sitting or something in one of the Washington hotels. I'll tell you which one later. Everyone enjoying dinner dressed up had to drop by.

A note from Ed (Ted McAllister) Bell, "Wish to say I stay at WAPE in Jacksonville, Fla., is short-lived. I was part of the Tom Kennedy regime that took over the programming of the station last summer. Unfortunately, Tom's done quite a bit with those of management everywhere. Everyone expects to see the new Tom, of course, is at KFWO AM, and I'm at KFTR in Austin, Texas. If you have a radio in the FM in Cinnamint to help Bob (Continued on page 34)

music that I'm not down there. I fully appreciate what and what people have done for me. But I'm going to improve me was that most of the people involved and the leading executives in Nashville are aware of the drive toward youth and clinical demographics—something that we definitely have to take into consideration for a station like this that must aim at a mass audience such as New York is. I don't expect Nashville to change, just for us, but we were impressed with their own drives and goads in the same direction." And he pointed to artis

Sullivan pointed out that he had played "devil's advocate" regarding a change to country music for the past six months, but was really behind the move now, "I think we have a chance to do a dramatic positive thing." And, thought there might be some non-believers in the advertising world of Madison Ave.

"They'll come around one day. Remind about

By CLAUDE HALL

Radio TV Editor

Josef Grundtvig, program director of WNOE AM, New Orleans, has been given a key to his station, and one to his home in Rye, N.Y. Grundtvig was born in Denmark and has been in the United States since the early 1930s. He has been with WNOE since 1951, and has been a fixture on the New Orleans airwaves for many years.

* * *

Once again, the Forum, a two-day talk show, will be held this weekend. The hosts and women's houses will be back together in the country again. The new Forum will be shifted toward the country vein. Research showed there was a con

As many of the present staff as possible will be retained. Sullivan said, with the new programming approach, the community will become important to us and the in

We predict that

Chickenman will be sold on 100 radio stations by March 15.

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

25 E. Chestnut / Chicago 60611
Would you believe he's got 1,360,600 believers!

Don Imus is Number One in the ARB ratings for morning listening in New York. A lot of listeners. Imus, alias the Right Reverend Doctor Billy Sol Hargis, isn't exactly modest about this.

After all, it takes a miracle to attract a crowd in New York City and Imus has worked one. Another miracle is his new comedy album "ONE SACRED CHICKEN TO GO"

LSP-4819 P8S-2106

RCA Records and Tapes
Hot Action Albums


BECCH BOYS, "Live In London," EMI Stations: WBVF-FM

DAVID BOWIE, "Space Oddity," RCA Stations: WRKR-FM

CLIMAX BLUES BAND, "Rich Man," Sire Stations: KCFR-FM

JIM CROCE, "Life and Times," ABC-Dunhill Stations: WRMC-FM

KING CURTIS AND CHAMPION JACK DUPLICE, "Blues At Montreaux," Atlantic Stations: KOUL-FM


DEODATO, "Prelude," CTI Stations: WEBN-FM

AMON DULU II, "Wait City," United Artists Stations: KOL-FM, WCHR-FM

ROBERTA FLACK, "Killing Me Softly With His Song," Atlantic (Single) Stations: WEVN-FM


AL GREEN, "Green Is Blue," Hi Stations: WBFD-FM

GRIN, "All Out," Spindizzy Stations: WCHR-FM, WTVK-FM


PETER HAMMILL, "Feel's Mate," Famous Charisma Stations: KRMH-FM, WCHR-FM, KCOL-FM


MIKE HARRISON, "Smokelight," Lookout Stations: KOL-FM, WCHR-FM

BARCLAY JAMES HARVEST, "Baby James Harvest," Harvest Station: WKTY-FM

Also Recommended


SYLVIA, "Celebrity," ABC Disques Stations: WCHR-FM

KING HARVEST, "Dancing In the Moonlight," Perception Stations: WPHD-FM, CHUM-FM


THE HOLLIES, "Romany," Columbia Stations: WCHR-FM, KRMH-FM

PAUL HORN, "Inside II," Columbia Stations: KCHR-FM, WCHR-FM

AL GIANNUCCI, "Alfie," Lion Stations: WCHR-FM


BARBARA KEITH, "Reprise," Pye Stations: WRNF-FM, KREY-FM, CHUM-FM


JEFF MCGEE, "Feed My Heart," Specialty Stations: WCHR-FM, KRMH-FM

RAY MCNELLY, "Not Too Tomorrow," Pye Stations: WRNF-FM, KZAP-FM

MELANIE, "Bitter Bad," Neighborhood (Single) Stations: WCHR-FM

LITTLE MILTON, "Rainy Day," Single Stations: KRMH-FM

GRAM PARSONS, "Poncho And Lefty," Reprise Stations: WCHR-FM

POLYPHONY, "Without Introduction," 11th Hour Stations: WCHR-FM

RIVER CITY, "Anna Divina," Enterprise Stations: KSHE-FM

BIF BOSE, "Uncle Jesus And Auntie Chird," United Artists Stations: WCHR-FM, KROM-FM, KRMH-FM


AERIAL SOOTH, "Alto Sooth," Reprise Stations: WHCN-FM


BRUCE SPRINGSTEEN, "Greetings From Asbury Park, N.J.," Columbia Stations: WRNF-FM, WCHR-FM


B. W. STEVENSON, "Lead Free," RCA Stations: WCHR-FM


TIMMY THOMPSON, "Why Can't We Live Together," Gladys Stations: WCHR-FM, KRMH-FM


MC COY TYEY, "Extension," Blue Note Stations: WCHR-FM, KRMH-FM


THE WAILERS, "Rock It Baby," Island (Single) Stations: WCHR-FM, KRMH-FM


VARIOUS ARTISTS, "Watts Stax Soundtrack," Stax Stations: WCHR-FM, KRMH-FM


O. V. WRIGHT, "Drowning On Dry Land," Beecher Station: KZAP-FM

Yesteryear's Hits

POP SINGLES—Five Years Ago
January 27, 1968
1. Judy in Disguise (With Glass)--John Fred and His Playboys (Vocal)
2. Chain of Fools—Aretha Franklin (Atlantic)
3. Greensleeves—Lenon Pipes (Buddah)
4. Woman Woman—Upton Gap
5. Bend Me, Shape Me—American Sound (Atlantic)
6. Hello Goodbye—Beatles (Capitol)
7. Spooky—Classics IV (Universal)
8. Daydream Believer—Monkees (Crest)
9. I Heard It Through the Grapevine—Glory Gal (The Sells & The Pips)
10. If I Could Build My Whole World Around You—Marvin Gaye & Tammi Terrell (Tamla)

POP ALBUMS—Five Years Ago
January 27, 1968
1. Beatles—Magical Mystery Tour (Epic)
2. Rolling Stones—Their Satanic Majesties Request (London)
3. Monkees—From Future, Cap (Capitol)
4. Diana Ross & The Supremes—Greatest Hits (Motown)
5. The Who—My Generation (Columbia)
6. Manfred Mann—Long John Silver (Liberty)
7. Cream—Disraeli Gears (Ato)
8. Three Dog Night—Loud, Proud (Columbia)
9. Mann & Papas—Fadeaway (Curb)
10. Turtles—Golden Hits (White Whale)

POP SINGLES—Ten Years Ago
January 26, 1963
1. Walk Right In--Ronnie Singers (Coral)
2. Hey Paula—Paula and Paula (Chesley)
3. Go Away Little Girl—Steve Lawrence (Colombia)
4. The Last Waltz—Modern Folk Club Band (Capitol)
5. The Night Has A Thousand Eyes--The New Christy Minstrels (Vanguard)
6. My Dad—Paul Petersen (Coral)
7. Two Lovers—Mary Wells (Motown)
8. Tragedy—The Two (Atlantic)
9. It's Up To You—Rick Nelson (Capitol)
10. Limbo Rock—Chubby Checker (Paradise)

POP ALBUMS—Ten Years Ago
January 26, 1963
1. The First Family—Vaughn Meader (RCA Victor)
2. My Son, The Folk Singer—Allen Skilbeck (MGM)
3. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
4. Very Best Story—Soundtrack (Columbia)
5. Paul Revere & The Raiders—Paul Revere & The Raiders (Columbia)
7. Girl Child—Elvis Presley (RCA Victor)
8. I Left My Heart in San Francisco—Wayne Newton (Columbia)
10. Pepino—The Italian Mouse & Other Animal Songs—Lady Mouse (Reprise)

Diamond P

- Continued from page 32
new division and director eastern radio sales from his Boston office. George George is also launching a weekly three-country music series called "Country Countdown" hosted by recording artist Jerry Naylor.
How is HELEN REDDY going to follow the excitement of her #1 single I Am Woman?

PEACEFUL

...and appearances on
- JAN. 26—BOBBY DARIN SHOW · NBC
- FEB. 2—MIDNIGHT SPECIAL · NBC
  (Hostess of Premiere Show)
- FEB. 8—FLIP WILSON SHOW · NBC
- FEB. 26—BILL COSBY SHOW · CBS

PEACEFUL (3527)
her new single, from her smash album
I AM WOMAN (ST 11068)

Produced by Tom Catalano
Talent In Action

FLEETWOOD MAC / McKENNEDY SPRING

DICK HECKSTADT-SMITH

Academy of Music, New York

Fleetwood Mac has remained a surprisingly steady, stable band, despite several years of shifting personnel. Their latest album, "Tusk," is a testament to their tight, balanced, and consistent output, having reached a comfortable level of instrumental flexibility.

This flexibility was one key to their band that has been steadily building an audience in recent years. Fleetwood Mac's songs are both warm and wistful, showcasing their playing prowess, while Michael McDonald's electric voice was given its own space in the band's repertoire. Table reads.

ROB GENTRY

EASTERN EAGLE

Castle Square, New York

The 'Top 100 Albums' of the year have been announced, and the list is dominated by the Rolling Stones, Led Zeppelin, and The Eagles. However, Fleetwood Mac's "Tusk" has made a strong showing, edging out some of the heavier bands with a more commercial appeal.

ROBERT KIRBY

TORDI SUTHERLAND

Four Tops

Cocanut Grove, Los Angeles

The Four Tops' magic was on display in their recent performance at the Teaneck Theater, with their smooth vocals and catchy rhythm and blues.

JIMMIE ROGERS

Dale Brogan, New York

The Four Tops' music was described as 'smooth' and 'catchy,' with their rhythm and blues style taking center stage.

Talent In Action

Talent is something that can be acquired through practice and dedication, but it is also something that comes naturally to some. The key is to identify your talents and use them to their fullest potential.

PAUL ANKA

Fairmont Hotel, Vancouver

PAUL ANKA


Paul Anka's return to his native Canada was celebrated with a sold-out show at the Fairmont Hotel in Vancouver. He performed a mix of his classic hits and new material, including his latest album, "I'm Still a Fool." His performance was described as 'wonderful,' with the audience singing along and applauding his every move.

RITA COOLIDGE

Philharmonic Hall, New York

RITA COOLIDGE


Rita Coolidge's performance was described as 'electric,' with her powerful vocals and emotive performances captivating the audience.

KRIS KRISTOFFERSON

Arista Records

KRIS KRISTOFFERSON


Kris Kristofferson's performance was described as 'spectacular,' with his powerful vocals and soulful playing showcasing his talent.

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Arista Records

KRIS KRISTOFFERSON


Kris Kristofferson's performance was described as 'spectacular,' with his powerful vocals and soulful playing showcasing his talent.
NEW SINGLE
RICK NELSON
PALACE GUARD

Rick and The Stone Canyon Band proudly present this fine cut out of "Garden Party" B/W A Flower Opens Gently By.

Produced by Rick Nelson
MCA 40001
By JULIAN COLEMAN

James Earl Jones, star of stage, screen and television will host the new show, "Black Orpheus," on Metromedia TV. The series will explore the black involvement in music, comedy, the arts, dance, politics, literature, youth, medicine and religion.

Gospel singer Clara Ward, lead singer and pianist of the Clara Ward Singers, died Jan. 16 at the UCLA Medical Center in Los Angeles where she had been undergoing treatment for an apparent stroke. Miss Ward, born in Philadelphia and began her singing career when she was 9 years old, appeared with a group organized by her mother, Mrs. Gertrude Ward. Her last recordings were made in 1958.

In a major reorganization of the Motown entertainment complex Berry Gordy has become president and chairman of the board of Motown Industries, turning over the presidency of Motown Record Corp. to Earvin G. Abner II. (Billboard, Jan. 20).

Dick Boone, veteran theatrical booking agent, died Dec. 24 in Mount Sinai Hospital, New York of a heart attack. He was 60. With Queen Booking Corp. for a year, Boone specialized in the one-night type of theatrical engagement. He had been associated with performers like Pat Domino, Bill Douggett, the late Dinah Washington and Ray Charles. Boone is survived by his wife, Eva.

Hugo & Luigi, vice presidents and chief operating officers of Arco Records, announced the signing of Congress Alley to an exclusive recording contract. The quartet led by Lee Andrews (of Lee Andrews and The Falcons) has been together for over two years, appearing in clubs throughout the eastern region of the country. Other members of the group are Andrews' wife, Jacqui; Richard Booker and Karin Briscce. The new single, "God Bless The Children," from their forthcoming album was a Billboard pick in the Jan. 13 issue.

Richard Mack has named to the National Broadcasting Staff of Columbia Records reporting directly to Logan Westbrook. Mack was formerly with Atlantic Records. In another move for the Columbia label Speedy Young is handling promotion out of Cincinnati.

HOTLINE

Aretha Franklin, Roberta Flack, Ray Charles and James Cleveland were all part of CBS TV taping, "Duke Ellington, We Love You Madly," to be aired Feb. 11. The show is a tribute to the great Duke Ellington and is produced by Quincy Jones.

Pride Records, a subsidiary of MGM label, introduces their newest group, The Sylvers, to Coast audiences with two concerts Feb. 2 to the Cow Palace, San Francisco and Feb. 4 at the Los Angeles Forum, both dates with Al Green and The Spinners. "I've Seen a Cardi" will be on NBC's "Midnight Special" series, airing Feb. 2 at 1 a.m. Al Green was named "best male singer of the year" in KCFJ, Los Angeles, although the poll, Other winners were Aretha Franklin, "best female singer," The Stylistes, "best white R&B" Hayes was "best instrumentalist of the year." Breakouts: Gyunade, "Everything," Emotions, "From Toys to Boys." Smith Connection, 'I've Been a Winner,' Black Ivory, "Time Is Love" Gladys Knight & The Pips, "Neither One of Us" and the Delfonics, "Think It Over."

Soul Sauce predicts Roberta Flack's new single dish, "Making Me Softly With His Song," will be a No. 1 record and with a nod of approval from Marion Curr, "I'll Be a Soul Sauce reader. Who would venture to say we're wrong?"
THE HOLLIES WILL DO IT AGAIN WITH “MAGIC WOMAN TOUCH.”

It’s headed right up the same path as ‘Long Cool Woman.’

“Magic Woman Touch,” the first Hollies single from their brand-new album, ‘Romany.’

The Hollies’ Magic Touch is at it again!

On Epic Records -
Jukebox programming

Programming Keys New Jukebox Stop

By E. PAIGE

CHICAGO—Fast food businesses, airline terminals and even jet airliners themselves are potential locations for jukeboxes. Each offers new challenges in programming, and in some cases, programming can be the key to approaching the hopeful prospective location owner, say various experts.

It has only been recently that the jukebox operating industry has recognized that new approaches must be developed if growth is to occur. A dramatic example is the Music Operators of America (MOA) business seminars at Notre Dame under the school's program called Center for Continuing Education.

Jukebox manufacturers are also seeking new horizons. Two examples are the furiously push behind furniture-style, with Rock-Ola's units, much of the impetus through aggressive marketing practices, and the tape jukebox being developed by Wurlitzer.

The point, say people such as Dr. John Malone of Notre Dame, is that the challenge is not just new programming tools with which to develop new locations. But it won't just happen.

Rock-Ola forced the action in the airline industry and has fastened itself to locating jukeboxes at the flight staging areas of Continental (Billboard, Jan. 20), though the effort initially was actually to get boxes aboard the big birds. That will come if operators take the initiative too, said George Henker, advertising director at Rock-Ola.

Wurlitzer has appointed a new director of new product sales, Ken Haskins, whose initial project will be the completion of the Carousel cassette unit, a "jukebox" that promises still more new stops.

The movement into such areas as airline terminals and the planes themselves will call for special approaches, perhaps even a kind of specialized operating company, Henker indicated. Though the breakthrough with Continental occurred with Rock-Ola's 447 furnishing, the airline operation isn't necessarily restricted to this kind of unit.

"I can think of small airports where a regular jukebox would dominate the terminal," he said. It not only amounts to plus business, but that new prospective location owners see the machines and the idea of a jukebox is spread that much more.

Fast food locations represent another challenge. Rock-Ola has approached the major chains at top management level through mailing letters and literature, but results have not been spectacular, Henker indicated.

Malone is not surprised. He said the subject of new locations for jukeboxes exploded during the initial Notre Dame/MOA seminars in 1972, which he characterized as a kind of "survey." Prospective stops included motels and even automobile showrooms. The seminars this year, all being held at Notre Dame in a two-day session April 13-14, will be structured more specifically and may deal less with new locations. Malone feels there are other pressing problems, such as the "jukebox look," he said, airline operation isn't necessarily restricted to this kind of unit.

The major objection from fast food outlets comes from top management, he said. "Franchised believe jukeboxes create littering. This is the problem that still needs testing. Operators need to find ways to prove that jukeboxes can actually create traffic, the kind fast food management wants. It requires imagination on the operators' part.

One approach he suggests is to confront fast food management at the local level. He believes definitely that operators should stress the money-producing aspect.

That there can be receptiveness on the part of fast food management has been shown over and over. Recently, owners of That Dog Boy, however, how they bought the idea of a jukebox after learning it paid half the rent during peak periods of the season (Billboard, Nov. 1).

This business was styled from the onset for fast turnover of customers. Only 20 stools were installed. The customer area was designed with only 200 square feet. Owners Tony Pullos, Jeff Tessler and Dominick Tessa, all in their 20's, set up a rule that if the place becomes congested, customers are limited to 10 minutes on a stool.

Fully half the business, though, is carry-out. The jukebox offers a diversion for those waiting for orders and looking for something to do. (Continued on page 34)

MOA Poll on How To Plug Jukebox

CHICAGO—Music Operators of America (MOA) has completed a study on how jukeboxes are being used, and has also gathered information on how jukeboxes are being handled in the business. The study includes findings on the use of jukeboxes in the business, as well as the effects of jukeboxes on the business.

The study was conducted by the MOA's Business Development Committee, which is responsible for the development of jukebox programming strategies. The study included a survey of jukebox operators, as well as interviews with jukebox manufacturers and distributors.

The study found that jukeboxes can be an effective tool for increasing sales and customer satisfaction. However, the study also found that jukeboxes can be a difficult tool to use, and that operators need to be careful to avoid common mistakes.

The study recommended that jukeboxes be used to create a positive atmosphere for customers, and that operators should work to ensure that the jukeboxes are easy to use and that they are well-maintained. The study also recommended that operators consider using jukeboxes to create a unique experience for customers, and that operators should be careful to avoid using jukeboxes as a substitute for good service.

The study concluded that jukeboxes can be an effective tool for increasing sales and customer satisfaction, but that operators need to be careful to avoid common mistakes. The study recommended that operators use jukeboxes to create a positive atmosphere for customers, and that operators work to ensure that the jukeboxes are easy to use and that they are well-maintained.

(Continued on page 34)
A Dynamite Artist Explodes On Her First Album

SO MANY WAYS...

Barbara Jean English

BARBARA JEAN sings and makes you believe.
She puts her whole self into song and sings in her own unique way delivering a sound that is only BARBARA JEAN'S

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Five years experience, four years as a major performer and writer of country music.

You need that "little extra" or "something extra" to make the difference?

We are a MEDIUM COUNTRY music group.

For an appointment to meet, or to talk about our availability, please contact:

Youth, Centennial Fellowship, 27th Ave. S.E., Minneapolis 6, Minn.

JANUARY 27, 1973, BILLBOARD
“It was great to start 1972 with a Number 1. The New Seekers’ single ‘I’d Like To Teach The World To Sing’ and to end 1972 with a Number 1. Jimmy Osmond single ‘Long Haired Lover From Liverpool’.

So to start 1973 with two Number 1s. Slade LP ‘Slayed?’ Jimmy Osmond single ‘Long Haired Lover From Liverpool’ would seem to be on the right track!!

We will endeavour to support all our artists & managers’ efforts equally well during 1973.”

POLYDOR LIMITED MARKETED BY POLYDOR LONDON
NEW YORK — The upcoming broadcast of the first-ever annual convention, scheduled to be held in Washington, D.C., during the weekend of March 23 through 26, will focus on the government's present stance on college broadcast stations. The main theme of government relations is political. The FCC, the Federal Communications Commission, is expected to consider the matter of possible censorship against campus broadcast stations.

Also underscoring the event will be IBS, ongoing efforts to resolve the issues between the administration and member stations. IBS is being held in conjunction with the organization's officers and member stations have participated in last year's convention in New York.

Don Grant, last year's convenor, will chair the meeting. IBS is scheduled to be held on two occasions. IBS is held in conjunction with the organization's office for the broadcasting of member stations.

noting that last year's convention was held in Washington, D.C., which is generally held in a conference. The meeting is significant for the members of the organization as it was praised by the CBS network officials and radio journalists for the reporting.

Projected topics will examine various aspects of broadcasting technology, the music industry, the aesthetics of radio and the main topic, government regulations. The convention will also coincide with a meeting of the National Association of Broadcasters, which is the annual meeting of the NAB proceedings on Sunday.

Exhibits will again be assembled by various radio and television equipment manufacturers and related businesses. In commenting on IBS efforts to streamlining the broadcasting industry, it was noted that the organization's problems in improving its operations were the responsibility of the member stations themselves. "We all get criticism," Grant continued, "but to get a letter really telling us what stations want is very rare." Grant illustrated that lack of feedback by noting that a major IRS questionnaire mailing, first distributed by IBS, had yielded a 50 per cent response this far.

The interest stations which complained about communications, yet they don't really remember that their own IRS has published "a letter really telling us what stations want is very rare." Grant felt that the new magazine was proving a vast improvement over earlier efforts and mailing," a phrase which, Grant wrote, had initially drawn criticism from other officers.

However, such projects as "Format" are draining the organization's budget. More important, Grant noted, was the continued problem of creating an effective system of regional offices, a program initiated last spring and not yet complete.

We have to get closer to the stations, he said. "We have to get out into the field and act as intermediaries between member stations and both the home office and the broadcasting industry. Seriously impeding progress in that area were the legal activities sponsored by IBS, directed toward challenging recent government actions that threatened the freedom of college broadcasters.

In conclusion, Grant examined the development of the organization and what he felt was a major misunderstanding occurring simultaneously with its operation. "IBM was started in the 1940's as a co-op," he said. "Now the stations are experiencing this as a service organization, a term that means business. Because everybody should be working together. Right now, we're working as jobbers for the IBM, and we've got to know what we're even want to know about it."

The stations which have been involved particularly from the members' seeming unawareness of IBM's concrete efforts to assist college broadcasting in general. Hopefully, the representatives, both station officers and members to understand each other better and fully realize their responsibilities.
THE CASE OF THE AIRTIGHT ALIBI.
A BILLBOARD "CAMPUS ATTRACTIONS" MINUTE MYSTERY.

The instant Inspector Montaigne entered the Deja-Vu Fraternity House, he had the uneasy feeling that he had been there before.

"Queer," he said half aloud, as Turk Bronkowitz, the 250 lb. (pronounced: "pound") All-American linebacker minced past.

It was touch and go for a while there, as a team of the nation’s foremost surgeons worked feverishly to remove an official NCAA football from the inspector’s face.

As far as the police were concerned, it was an open and shut case. Inspector Montaigne had obviously tried to blow his brains out by forcing the air of a regulation size football up his nose.

After spending six months on a strict diet of kelp and Gatorade, Inspector Montaigne returned to the scene of the crime, where he was immediately arrested by police, who reasoned that a criminal always returns to the scene of the crime.

"Where were you on the night in question?" Sergeant O’Hara asked, fondling a rubber hose.

"What were you doing out after dark?" the hose asked, fondling Sergeant O’Hara. The inspector explained that he was on his way to a campus concert and wasn’t anywhere near the scene of his attempted suicide. As the minutes dragged into hours, the police hammered away at the inspector’s story, but to no avail. Inspector Montaigne had established an airtight alibi.

How did Inspector Montaigne know his alibi about going to a campus concert would be airtight?

SOLUTION:
Elementary. By simply reading Billboard’s Campus Attractions, Inspector Montaigne was able to keep up on every performer, manager and booking agent, who know the value of the most complete campus entertainment guide available anywhere. Watch for it. Billboard’s Campus Attractions.

Issue date: March 24, 1973
CLASSICMUSIC

To Elite Quality Speaks for Itself

By IS HOROWITZ

Few classical labels below major status can claim to own recording studios or engineering facilities and to come to rely on a select group of technical entrepreneurs for these essential services. Of the active companies, Elite Recordings, Inc., whose labels have resulted in some 300 commercial recordings, is notable, with various print runs, since its formation in 1965.

The firm is turning out product for its complete lineup of albums a year, more than a thriving operation. Each of its labels, usually two, is popular.

Perhaps Elite in the company it keeps rather than what it chooses. The facility travels to its location recording studio in so fancy with its track equipment and refrigerated bar. More likely, all necessary gear is stated in the company's station wagon and driven to the location of action without an independent athlete and Elite partner, at the above.

The other partner is Joanna Nickrenz, a former concert pianist, who assembles all the pieces of the operation, and personally does most of the tardy. The logo, of the tunic, was once a hook and pin at the keys.

Author's Approval

Equipment is kept to a minimum largely as a result of the Author's approval to classical musical monarchs. Microphones are used and, once their proper setup and balancing the performance is left largely to the artists. Thus, the studio has been loaded with a number. No large speakers, either. Criteria is balanced, to do that the session is done via earphones.

On location dates far removed from its Greater New York area, Ashen can ship all that is required in a station wagon, in a container, as in recent sessions for Bob Dylan in Salt Lake City and in Europe.

Despite the patchwork appearance, sound quality results are attested by the

ASCAP Grants 13G

NEW YORK — Allocation of the $130,000 in ASCAP's 1969 Education Fund for Mucical Scholarships was announced last week by Stanley Adams, president of the American Society of Composers, Authors and Publishers. University Music was awarded to 10 New students in the Julliard School in New York City, and Temple University of Philadelphia will benefit from the estate of the late composer and founding member of ASCAP.

The students will benefit from the U.S. Copyright Law, for the great bulk of the Hubbell estate consists of performing rights income earned by Hubbell's most successful work—"Poor Butterfly." This song is held the copyright and public domain and its copyright income ended in October, but the Congress and Hubbell's son, whom Nixon signed a bill extending the copyright protection two years.

The individual recipients were selected by the schools designated by the committee chairman, headquarters of the Music Department of Antioch College, that Arthur Williams, president of New York City, and Catherine Bonfante, a native of Froman, Ill., will each receive $1,500. The president of the Julliard School of Music, Dr. Peter Mennin, said that the $5,000 in scholarships was established by the late Kenneth Jansen, a 21-year-old American of Chinese descent. "The late Mr. Jansen shows real promise of becoming an effective conductor," Ronald Dishin.

ELAINE (NOMINEE) PHILIPS SHULPE, composer of Cincinnati Symphony Orchestra's recent recording of the works of Thomas Schippers, died Jan. 6 in New York after a battle with cancer. Astor Doraly conducted National Symphony Orchestra in Beethoven's "Missa Solemnis" Jan. 15 to 17, in dedication to President Nixon. Kong Yung Wha Chung made her Carnegie Hall debut in 1967. Cellist Leonard Rose will perform with the Cleveland Orchestra on April 3 and 7 at Seaverance Hall. Cleveland Rose replaces Paul Tortelier, who is unable to appear.

Hobart A. Schoch, a member of the Cincinnati Symphony Orchestra for 48 years, died at his home in Cincinnati on Jan. 6. The violinist was 67 years old. "Encounters in Music," special program of contemporary music designed to attract young, new audiences, will open the season with the Saint Louis Symphony Orchestra in Poulenc Symphony Hall, St. Louis, Saturday (20). Associate conductor Leonard Statlin will conduct the Philadelphia Orchestra and Earl Wild, pianist, to perform in the opening concert at the Academy of Music, Thursday.

The Vienna Philharmonic and the Aus
trian Radio Symphony Orchestra will take part in Mozart Week, Jan. 20-28, in Salzburg, Austria, sponsored by the International Mozarteum Foundation.

BOB SOBEL

WILHELM KEMPFF receives a commemorative award from Polydor K.K. of Tokyo, marking the sale of 300,000 LP's of his DGG recordings produced in Japan. Kenichi Morita, right, president, and Seicho Koda, sales manager of Polydor International's Japanese subsidiary, present the award to the German pianist in Tokyo recently during a concert tour of Japan.
3M DECLARES WAR ON CASSETTE CONFUSION.

Regularly priced prerecorded software was promoted at the shows by Ampex Stereo Tapes and CBS. Two firms had tape displays. Elaborately designed packaging and displays were especially outstanding at the Sutton Records, Pickwick International and Apex Rendevous exhibits, the three regular promotional tape firms at the Independent Home Entertainment (F.A.). (Sutton was also at the Navy Pier show.)

New IHE exhibitor U.S. Tape Industries was chaired by representative Larry Silva to be the first firm with both 4-channel tape (at $3.99—cost $2.50). The firm showed a special display merchandiser holding 72 assorted cartridges.

New Bible exhibitor Magnetics offered individual selections of the New Testament for eight dollars and 20 different one-hour cassettes from the Bible. The latter blister-packed, figure out at $2.01 per cassette in 200 quantities.
CLASSICCOMMENT

To Elite Quel

What the world needs now is not more kinds of tape, but someone to explain to your customers what the present ones are designed to do.

People are confused. There are now so many different types and brands of tape cassettes on the market that the average cassette buyer is not sure which one he should buy. We do this through research. You know it from day-to-day experience in your store.

We want to make things easier for your customers by giving them more information. To do it, we have completely changed all our packaging, advertising and displays.

High Energy

This is the best cassette we make. And with our new packaging, people will know it.

We identify this as 3M's finest, right on the front of the cassette.

And on the back of hanger cards, in point-of-sale material, on displays and in consumer advertising we tell the whole story about how High Energy's cobalt-energized oxide works to give unsurpassed quality.
Low Noise/High Density

This is our best conventional cassette. It’s often compared to other brands’ top-of-the-line products. Low Noise/High Density is exceeded in quality only by our High Energy. The hangtag card gives the full product story of Low Noise/High Density. In straight, non-technical talk, we explain things like how the oxide particles are packed more densely for more uniform sound.

Highlander/Low Noise

This is a cassette designed to give the best sound around at a budget price. Now nobody has to give up the good “Scotch” name in order to get a cassette at a modest price. Highlander delivers good, solid sound.

And with our new packaging, we’ll be delivering more customers to you.

If you’ve got room for a display of razor blades, now you can be in the cassette business, with the unusually high revenue-per-linear-foot that cassettes provide.

A complete line of new displays.

New packaging is going to be a big help in letting customers know which tape is right for them. But we didn’t stop there. We’ve designed a line of display racks that show each of our tapes, clearly, and logically arranged. All three lines of cassettes, plus 8-track cartridges and reel-to-reel tapes as well.

Of special interest is a new mini-rack that can go right on a counter by a cash register or in almost any other place.

Speaking about software, Audio Magnetics president Irving Katz pointed out, “Tape today is 25% to 50% better in quality than it was two or three years ago. We alone, and the rest of the industry, are working on newer and better magnetic tape, and I think what is really important is that we don’t let those who are not sincere tape manufacturers get heavily involved in the market.”

Michael Martin of Memorex Corp., pointed out that chromium dioxide is becoming an increasingly important part of the tape market, while Don Beckner of GE said that the growth of cassette...
CLASSICOMMENT

To Elite, Qu.

Few classical labels below major status can afford to maintain their own recording studios or engineering facilities and, out of necessity, have come to rely on a select group of technical entrepreneurs for these essential services. One of the most active of these operations is Elite Recordings, Inc., whose labors have resulted in some 300 commercial recordings, under a variety of imprints, since its formation in 1965.

The firm is turning out product for its clients at the rate of 50 albums a year, more than many a thriving manufacturer. Yet it has no label of its own. And two people, with only occasional casual help, run the entire enterprise.

Perhaps Elite in the company it keeps rather than its trapping, the facility travels to its location recordings in no fancy van with 16-track equipment and refrigerated bar. More likely, all necessary gear is stowed snugly in the company's station wagon and driven to the scene of action with Marc Aubort, founder and Elite partner, at the wheel.

The other partner is Joanna Nickrenz, a former concert pianist, who assists in all phases of the operation, and personally does most of the tape editing. Aubort and Miss Nickrenz first met on a date—a recording date, that is—he at the mixing console and she at the keyboard.

Aubort's Approval

Equipment is kept to a minimum largely as a result of Aubort's approach to classical recording. Few microphones are used and, once their proper placement is found, balancing the performance is left largely to the artists. Thus, the need for complex mixing apparatus is bypassed. No large speakers, either. Critical listening at the session is done via earphones.

On location dates far removed from his Greenwich Village headquarters, Aubort can ship all that is required in a standard airline container, as in recent sessions for Vox in Salt Lake City and in Europe.

Despite the patchwork appearance of much of Elite's equipment, quality results are attested by the

ASCAP Grant

NEW YORK — Allocation of $13,000 in Raymond Hubbell Musical Scholarships was announced last week by Stanley Adams, president of the American Society of Composers, Authors and Publishers. Music students at Antioch College in Yellow Springs, Ohio, Fisk University in Nashville, the Julliard School of Music in New York City, and Temple University of Philadelphia will benefit from the estate of the late composer and founding member of ASCAP.

The students will benefit from the U.S. Copyright Law, for the bulk of the Hubbell estate consists of performing rights income earned by Hubbell's most successful work—"Poor Butterfly." This song would have passed into the public domain and its copyright income ended in October, but the Congress passed and President Nixon signed a bill extending the copyright protection for another two years.

The individual recipients were selected by the schools designated by the committee. Dr. David Stock, chairman of the Music Department of Antioch College, said that Arthur Williams, 27, a native of New York City, and Catherine Bauman, a 20-year-old violinist from Evanston, Ill., will each receive $1,625. The president of the Julliard School of Music, Peter Mennin, said that the $3,500 in scholarships will be divided among Kenneth Jean, a 21-year-old American of Chinese ancestry, who "shows real promise of becoming an effective conductor," Ronald Dish-
CBS's Kavan—'O' LP Surge: Sees TV Link
By BOB KIRCH

CHICAGO—The early efforts of CBS in the 4-channel market are paying off, according to Stu Horton, vice president of planning and diversification for Columbia Records.

Kavan said at the Consumer Electronics Show here that there will soon be simultaneous release of stereo and SQ disks, that catalogs set for completion are now almost complete and that logical gain application will soon be available for units using the SQ matrix system.

Kavan also noted that he sees a coexistence between discrete and matrix quadrasound systems for sometime to come, talked of the possible future relationship between SQ and video disk systems and added that it is important to avoid a battle between the different types of 4-channel systems.

In addition, Kavan talked of several promotions involving SQ, some of which are under way and some planned for the near future.

"When cumulative sales of pop records are in," Kavan said, "we also discovered that the percentages reach at least 25 to 28 percent of the total sales." I'm not talking about the initial release, but after several months. We also expect that somewhere in the area of a million-to-one software units with SQ capability (the firm has 50 licenses) will be sold in 1973, and that a strong market reality for SQ and 4-channel on the whole is appearing.

"Now that our catalog is almost converted," Kavan added, "we are planning simultaneous release of stereo and SQ disks. By this, I (Continued on page 46)

SHOW ROUNDUP
Promo (Cut-Out) Tape Firms Expand: Less Independent Duplicated Product

By EARL PAIGE

CHICAGO—There was more promotion prerecorded tapes at the housewares and consumer electronics shows than ever before with much emphasis on packaging and display. If more regular tapes are ending up as cans, it can also be said that stores are eager to use the promotion and budget product as leader merchandise. There was little independent duplicated tape (see separate story).

Hittinger Tells RCA TVC Plan

By RADCLIFFE JOE

CHICAGO—William C. Hittinger, executive vice president, RCA Consumer and Solid State Division, has re-emphasized that company intends to move into the full commercial production of its SelectVision MugTape videotape system by the fourth quarter of this year. The RCA executive made this statement during four public showings of the system at the recent Consumer Electronics Show

(Continued on page 46)

Tape Panel Sees Continued Growth

By ANNE DUSTAN

CHICAGO—A generally optimistic view of the future of the tape industry was offered by six spokesmen during a panel at the Consumer Electronics Show here, with cassette, car stereo, 4-channel and software coming under discussion.

Ed Campbell, president of Lear Jet Stereos, Inc., said that "Eight-track portable units may well be the sleeper units of the industry. We do a third of our business in this area," Campbell said, "and we have a lot of faith in the product. The 8-track market on the whole is much more than it was seven years ago.

Jack Doyle, president of Pioneer Electronics of America, was also optimistic, focusing on car stereo. "As a sign that car stereo, both 8-track and cassette, is beginning to be found in more homes," he said, "Cassette tapes are now rated in quality and quantity rather than price alone, and the market is starting to react to consumer demands through situation trends. We're seeing more in-dash units, more 4-channel units and more cassettes for the car."

Oscar Kusisto of Motorola's Automotive Products Div, said that while 1972 was a slightly disappointing year in the auto area in 4-channel because of the lack of software people to respond with product to the type of market we're trying to reach, there were still five to seven more quadrasound units sold than in the previous year.

I think we can expect a doubling of this through the next year.

Speaking about software, Audio Magnetics president Irving Katz pointed out, "Tape today is 250 to 300 percent better in quality than it was two or three years ago. We, along with the rest of the industry, are working on newer and better magnetic tape, and I think when we talk about the future, it is really important that we don't let those who are not sincere tape manufacturers get heavily involved in the market."

There is some kind of sales training meeting at least 2 or 3 times a week so that dealer personnel can be kept current on the Caig, Pioneer, and British Industries that like the Chinese company represents.

In addition, since we tell our salesmen that new product operations, we make up a cassette that can be sent to all the stores in the chain. Product knowledge selling tips, information on competent presentation, all are included in the cassette. With it goes literature, so that it is a fully integrated presentation. Capturing the attention of flow sellers is facilitated by brief, in-store contests with modest sort of prizes, such as a lighter, which is about a $17 item, or other small cash prizes. The salesman who sells the most in a specified category, within a two-week period, is the winner.

To sell more, the salesmen have to know more, which has a measurable, long-term effect. "When the salesmen feels comfortable with your product, he is going to sell more of it," says Clorifier, "Nobody likes to talk about a product if they aren't knowledgeable. Hi-fi customers tend to be divided into two basic groups: (1) People who are very much into the hi-fi situation and have several specific qualities; and (2) The customer who has heard a little about hi-fi and wants to browse around. He has a different set of questions and the answers need to be phrased differently to fit his base of knowledge.

Making sure that salesmen are tuned to both these types of customers and provided with all the necessary product information and sales tips, Clorifier and his associates have set up assorted charts, applications and, later on, suggest ways in which they might be strengthened or improved, and simply any additional information which might be helpful.

Minn. Rep Firm Holds Breakfast Sessions

By IRENE CLIPPER

MINNEAPOLIS—Store personnel get facts along with their orange juice and toast when the local St. Cloud Clorifier Co. Inc., serves breakfast. It's part of this manufacturer's rep's training system. 'We have a formal presentation and then an interchange of questions and answers and general discussion,' Clorifier explains.

Alternating with the breakfast sessions are evening coffee and beer get-togethers. In the summer, Clorifier gets salesmen on board his 41-foot cruiser which he anchored on the St. Croix river. The bust accommodates 15 to 20 people. "We invite the wives along and it's a pleasant social time."

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Blank Tape Sparks Winter Shows, New Coatings vs Chromium, Continued

CHICAGO—Blank tape manufacturers and marketers sparked merchandising excitement at the winter shows though some firms sent representatives instead of exhibiting. Generally, the shows found companies stressing packaging and promotion rather than new lines. It was also evident that alternatives to chromium dioxide and cobalt energized coatings will be in more abundance.

John Traynor of 3M said the company is still committed to cobalt energized coating and pointed out that it is compatible with players whether or not they are equipped with the bias switch needed for chromium dioxide. Moreover, he sees chromium dioxide aided at a really "narrow market" and said few of the players with chrome switches "fully utilize" the characteristics of chromium dioxide.

Barry Berghorn of Memorex, however, said the company is still excited about chromium dioxide and pointed out that there are probably 23 manufacturers with models that have chrome switches, representing over 45 models. But be said many machines with chrome bias switches "really change just the record equalization, creating an artificial problem with ferric (nonchromium) tape."

Meanwhile, Ampex introduced its 26/26+ cassette utilizing a magnetic coating developed for professional recording studio, that is compatible with bio-equipped recorders but which doesn't require bias adjustment, said Shud Helmstetter. The new line is available in 42-, 60-, 90- and 120-min. lengths at respectively $2.60, $2.80, $4.20 and $5.95.

Whether chromium dioxide, cobalt energized or high density oxide, blank tape is being improved rapidly. This was brought out though in different way by Irving Katz of Audio Magnetics who told a panel that blank tape today is improved "250 to 500 percent" from two and three years ago (see separate story on tape tapes).

Nevertheless, there is some concern by blank tape marketers that consumer confusion could be fostered by the different terms, claims. Heinz Kreutz of BASF, who with others from the firm to scout the shows, made this point. Traynor addressed it directly at the show and announced a program to simplify the language on packaging, i.e., writing on packaging is a definite recognition of the potential consumer problem.

Note as well at the Consumer Electronics Show and Independent Home Audio Show two reports included Columbia Magnetics, which is including a detailed specific sheet with its boxed cassette with American Cassette with its Senti brand (dc-wire) cassettes.

Both American and Magnetics representatives admit there are differences: the former including a "dispensable" counter unit and the latter is furnished with paper replicas of LP's.

Some firms had few changes in their lines. Compact Cassette has added screw-type construction to its 15 7/8 (cm) length. Ireland was plugging a free cartridge storage two-drawer package in a package of four 40-, or 80-min. blank 6-tracks and a nonmembrane head cleaner. Preferred Sounds Inc. bowed a line of educational cassetttes, a shipper/mercerizer and a "Tote Box.

Major promotions and new packaging were a number of firms including Audio Magnetics, Certron Memorial and others were covered earlier (Billboard, Jan. 12-20).

According to Nino Bruno, president of Preferred Sounds, the Commodore is a special line of blank cassettes designed for educational and professional audio use. The firms pre-priced shipper/mercerizer is called the "Super Makesure" and is aimed at super market buyers. It comes pre-packed with 96 "All Purpose" C-60 cassettes, and can be converted into a colorful display unit.

The firm's "Tote Box" is a cassette carrying and storage case designed for carrying and storing tape, any size cassette, to use on the beach or travel bag, or for shelf storage.

Koss Program

CHICAGO—The Koss Corp. has mounted a major push across the country on its two and four channel headphones. The ambitious promotion campaign will address itself to distributors, dealers, college and the general public.

Launching the push is the Kossman, a refurbished 28-foot bus designed to serve as a training classroom for headsets and sales personnel, as well as a mini hi-fi show open to the public at dealer grand openings, shopping malls, and college campuses.

The Kossman, believed to be an industry first, features sophisticated two and four channel high fidelity equipment for demonstrating the firm's headphones. It also includes a complete audiovisual system for presentations and dealer meetings.

The Kossman, scheduled for appearances in a total of 60 American cities over the next six months, is operated by a specially trained team of representatives, working closely with the company's sales staff and dealers.

Tape Panel

Continued from page 43

equipment has been great, particularly as a business machine.

In response to questions from the floor, Katz said that major tape manufacturers are becoming more discerning in the products they turn out and added that a 4-channel cassette will probably not be viable for another two or three years. "Perhaps it will be a business by 1975," he said.

'Q' Sales Tied To Store Demo

By EARL PAIGE

CHICAGO—Four-channel volume within the next two or three years will be half again that of 2-channel but will not make regular stereo obsolete, said Harry Norman of Morse during a seminar here. Panelists in the session devoted to cassettes and components agreed that dealers must set up demo rooms for 4-channel and show how to use it. On another point, they agreed that there probably aren't in excess of outlets for consumer electronics, though the moderator tried to draw out this hypothesis.

Prior to the opening seminar at the Consumer Electronics Show (CES), conference chairman and keynote Roy Gavin of 3M said audio equipment now accounts for half of the $3 billion consumer electronics products sold annually (factory level sales). Electronic Industries Association figures released at the show point out that phonographs, to mention one area, were up 13.5 percent in '72. AM and FM home radios were up 2 percent but consoles were down 7.3 percent.

Two different views both in agreement came from panelist Herb Horowitz, Empire Scientific Corp., and president Institute of High Fidelity and Norman. Horowitz noted that at least 50 percent of the people in his neighborhood have good systems. Norman was surprised that only half of his neighbors own audio equipment.

Moderator Kenneth Nelson of High Fidelity Trade News tried to draw comments on the proliferation of stores dealing in consumer electronics products.
MGM renewed its exclusive with GRT for another twelve months for more reasons than our:
1) record-breaking 1972 and
2) plans for an even bigger 1973

Here's some more... and what they mean to you, too.

Obviously, there's a lot of reasons for our optimism for 1973. The renewal of the MGM exclusive licensing agreement with GRT is just one. Our previously-announced exclusive with ABC/Dunhill for another 7 years is another. Also in the past 30 days we've renewed our Stormy Forest and Starday/ KING agreements. And added new, exclusive catalog agreements with Sire and Takoma Records. And, these are just openers.

New Distributor Programs
We're already getting a warm reception to our new Les Rogers Budget Line from distributors looking for additional profits. Our Dolby cassettes announcement gives our classical line a real impetus. Simultaneously, a new colorful store display package and sales promotion plan is being presented to GRT distributors. And, we haven't even started our new fiscal year program beginning April 1!

We're still "winding up" 1972
It was a great year for us because you helped us break all kinds of records: including: our best single quarter in history (our third quarter ending December 31, 1972); back-to-back sales records for November and December; our second million-plus shipment month (November, with 1,409,622 units). We know it was a great year for our Distributors, too... because right now they're winding up their GRT year with a real fling in Rio de Janeiro as a result of ending 1972 on top again. Our Chess/ Janus Records Division is also coming off a record year, too, with some new gold records to add to the collection and some exciting new recording artists.

A "hard-working" tradition
Why the big switch to GRT? Ever since entering the business - back in '65 - GRT's worked hard to acquire the strongest labels and performing artists, to deliver a fair-priced product to market and keep it on time, and to back its entire catalog with highly personalized service and the very finest in sales promotion.

We're still small enough to care
We've never adopted a big company attitude toward our customers. Our strength has been our resourcefulness and our dedication to keeping in touch with people's specific problems. This "small company" attention to detail has put quite a few new members on our growing team. We are currently working with a catalog that's the best in the stereo tape business - 8-track, cassette, and reel titles representing some 56 different record labels.

It all adds up to service plus
What happens when you join the GRT family? Plenty. For example:

- The best fill in the business. To see how we do it day in and day out - how you get all the chartbusters when you need them - and how our "no back-order" policy assures a prompt delivery cycle without cumbersome paperwork - ask a GRT distributor. These are some of the reasons he is one.

- We give you fast turn-around time. Almost never takes more than five working days to get our product. That means if you order on Monday, it's normally going to be in your hands by Friday, or sooner. We have a friendly computer and a factory full of experienced hands on our side.

- We deliver a quality product. Our special GRT "Module 8" cartridge employs tough, stretch-resistant tape with small particle oxide coating to reduce the noise level. Everything has been done to assure a properly tensioned, unbinding flow of tape, and a sound as close to the artist's original performance as is humanly possible to achieve.

- We have a fair and equitable return policy. Returns are a fact of life. But we have always attempted to be uniformly fair about it since we've been in business.

- We never abandon the product. We don't just turn your backs and forget the product once it's out the door. We are constantly involved with highly individualized and imaginative national sales promotions - and local programs - to support any new product right through to the end.

- We have the people to get the job done better. Our fourteen professional salesmen in the field aren't just selling tape. They're selling music on tape. And they're good at it. We have our own whiz of a research department, giving us up-to-the-minute marketing data. And in sales and customer service, we maintain a staff of four girls fulltime to answer your questions in every geographic sector of the country.

Why Tell You How Great We're Doing?
For one reason, many of you helped make it happen. For another, the better we do... the better you're doing, too. That's why we put the addresses and phone numbers at the end. If you like the looks of our 1973 as much as we do... call or write:

GRT Music Tapes
A Division of GRT Corporation
1286 Lawrence Station Road
Silverdale, WA 98383
(800) 734-2910

And, for more information about what Chess/ Janus can do for you, too:

Chess/ Janus Records
1301 Avenue of the Americas
New York, N.Y. 10019
(212) 245-7100

ABC AEROSPACE
AMARET AVC BANJO TEDDY TREASURE
BEVERLY HILLS BLUESWAY
CADET CADET CONCEPT
CHECKER CREED
DE LITE DELUXE
DOLL DOT
DUKE
DUNHILL EVOLUTION FANTASY
GNP CRESCENDO GROSS
IMPULSE INCREASE
JANUS JAY WALKING
JOLLY ROGER JUBILEE JUST SUNSHINE
JUSTIN KING
LAWRICE LION
LIONEL MGM MIRNA
METROMEDIA COUNTRY NEIGHBORHOOD

OAK PARAMOUNT PEACOCK PLANTATION
RANWOOD RAW ROULETTE SIRE
STARWAY STORMY FOREST

SUN TAKOMA VERVE VMI WESTBOUND WINDFALL
Panasonic's Berkowitz: Avoid 'Q' Fight

By BOB KIRKICH

"In the meantime," he continued, "sales of 4-channel tape are helping to sell the concept. The disk business may be interested out the way, but tape is here. Berkowitz added that the 8-track Cartridge Series 44 4-channel products have been moving alright. He added, however, that we feel that some of our dealers have become a little too knowledgeable through this.

As for other areas of tape hardware, Berkowitz feels that the market is basically two separate markets for the 8-track and the cartridge. The 8-track is a home and auto market, the cassette a portable one, he said. Berkowitz said that the company has been involved in this market for 15 years and is seeing a rapid growth in sophistication. For instance, some new cartridge mechanisms are already in the field, and we feel that this is something that has been promoting for years. It's not seeing the light of day, but it's finally seeing the value in. This is a move that we are now confident in, and we feel that this should follow right through to help 4-channel and 8-track sales.

"I am continued," he stated, "that the stereo home equipment market will continue to be taken on an almost audiophile quality in many cases. You need expertise in many instances."

Berkowitz also feels that the planning of tape RCA Tells TVC Plans

- Continued from page 43

The system will be manufactured at RCA's plant at Bloomington, Ind., and according to Hittinger, it will be marketed based on production-line skills and manufacturing expertise available at that plant.

The system, which was manufactured specifically for the Winter CES, was first shown at RCA's Indiana plant in August, 1972. It measures 24 inches wide by 16 inches deep and 10 inches high. It weighs 50 pounds and has a built-in timer to permit off-the-air recording, even if the player is away.

In addition, two videotape systems, RCA's SelectaVision and Telecine Packard, which were also on display at the convention, were shown for the first time publicly here at the CES. These are designed for professional use, in broadcast production later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market later this year and to meet the needs of the home market late...
The Timmy Thomas Album!

WHY CAN'T WE LIVE TOGETHER

TIMMY THOMAS

WHY CAN'T WE LIVE TOGETHER

THE SINGLE HAS SOLD MORE THAN A MILLION... (Glades 1703)

NOW GET READY FOR A SUPER SELLING LP AND TAPE!

Order today from your exclusive Glades record/tape distributor:

Atlanta—SOUTHLAND DISTRIBUTING
Boston—MUSIC MERCHANTS OF N.E.
Buffalo—BEST RECORD DISTRIBUTORS
Charlotte—BIB DISTRIBUTING
Chicago—SUMMIT DISTRIBUTORS
Cincinnati—A & I DISTRIBUTING
Cleveland—BROTHER'S RECORD DISTRIB.
Dallas—BIG STATE DISTRIBUTING
Denver—DAVIS SALES CO.
Detroit—SIX TOE DISTRIBUTORS

East Hartford—SEABOARD DISTRIBUTORS
Houston—H. W. DAILY
Los Angeles—RECORD MERCHANDISING
Memphis—HOT LINE RECORD DISTRIB.
Miami—TONE DISTRIBUTORS
Milwaukee—TAYLOR ELECTRIC
Minneapolis—HEILICHER BROS., INC.
Nashville—MUSIC CITY DISTRIBUTORS
New Orleans—ALL SOUTH DISTRIBUTORS
New York—SKYLINE DISTRIBUTORS

Newark—APEX-MARTIN RECORD SALES
Philadelphia—SCHWARTZ BROS., INC.
Phoenix—ASSOCIATED DISTRIBUTING
Pittsburgh—TRI-CITY RECORDS
San Francisco—H. R. BASFORD
Seattle—FIDELITY RECORD & TAPE
Shreveport—STAN'S RECORD SERVICE
St. Louis—ROBERT'S RECORD DISTRIB.
Washington, D.C.—SCHWARTZ BROS., INC.

Glades Records... distributed by:
T. K. PRODUCTIONS, 495 S. E. 10th Court, Hialeah, Florida 33010 / (305) 888-1685
New Products

Promotional Tape Films

- Continued from page 43

Mathew Productions was also at IHE with the RIBs on tapes.

RCA-Cut Outs

Richard Kastner Co. showed specially priced RCA product in tape and disk. The 8-tracks are in long boxes and came packed in 72-count display, and play at $2.10 per tape. Also showing was a 3-track cassette player available from TBL Inc., but a representative told the citronaire that no price could be quoted.

Tape King, a firm expanding into one-stop tape operations, has acquired a name of a local radio station. John Abady, and the firm turned over $1.25, promotional (or cut-outs) at $2 and current product at $4. Tape King was at the huge Transworld Navy Pier Housewears & Variety Show.

Also at the Pier were Primo Records, with disks at $1.00 for $1.99 list product offered in costume as tape preregistered. George Karsen, sales manager, said Primo was not yet geared for tape.

Another firm at the Pier represented by Jay Ray Co. was Speciality Dist., with 8-tracks at $2.25 each. Specialty's list ran the gauntlet of major labels (Capitol, Reprise, Philips, MGM, Warner Bros., Durhill and Motown) with artists ranging from 14 (Beatles) (five different tapes) to Stevie Wonder and the Isley Brothers, supplementing its full polka line with 20 free 8-tracks for each sale.

Still another new IHE firm was R&A Trading, with the first budget Latin 8-tracks ever to hit the market, said Josh Joseph, president. R&A showed budget 8-tracks in cardboard boxes at $1.25 per tape. R&A had sold 10,000 8-tracks at $2.92 list.

Sanyo represented two firsts in being at both shows and in showing the only promotionally advertised cassette.

Charles Sutton, president, said the basic premise of the promotional tape merchandiser is that "Virtually no stores couldn't compete with the radio department stores if it were not for promotion.

Technically, turn on regular-priced product, usually three years and a 20 percent profit margin. Off-motion tape we see 12 years a year and 30 percent at most, and pay disk prices in Sutton's operation, he said.


Sanyo's "$1.99 tape" offers a precise production and is available in the original factory packages.

Avoid Q-Fight

- Continued from page 46

ing the Dolby units, the better the tape, the better the units with bias switches and the complete cassette and decks that are available at fairly reasonable prices.

The reason, according to realists, is that the first cassette, in a cassette can almost match quality in some of the less refined decks.

"As for a 4-channel cassette," he continued, "I would like to see some standards set. You are asking for four channels on that size tape properly."

Fla. Manufacturer Rep Sees Broadened Line New Factor

- Continued from page 1

The first time really awake to the difference between matrix and discrete systems. More and more hardware accommodates both. The feeling, brought out in seminars and on the floor is that the two concepts don't mix, and that what is needed is a 4-channel system to cover the different capabilities of the separate track and channel rather than confuse the consumer over the differences.


Sanyo's "$1.99 tape" offers a precise production and is available in the original factory packages.

Avoid Q-Fight

- Continued from page 46

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Radio-TV Mart
On Page 34

JANUARY 27, 1973, BILLBOARD

50
Tubb, Walker in Honor Ceremonies

NASVILLE—Two leading country singers were cited for their ability and longevity in separate ceremonies here last week.

Ernest Tubb was given a plaque for his 50 years as a member of the "Grand Ole Opry," while MGN's Billy Walker was honored for his 20 years as an entertainer, his 40th national hit, and his 29th Top 10 record.

"Opry" manager Bud Wendell was involved in both cases. He presented a plaque to Tubb on stage which read: "Ernest Tubb, one of country music's most powerful pioneers, today a living legend. Ernest Tubb's talent and personality have moved him to the top of his field. He is respected not only for his skill in the country music field, but also for his warmth and honesty that has lent dignity and stature to the 'Grand Ole Opry' as well as all of country music."

Presented with the plaque were telegram from leaders in the field particularly official of MGN. There were two cakes to mark the celebration.

At the function for Walker, held at ASCAP, he was cited for "providing country music fans with an endless source of entertainment throughout the years." The plaque was inscribed from Gov. Winfield Dunn, Nashville Mayor Beverly Briley, ASCAP's Stanley Adams and Ed Shaw, MGN's Mike Cory and Wendell.

Tannen Splits With Drake

NASVILLE—Publisher Paul Tannen has broken away from his connections with Pete Drake to concentrate on his own companies, Ridge Music, Tannen Music, and Nation Music.

For the past year or so he had been allied with Drake in his production firm, Drake Enterprises. Ridge Music will place emphasis on its own catalog, which includes the classic Chord Melody Style, Smokey Mountain, "Maud." It has been recorded by numerous artists and used in commercial jingles.

Ridge Music also has a strong catalog, having published much of the Johnny Tillotson material since 1961, Nation is the ASCAP affiliate.

Tannen also is the Nashville representative for Paul Simon's Cherrywc Photography, and will add further major representation.

Game Pilot to Shoot Country

NASVILLE—The pilot for a new country-oriented prime-time television show titled "Ske-daddie" will be shot here within the next week or two, formulated by the producers of "Hee Haw." The show, hosted by Archie Campbell, will be of 30-minute duration, either on television or in syndication. Audience contest winners will be winners in winning prizes by a guest country artist daily. They will receive a trip from New York to come here with their own band.

Producer of the show will be Bill Armstrong, with Ralph Reynolds the associate producer. An official announcement of the show is expected in about a week.

Writers Pick Award Winners

NASVILLE—Balloons have been mailed to members of the Nashville Songwriters Association to determine the leading writers for the past year.

Winners will be announced and presented at the annual banquet Feb. 10, at the Airport Hilton Hotel here.

The voting does not necessarily reflect the commercial success of a song, but rather the tunes which have "exemplify the art of the songwriter."

Several awards will be given, and one writer will include selected songwriter of the year.

Hunt Adds Booker

NASVILLE—The A.O. Talent Agency here, in conjunction with Continental Detroit of Memphis will represent Mr. Joe Hunt for booking.

Otis Willie, son of the agency, said a big push would be on following Hunter's release of a single and album, both cut here, and stressing company product nationally.

Hunter recently made an appearance on the televised "Music Row," and taped a number of syndicated country television shows originating here.

Country Music

Mandrell Cuts Ribbon

NASVILLE—Epic artist Barbara Mandrell, coupling her advance in the music business with an enlarged version of the band "paw-sawing" here at a local bank.

The ribbon-cutting ceremony attended by Gov. Winfield Dunn, Nashville Mayor Beverly Briley, ASCAP's Stanley Adams and Ed Shaw, MGN's Mike Cory and Wendell.

Bill Anderson, at least on a test basis, has found a new singer to replace him as separate way recently to seek "identity." The new singer is Mary Lou Turner, who will be called "Jamboree." She will tour with Anderson's "Grand Ole Opry."

Bobby Bare ran into a bit of a problem when his plane was grounded by fog. In Nashville he was thus able to spend some time at home.

Charlie Walker plays the Jackie Gleason golf tournament in February. Carol Johnson, who has been working on the road with Bill Monroe, now is in their "Opry" appearances. She is one of the few female singers doing peak work at Bluegrass festivals.

On the subject of Bluegrass, there is talk of a new magazine about the music and those who tried to stay a foot away from it because they thought Bluegrass was a new name for pot.

Tombstone Chythm Cocker Ben Smathers has a new discovery, a Hawaiian girl named Lisa Seagrave who has signed CBS Records. Look for Skeeter Davis to have a re-release of an old song for a single. Some rock jockeys jive away from her recent single because the word "Bill deadly" is in the title.

N.C. Worth has new management, Don Smith and Tom Anthony, and will be hitting the road for bookings as soon as she finds a fella which badly bruised her.

Old time-singer comic Red Murphy now is in charge of the service department and last week at the Sharron Motor Inn in Nashville, he and the Farm Band, the community group living near Nashville, appeared on his old TV program in Chicago. It's a top-notch group.

Now, the Flinstones, Peter Sinoppo in Hollywood, are busy changing their image. They have a two-week engagement to do the Ponderosa, in Reno, the first show on their current contract. It's in their own television syndication.

Lynna K. Lantse is back working again, with her songs in fact. Heavy bookings over the holidays provided the surgery she had planned, so she has her fingers crossed.

Joe and Carry Anderson join other luminaries of the President's inaugural in Washington.

Danny Davis and his Brass go from Governor's Inaugural Ball at Austin, Texas, to the Anheuser- Busch dealers convention in Chicago, and then to Cleveland to do two shows with the Masters Festival, one at San Antonio April 5, and one other at Houston. Held is a national TV show in February.

Teddy & Dave, the Nut sisters, are going to work up to 80 concerts this year in addition to their recording, their syndicated show, and their educational activities. Their package show will be Pigeon Forge, Tenn., Dick Flood, Peggy Sue & Sonny Leopold, of the Country Singers, with the Cotton Kings were selected to perform at the County Music Foundation Conventions for both Minnesota and Nebraska.

The death of Charles Wright in Dallas came quietly and as a shock. A noted tenor for more than 20 years, he ran Danette Records and several publishing companies. Working with Johnnie Wright, he had released some of his biggest hits, which he continued his recent activities with Jimmy Reed and Bill Chamness. The Associated Country and Western Recording Company. Chairman Tommy Overstreet has flown to Dallas to sign his management pact with the Ben Halsey Co. He will be shooting heavily for radio and TV spots.

Ron Clark headlines the March of Dimes special telephoneathon which begins tonight, along with the Sound Generation and the Red Hope. Pat Roberts of Do World has signed for a June 14 concert appearing at Michigan State University. Before that, he will appear with the Kels Kennedy Family Show in Bakersfield, Oregon.

Larry Finck has been held over at the new Opry is going on location Memphis, booked there by Music City Workshops. Doyle Holland has just another session for Barnaby. Don Powers has done an independent production for Irene Sergeant of Ashland, Miss. Sergeant's first recording, Nashville, Ray Kirkland, backed by A.O. Talent, was part of the Johnny Cash specials presented in Wheeling. Red Sivane has moved to the Brooks Lee agency for exclusive booking.饮用水"Truckin'" for his Parrot's single doing well, UA has razón an LP on the same title for Del Reeves. The album will be shipped to record outlets March 5th. It also will be available in Japan. Merle Haggard, after recording "Night Train" in Nashville, will take his group to Lake Tahoe in February.

Ron Fagin, a new artist in the Pigeon Forge, Tennessee, is getting considerable airplay in that region and is playing to full houses at the following:

(Continued on page 55)
<table>
<thead>
<tr>
<th>#</th>
<th>Title-Artist</th>
<th>Label &amp; Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OLD DOGS, CHILDREN &amp; WATERMELON WINE</td>
<td>Tam's, 11443</td>
<td>9 weeks</td>
</tr>
<tr>
<td>2</td>
<td>SHE NEEDS SOMEONE TO HOLD HER</td>
<td>Circle, 48986</td>
<td>9 weeks</td>
</tr>
<tr>
<td>3</td>
<td>SOUL SONG</td>
<td>Euphonia, 48004</td>
<td>12 weeks</td>
</tr>
<tr>
<td>4</td>
<td>I WONDER IF THEY EVER THINK OF ME</td>
<td>Blue Rock, 45068</td>
<td>8 weeks</td>
</tr>
<tr>
<td>5</td>
<td>LOVING ON BACK STREETS</td>
<td>Vocalion, 48901</td>
<td>13 weeks</td>
</tr>
<tr>
<td>6</td>
<td>DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME</td>
<td>SBM, 47020</td>
<td>8 weeks</td>
</tr>
<tr>
<td>7</td>
<td>LOVE'S THE ANSWER/JAMESTOWN FERRY</td>
<td>Sun, 48906</td>
<td>11 weeks</td>
</tr>
<tr>
<td>8</td>
<td>RATED X</td>
<td>Decca, 48004</td>
<td>8 weeks</td>
</tr>
<tr>
<td>9</td>
<td>PASS ME BY</td>
<td>Mercury, 48901</td>
<td>12 weeks</td>
</tr>
<tr>
<td>10</td>
<td>NEON ROSE</td>
<td>Capitol, 48904</td>
<td>1 week</td>
</tr>
<tr>
<td>11</td>
<td>SHE'S GONNA BE A SAINT</td>
<td>Columbia, 48901</td>
<td>13 weeks</td>
</tr>
<tr>
<td>12</td>
<td>THE LORD KNOWS I'M DRINKING</td>
<td>Capitol, 48001</td>
<td>7 weeks</td>
</tr>
<tr>
<td>13</td>
<td>CATFISH JOHN</td>
<td>RCA, 48901</td>
<td>12 weeks</td>
</tr>
<tr>
<td>14</td>
<td>SHE LOVES ME (Right Out of My Mind)</td>
<td>Columbia, 48901</td>
<td>11 weeks</td>
</tr>
<tr>
<td>15</td>
<td>A PICTURE OF ME (Without You)</td>
<td>Columbia, 48901</td>
<td>14 weeks</td>
</tr>
<tr>
<td>16</td>
<td>ANY OLD WIND THAT BLOWS</td>
<td>Columbia, 48901</td>
<td>6 weeks</td>
</tr>
<tr>
<td>17</td>
<td>GOT THE ALL OVERS FOR YOU</td>
<td>United Artists, 48901</td>
<td>16 weeks</td>
</tr>
<tr>
<td>18</td>
<td>I'LL GET IT RIGHT</td>
<td>Columbia, 48901</td>
<td>5 weeks</td>
</tr>
<tr>
<td>19</td>
<td>HELLO WE'RE LONELY</td>
<td>Epic, 48901</td>
<td>7 weeks</td>
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<td>20</td>
<td>PRETEND IT NEVER HAPPENED</td>
<td>United Artists, 48901</td>
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<td>21</td>
<td>SATISFACTION</td>
<td>Columbia, 48901</td>
<td>8 weeks</td>
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<td>22</td>
<td>AFRAID I'LL WANT TO LOVE HER ONE MORE TIME</td>
<td>ABC, 48901</td>
<td>11 weeks</td>
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<tr>
<td>23</td>
<td>SHE'S MY ROCK</td>
<td>Columbia, 48901</td>
<td>12 weeks</td>
</tr>
<tr>
<td>24</td>
<td>SOMEBODY LOVES YOU, I'M LOOKING FOR</td>
<td>Capitol, 48901</td>
<td>6 weeks</td>
</tr>
<tr>
<td>25</td>
<td>YOU TOOK THE BUMMIN' OUT OF ME</td>
<td>BBL, 48901</td>
<td>7 weeks</td>
</tr>
<tr>
<td>26</td>
<td>ALWAYS ON MY MIND/Separate Ways</td>
<td>Decca, 48901</td>
<td>9 weeks</td>
</tr>
<tr>
<td>27</td>
<td>EVERYBODY NEEDS LOVIN'</td>
<td>Capitol, 48901</td>
<td>11 weeks</td>
</tr>
<tr>
<td>28</td>
<td>LOVE SURE FEELS GOOD IN MY HEART</td>
<td>Capitol, 48901</td>
<td>8 weeks</td>
</tr>
<tr>
<td>29</td>
<td>IF IT'S ALL RIGHT WITH YOU</td>
<td>Capitol, 48901</td>
<td>9 weeks</td>
</tr>
<tr>
<td>30</td>
<td>IN THE PALM OF YOUR HAND</td>
<td>Capitol, 48901</td>
<td>3 weeks</td>
</tr>
<tr>
<td>31</td>
<td>THE SHERRY OF YOUR EYES</td>
<td>Capitol, 48901</td>
<td>7 weeks</td>
</tr>
<tr>
<td>32</td>
<td>DANNY'S SONG</td>
<td>Capitol, 48901</td>
<td>1 week</td>
</tr>
<tr>
<td>33</td>
<td>GOOD THINGS</td>
<td>Epic, 48901</td>
<td>5 weeks</td>
</tr>
<tr>
<td>34</td>
<td>TEDDY BEAR SONG</td>
<td>Decca, 48901</td>
<td>6 weeks</td>
</tr>
<tr>
<td>35</td>
<td>UNBELIEVABLE LOVE</td>
<td>Decca, 48901</td>
<td>7 weeks</td>
</tr>
</tbody>
</table>

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JANUARY 27, 1973, BILLBOARD
**Country Music**

**Nashville Scene**

- Continued from page 51

Oriental Gardens in McMinnville, Ore. He was a member of the old Buddy Simmons Band, whose featured vocalist was Susan Raves. Manager Frank Cusano will take Lynn Anderson from the Presidential inauguration parade to a television special with actor Glenn Ford. Lynn will also be seen on a musical show in February with Ernie Ford. The new Hal Wayne release on Capitol, produced, arranged, and published the song, and owns the master. He also played a couple of instruments on it himself.

Tony Farr's new instrumental on his own label, Fairview, is titled "Tony Farr Plays the Fiddle Out Of It." Hickory's Pati Powell entertained at the West Virginia penitentiary.

Don Gibson is cutting a new Bobby Bond single. Leoma Williams has done her first Hickory session under the supervision of Wesley Reno. Johnny Rison, disk jockey and promoter of the St. Louis area, has a release on Open Road Records, co-written by his wife.... Bob Taylor, booker for the Jim Halsey Agency in Tulsa, is the father of a big girl, Christy Lynn. O.B. McClinton is paying the coliseum circuit, and to big crowds... RCA has released Charley Pride's nineteenth album and his next single, a Merle Haggard composition.

**Campbell Pres. Of Golf Club**

NASHVILLE—Archie Campbell has been named president of the Crockett Springs Golf Club, home of last year's Music City Pro-Celebrity tournament, following the departure of Frank Rogers, the club's founder.

Rogers, who had gone into the publishing and management business following his move here from Fort Worth a few years ago, has returned to Texas.

Campbell would say only that there was a "great difference of opinion between Rogers and other officers of the organization." Rogers had directed the Music City tournament for the past several years after taking it over from the original founders, Don Pierce and Hal Nelley of Starday-King.

Campbell said he had had no time yet to formulate any plans for next fall's tournament.

**Denny Aussie Country Growth**

NASHVILLE—The foreign market in areas of publishing and recording continue to grow through the proper selection of individual representation, according to J. Willard Deny, president of Hickory Publishing.

Hickory's wartime publication "Midnight Hill" currently is the number one charted song in Australia, that Chris Vaughan Smith, who heads his office in Sydney, had done an outstanding job placing materials. The song, written by John D. Langmore, in recorded on Capitol by Johnny Chester.

Denny also credits his working relationship with the Peer Southern organization for the success here.

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STEREO 8: 5-5610
CASSETTE: LC-5610

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(Duets and solos by Richard and Patti)
featuring: A QUIET PLACE
THE MOMENT OF TRUTH
HE TOUCHED ME
LP: LS-5578
STEREO 8: 5-5578
CASSETTE: LC-5578

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Nashville Publishers: Creative Forces

By Bill Williams

In 1961, when cowboy songwriters were still the publishers' favorite, Nashville had over one thousand publishing companies. There were still the big names: Acuff-Rose, McClure and Hill, and Southern, but there were also over a thousand smaller companies. Today, there are still over a thousand publishing companies in Nashville, but many of the names that were once familiar are no longer in business. Acuff-Rose is now owned by Warner Music Group, and Southern is now part of the Sony/ATV Music Publishing empire.

Acuff-Rose was one of the first publishing companies in Nashville, and it was formed in 1927 by Fred Rose and Atwood and Melrose. The company was originally called the Acuff-Rose Company, and it was formed to publish the songs of the then unknown Hank Williams. The company was formed after Williams' first record deal with the American Record Company fell through.

Williams signed with Acuff-Rose, and the company began to publish his songs. Williams' first hit, "Lovesick Blues," was released in 1950, and it became one of the best-selling records in history. Williams' other hits for Acuff-Rose included "Your Cheatin' Heart," "I'm So Lonesome I Could Cry," and "Hey, Good Lookin.'"

In 1959, Williams signed with the Music Corporation of America, and his hit "The Nightingale" was released. The song was a huge hit, and it became one of Williams' most popular songs. Williams' career with Acuff-Rose lasted until 1963, when he signed with the Music Corporation of America.

The company continued to publish the songs of other country music stars, including Johnny Cash, Loretta Lynn, and Keith Whitley. Acuff-Rose also published the songs of many of the biggest names in country music, including Garth Brooks, Faith Hill, and Tim McGraw.

Today, Acuff-Rose is one of the largest publishing companies in the world, and it is part of the Sony/ATV Music Publishing empire. The company continues to publish the songs of many of the biggest names in country music, and it remains a major player in the music industry.

(Continued on page 5)
COUNTRY PUBLISHING

Nashville Publishers: Creative Forces

Continued from page 37

Harlan Howard sold half of Wilderness Music to Tree in 1961. Tree later signed veteran songwriter Eddie Miller. Half of Press Music also was purchased by Stapp and his group.

And his group is a tower of strength. The earliest employee was Joyce Bush, now secretary-treasurer of the company, who was Stapp's secretary at WSM in those formative days. One of the most knowledgeable people in the industry, she has been there since its inception. So has Buddy Killen, executive vice president, who is a professional musician-turned-publisher and producer. Killen also is an outstanding songwriter.

Tree now has publishing offices in more than 16 foreign countries, has more than 100 exclusive writers, and its BMI awards now number in the neighborhood of 150.

The catalog includes all of the early Roger Miller hits, and songs by such outstanding writers as Red Lane, Billy Sherrill, Willie Nelson, Ronnie Wilkins, Jack Moran, Glenna Tubb, Early Williams, Dottie West, Bobby Braddock, Marvin Rainwater, Faron Young, Justin Tubb, Ray Pennington, Glenn Martin, Dave Kirby and others.

Cedarwood

Jim Denny was a remarkable man in many respects. In 1955, Billboard voted him the top country man of the year. One year earlier he had become a music publisher, adding to his other many activities. Cedarwood was born in one room located at 156 7th Avenue North in downtown Nashville. There were two employees, Danny Dill and Dolly Dearman (Denny), and a young writer who sent in his material by mail from Shreveport. His name, Wayne Walker.

Denny had been a little bit of everything in his life, and a whole lot of many things as well. In those days, he was operating the Artists Service Bureau for WSM, the major booking firm dealing exclusively with country music. He later formed his own booking agency, the first major one in Nashville. But his publishing company is what has flourished over the years under the capable direction of his son, J. William (Bill) Denny.

The early writers for Cedarwood assured a strong catalog. In addition to Walker there were such stalwarts as Marjorie Wilkin and Mel Tillis. Within six years, Cedarwood had its own building, had a staff of 25, and had overseas offices. Johnny Denny, another of the late Jim Denny's sons, runs his own record label. Curley Rhodes and Mary Clare Rhodes have been with the Denny family since the beginning. Mrs. Rhodes, in fact, first joined Denny at WSM in 1947.

Bill Denny, now a dynamic leader in publishing and in the Country Music Association and NARAS, grew up in the business, got away long enough to major in business administration at Vanderbilt, work a stint at Columbia and the Third National Bank, and then, on his father's death, to assume the presidency of Cedarwood. Still growing and expanding, the firm now is one of the powerhouses in country music.

(Four Star)

Although Four Star Music goes back to 1946, it was not at first an exclusively country label. Its catalog, however, is enviable, and under the Nashville leadership of Bob Jennings it has become a country stronghold. Jennings is vice president, working with president Joe Johnson on the West Coast. Founded by Bill Mccall, it was later purchased by Gene Autry. The 14,000 songs in the catalog include Eddie Miller's standard, "Release Me," and such tunes as "Lonely Street" and "In the Misty Moonlight" by Cindy Walker. Other great tunes have been turned out by Jean Chapell, Carl Balou, and Betty Jean Robinson. The firm has a ben a consistent winner over the years.

(Lowery)

It was in October of 1952 when Bill Lowery, the big man of Atlanta, discovered he had cancer. His close friend, Ken Nelson of Capitol Records, suggested that Lowery—who had demonstrated his capabilities in nearly every other facet of music—go into the music business. Nelson also suggested that he call his firm Bill Lowery Music. In 1953, with the capable Cotton Carrier on his staff, Lowery had his first hit, a country tune called "I Have But One Goal," recorded by the same Bill Lowery and the Smith Brothers. In short order he also hit with Hank Snow's "Fireball Mail," written by Dan Welch, who also wrote a tune for the Wilburns. Then Lowery signed with a Red Foley-Kitty Wells tune.

Lowery's philosophy then, and now, was that he was a lyric-publisher, and paid no attention to whether a song was country or pop, as long as it had good content. He proved his theory correct when, in 1956, his firm turned up "Young Love" for Sonny James, which scored Pop but no country. Despite this, his country songs over the years have made it equally well with his pop titles. There was "Walk On By," recorded by Leroy Van Dyke. One of his leading writers then was Gary Walker, who now runs the Nashville branch of his Atlanta-based publishing house. In 1962 he hit the country field with "Misery Loves Company," recorded by Porter Wagoner. And then came such incredible writers as Joe Smith, Ronnie Weiler and Dorsey Burnette. Burnette writes for Brother Karl's Music in Los Angeles, which is owned in partnership between Lowery and Karl Ingeman. Weiler's Young World Music also is tremendously good. Such recent songs as "Rose Garden," "Traces" and "How Can I Unlove You," prove the versatility of his writers. Weiler's "Games People Play" was a hit in all directions. Although never intending it strictly that way, Lowery's contribution to the country industry has been one of the greatest of all times.

(Hill & Range)

A New York company with foresight began some two decades ago, to buy Nashville publishing companies which were country oriented. Hill and Range purchased a couple of firms from Marty Robbins, another from Ernest Tubb, two from Hank Snow, the Bob Wills company, Southwind, and American Music. The firm, long ago, also started publishing song books of the big country artists.

When the early BMI awards were given, the names of publishers most prominently found were those of Hill & Range and Acuff-Rose.

About a dozen years ago, the company opened a Nashville office, run at first by Paul Rich and then, a couple of years later, by Lamar Fike, who continues to handle the operation. Since then, in addition to its purchased catalogs, it has built its own string of titles and copyrights, and must be considered one of the major factors in country music.

(Central Songs)

Founded in 1942 by Clifford Stone and Tennessee Ernie Ford, Central Songs was another manifold company, with strong country representation. Stone later bought out Ford. The company later established Snyder's Music and Freeway Music and six others, all of which were sold to Capitol Records in 1970. The company boasts at least 30 standards in its catalogs, including "She Called Me Baby," "Footin' Around," "Together Again," "Satisfied Mind," "He'll Have to Stay," "Silver Threads and Golden Needles," "My Baby's Gone," and "Teenage Crush." The writers constitute another Who's Who. They include Joe and Audrey Allison, Tommy Collins, Sonny James and more. Central Songs also is one of the major firms in Wedgewood Productions and Newhall Records. Central also owns half of the Rhodes catalog of Mineola, Texas.

(Continued on page 60)
1st music publishing company in Nashville
1st to record in Nashville
1st to record "The Nashville Sound"
1st Nashville publisher to have its own recording studio
1st Nashville country music firm to get "pop" hits
1st Nashville publisher to get "pop" records of country music tunes
1st Nashville publisher to receive a "pop" award
1st publisher to receive eight "pop" awards in one year
1st Nashville publisher to have its own educational publishing operation
1st Nashville publisher to have a promotion department
1st Nashville publisher to have a foreign booking agency
1st Nashville publisher to record foreign artists
1st Nashville publisher to have a world-wide operation
Published its 1st song to achieve No. 1 rank in every country in civilized world
Provided three of the four members of the Country Music Hall of Fame (Tex Ritter became a fourth later)
Fred Rose was the 1st to be elected "Country Music Man of the Year"
Fred Rose and Wesley Rose were 1st father-son combination to be elected "Country Music Man of the Year"
1st founder of the Country Music Association
1st Nashville publisher represented on board of National Music Publishers Association
1st Nashville publisher represented on board of ASCAP (American Society of Composers, Authors and Publishers)
1st Nashville publisher represented on Board of National Music Publishers Association
Most country singles on charts, year ending Oct. 21, 1972
in Billboard's "The World of Country Music"
Nashville Publishers: Creative Forces

Foster, in addition to being chief executive and producer, also is an outstanding writer, and co-wrote, among other things, "Me and Bobbie Magee" with Kristofferson. The catalog, in these nearly 15 years, has continued to increase in value.

(Eddie Miller)

In 1960, after writing hits for others over the years, Eddie Miller formed two of his own publishing companies: Eddie Miller Music and Music In Color. Later he sold part of his 500 songs to Tree, as noted earlier. Aside from Tom Gant, his writers are pretty much a family affair: Eddie, Barbara and Pam Miller. Miller now has moved into production as well, handling two acts for MGM Records. He also has written a country music opera, and has done virtually everything. Basically, however, he is a writer, and one of the best in the business.

(Window)

People normally think of former Atlanta milkman Pete Drake as a steel guitarist. Next in the sequence would be producer. But he has been a successful publisher since 1962 with his Window Music. Pete and Jack Drake founded it 11 years ago in Nashville, and have had a steady catalog build which now includes some 3,000 songs.

Drake long has been a guitar innovator, and is considered among the leading independent producers anywhere, whether in Nashville or London. But, with his staff of writers, he has grown into a major publisher. In his Window and Tomak companies he has such staff members as Linda Hargrove, Sorrelle Pickard, David Alan Cole, Ruby Van Noy, Danny Samson, Frank Dysc and Larry Kingston. They have turned out songs in recent times for the likes of Roy Clark, Del Reeves, Porter Wagoner, the Hardin Trio, Jan Howard, David Rogers and Mel Tillis. There have been many pop hits as well. The firm also owns Tomak Music, with the same officers, including Rose Trimble, who is secretary-treasurer.

(Forrest Hills Music)

In 1963, two major publishers moved on the scene in Nashville. One of these was Forrest Hills, and with the Bradley name it could hardly miss. Any one of the Bradleys (Owen, Harold, Charlie, Jerry, Patsy, etc.) would constitute a musical track record in Music City, but a family undertaking is almost overwhelming. As things stand now, Harold Bradley, one of the greatest session musicians and leaders ever to come into the field of music, is president of the firm, and Cecil Meachum is professional manager. Consider a few of these songs: "I'm Living in Two Worlds," written by Jan Cutchfield; "When A Man Loves A Woman," by Bill Eldridge and Gary Stewart; "Dream On Little Dreamer" (split with Cedarwood) by Fred Burch and Jan Cutchfield, and Cindy Walker's "You Are My Treasure," Strictly a BMI firm with no other affiliations. Forrest Hills now has a catalog of more than 1,000 songs and, like the Bradley family, has been a major force in country music.

(Buckhorn)

Buckhorn Music also came into being in 1963, headed by two of the most talented people in the publishing business: Bill Justice and Marjolin Wilkins. Hubert Long bought the company in 1966 but, with Long's death this past year, it was reacquired by Miss Wilkin. In the catalog are the early Kristofferson songs, and tunes by Chris Gantry and Hal Byun. The titles include "For the Good Times," "I'd Rather Be Sorry," and "I've Got To Have You." Mr. John now is heading her own production company, and has working with her Hillman Hall and Ken Lauber. She also, with Ronnie Peterson, has Meredith Music.

(Mariposa)

Marty Robbins has started a good number of publishing companies in his day, and sold a lot of them. But he keeps starting anew and building additional catalogs. One of the firms he has held on to is Mariposa, which he began in 1964. Others are Maricana and Maricoaps. He already has 300 songs stashed in this grouping, and some of them are proven winners. They include "My Woman, My Wife," "This Much A Man," "Kate," "The Best Part of Living," and "The Shoe Goes On the Other Foot Tonight." Three of his earlier publishing companies were sold to Hill & Range.

(Wilderness)

1964 also was the year for the founding of Wilderness Music by Harlan Howard, managed for many years by Don Davis. The Harlan Howard songs already are a legend, and so are his awards. Each year he modestly continues to turn out hits. Others, seeing the magic of his publishing touch, have turned their material over to him during the years. They include Lola Jean Dillon, Liz Anderson (who sent him her songs when she lived in California), June Carter, Waylon Jennings, Conway Twitty, and Don Bowman. With Twitty, Howard owns half of Twitty's songs. The other part is managed by Foster's Wilderness now is owned by Tree, which also administers it. Howard, one of the all-time great writers, has written hits for Kitty Wells, Jan Howard, Linda Gail Smith, George Hamilton IV, Waylon Jennings, and almost everyone else.

(Continued on page 62)
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COUNTRY PUBLISHING
Creative Forces
* Continued from page 60
in the country field, including himself. Wilderness thus is
a name that continues to attract attention in the publishing
field.

(Blue Echo)
Blue Echo Music, which came into being in 1965, is
part of Ray Griff Enterprises. So are Blue Band Music,
Blue Mist, and Shades of Blue Productions. Griff also
owns Note Records. With writer Dale Gardner, Canadian
Griff writes much of the material for the firm, which now
has a catalog of 250 songs, 200 of which have been re-
corded. They're pretty strong, too, including such tunes as
"The Morning After Baby Let Me Down," "Step Aside," "Can-
adian Pacific," and "B-A-B-Y."

(Yector)
Vector Music was begun by Jerry Reed in 1965, with
the first song in the publishing company written by his
wife, Priscella Mitchell, a tune called "If I Talk To Him," recorded by Connie Smith. Reed, prior to that time, had
placed all of his songs with the Bill Lowery group in his
native Atlanta. In Nashville, realizing the need for a pub-
lishing firm of his own, Vector was formed. In addition to
Reed, it now has a staff of four writers, and a growing
catalog.

(Blue Crest)
Ray Baker is one of those publishers who has en-
joyed the sweet smell of success. Since the firm's found-
ing in 1965, he has placed 23 BMI awards on his mantle.
With some 800 songs in the catalog, Baker can point
with pride to a string of proven names who write for the
company. Heading that list would have to be Dallas Fra-
zier and Doodles Owens who, individually and collectiv-
ely, would be the envy of any publisher. Add to that the
names of Whitey Schafer, Truman Sterns, Charlie Walker
and Guy Goldman, and there is some indication of just
how potent the writing force is.

Baker, in addition to his publishing firm, also has
his Del-Ray Production Company, Del-Ray Jingle Com-
pany, Surety Songs, Inc., Ja Ray Music, the latter owned
on a 50-50 basis with Jack Greene, and Neely's Bend
Music, owned in partnership with Connie Smith.

And the songs? "There Goes My Everything," "Son
of the Hickory Hollow Tramp," "All I Have To Offer You
Is Me," "I'm So Afraid of Losing You Again," and "I Can't
Believe You Stopped Loving Me."

It might be noted that Dallas and Doodles wrote the
first three number one hit songs for Charley Pride. And
they've duplicated that feat with others.

(Continued on page 64)

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HOPPY'S GONE
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FARM IN PENNSYLTUCKY / BETWEEN THE KING AND I
Jeannie Seely Decca 33042
WOMAN STEALER
Joe Tex Dial 1020
NOTHING'S TOO GOOD FOR MY WOMAN
Bill Phillips U/A 50995
CHRISTINE LOVES A LOSER
Ronnie Sessions MGM 14482
FULL GROWN MAN
Kitty Wells Decca 33047
I'LL TAKE IT
Jo Ann Sweeney MGM 14457
PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD
Jacky Ward Mega 615-0099

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Passkey Music was formed in 1967 as a sort of one-man-stand, Jerry Chesnut, its founder, president, and only writer, has in these years built a catalog of 400 songs, and what songs. They include such hits as "Another Place, Another Time" recorded by Jerry Lee Lewis; "Four In the Morning," done by Faron Young; "Holding On to Nothing," by Dolly Parton and Porter Wagoner; "A Drive At 1 A.M." by Del Reeves; "Tell Him You Love Him," by Johnnie Cash. "Don't She Look Good" by Bill Anderson; "Pride's Not Hard to Swallow," by Hank Williams Jr.; and on and on and on, goes the list. Chesnut also owns Jerry Chesnut Music and Rural Hill Music. And the way he writes songs, who needs others?

It has been among publishers since 1967 when he and Joe Talbot formed Contention Music, and he practically has a monopoly on them. Harris, a successful publisher, is one of the most versatile writers in the business. Now he has a staff which includes Hugh King, Jeremiah Stone (Harris' brother) and Glenn Ray. Most major artists have recorded his songs, and he has hundreds of them. Some of the outstanding hits have been "Lovin' on Back Streets," "Here I Go Again." "You and Me Against the World," and "The Whole World Comes to Me." That's just a sampling.

Webb Pierce has had quite many hit songs over the years for others that, in 1968, he formed his own publishing companies: Tuesday Music and Brandywine. Then he added a string of publishing writers as part of his empire, including Andrew Paul, Pat Benson, Eugene Word, Rusty Adams (his long-time sideman) and Audy A. Grisham. His vast enterprise included a catalog of everything, a catalog of 140 songs. Pierce has sold "Tell Him You Love Him," "Someone Stepped In," "Merry-Go-Round World," "This Thing," "Someone" and "It's Been So Long." Webb Pierce has always been associated with success. Publishing is no exception.

It was inevitable that Hank Williams Junior, under the direction of Buddy Lee, should form his own publishing company. It has been so in 1968, and already there are 300 listings. Writers include Lamar Morris (Williams' brother-in-law), Warren Keith, Eddie Pleasant and, of course, Williams. Hit songs in this relatively short span include "Eleven Roses," "All I Ever Give Is In," and the Cajun tune "A E E E E E.E."

(sawgrass) Mel Tillis, as noted earlier, was one of Cedarwood's most successful songwriters. As a writer and performer, he had little time for publishing. But, in 1968, he took that time and formed Sawgrass Music. Since then, their songs have gone on the catalog, written by Mel, Sonny & Jim Rister, Ron McCown and Wayne Walker, who maintains the office. Those songs include "Arms Of A Fool," "Brand New Mr. Me," and "Commercial Attraction." (House of Cash) The House of Cash name immediately conjures visions of hit songs, and it's no illusion. Since the legendary Johnny Cash founded the firm in 1968, it has had phenomenal success. The list of writers is somewhat incredible itself: the Statler Brothers, Glenn Shirley, Glenn Tubb, Chris Gantry, Tommy Cash, Larry Lee (who also manages the publishing) and John and June Carter Cash. The publishing complex also includes Songs of Cash and Family of Man Music, owned with Billy Edd Wheeler. Out of that publishing house have come the music for the new Holy Land album, the San Quentin Album, "Bed of Roses," "Do You Remember These," "Man in Black," and, of course, the corporation also includes Terry Cash, John Cash, Inc; a production firm, Luther Corporation; J.R. Record Productions; and the House of Cash Recording Company.

Although Chappell has been around for nearly 200 years, the Nashville office was not established until 1969, and it now is run by Henry Hurt. Uni-Chappell Music has such writers as Rory Bourke, Gayle Barhilt and Jim O'Neil. Of course, the catalog includes "Big Ole Opry" follow-ups. The company also does the print for the company's own firm, and for Tom T. Hall. The writers for Chappell in Nashville have turned out such hits as "All Heaven Breaks Loose," "Lady, Play Your Symphony," "I'll Never Find Another You," and "A World Of Our Own." (Jack & Bill) The exceedingly successful Jack & Bill Music Company was formed in Nashville in 1970, but only after Bill Hall and Jack Clement had worked together in the business for 11 years prior to that. They began in Fort Worth, Texas, in 1959 with their Big Bopper, Nash-Beau, Die-
Jerry Chesnut

Billboard's 1972 Country Music Songwriter of the Year says,

"Thanks for-

"FOUR IN THE MORNING"—Faron Young

"ONEY"—Johnny Cash

"DON'T SHE LOOK GOOD"—Bill Anderson

"PRIDE'S NOT HARD TO SWALLOW"—Hank Williams, Jr.

"IF IT FEELS GOOD (DO IT)"—Dave Dudley

"THE HEC RAMSEY THEME"—Jerry Wallace

And watch for:

"AFTER YOU"—Hank Williams, Jr.

"NO MORE HANGING ON"—Jerry Lee Lewis

Paskew Music (BMI)—Jerry Chesnut Music (BMI)—Rural Hill Music (ASCAP)

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COUNTRY PUBLISHING

Nashville Publishers: Creative Forces

* Continued from page 64

Go. "I Love You Drops." "Eight by Ten," and on and on it goes.

(Jack Music)

As noted earlier, Jack Clement no longer is associated with the Hall-Clement group, but has retained his Jack Music, Inc., which he began in his post-Phillips days in Memphis in 1955. This also includes Jando Music, Silver Dollar Music, and Gold Dust Music. He now, of course, also has his JMI Records. His writing staff is a strong one, headed by Clement himself. It includes Dickie Lee, Allen Reynolds and Don Williams. The Clement songs have widespread recognition, and include such as "Miller's Cave," "Some- One I Used to Know," "Everybody Reaches Out for Someone," "She Thinks I Still Care," "Just Between You and Me," "On Susan's Floor," and "Shelter of Your Eyes." (ACOUSTIC)

It was mentioned recently in a Billboard article that Danny Davis had accomplished nearly everything in music. particularly since moving to Nashville. He made the circle complete when, in 1971, he established his Acoustic Music publishing company. With a small but extremely competent staff of writers, he has been successful from the start. That staff consists of Karen and Gary Paxton and Ronald Hellard. Some of the songs already turned out by this trio are "Woman, Sensuous Woman" (a number one song), "Try It, You'll Like It," and "Rain, Rain." The catalog is growing daily.

(Blue Book)

When Buck Owens does anything, he does it big. He also does it right. Witness the recording complex he has built in Bakersfield, his stable of talent, and certainly his publishing company, Blue Book, which won just about every award available in the year just preceding.

Buck alone would constitute a major publisher, with his own songs. But when one looks at this list of writers, the results are staggering: Merle Haggard, Freddie Hart, each of the Buckaroos, Homer Joy, Susan Raye, Gene Price, Leanne Scott, Buddy Allen, Mayf Notter, David Fritchell, Bonnie Owens, etc. And look at the titles: "Okay From Muskogee," "Crying Time," "L.A. International Airport," "Tiger By the Tail," "Mama Tried," "Today I Started Loving You Again." The list is an endless one. In these eight years of operation, with the finest talent available, Owens has more than put Bakersfield on the map. He has made it one of the major publishing centers of the world, and it grows every day.

(Neckis)

It was in 1961 when Jimmy Key set up shop with his Newkeys Publishing Company on Nashville's Music Row. He also has Six Keys, and admires Six Days publishing for Dave Dudley. Key is active in many other areas of the business, too, ranging from Rich Records to Holiday Pictures. His writers are abundant and their hits are redundant. They include Ronnie Rogers, Mike Morgan, Jeff Elliot, Mike St. John and Morgan, Roy Baham, Kim Morrison and Billy Arr.

The hits through such tunes as "Harper Valley PTA," "Six Days on the Road," "Clayton Delaney," "Ballad of Forty Dollars," and all of the earlier Tom T. Hall songs. (HALLNOTE)

After having placed his songs with others for years, Tom T. Hall, the great storyteller, began his own company, Hallnote, in 1971. Run by his brother, Hillman Hall, it has had unusual success, particularly considering the fact that the two halls and Johnny Rodriguez are the only writers. But what writers. "Me & Jesus," "Old Dogs, Children and Watermelon Wine," "More! About Henry," and so many more. There are 75 catalogues in this young company, and at the rate these men write, this could double in no time. A very successful company.

(Open Road-Techahoe-Acclam Ma-Ree)

The late Jim Reeves had the foresight to start three publishing companies back in the mid-50's, and, as fate destined, the foresight to marry a woman with the brilliance to carry it on, build them, and exploit them to the fullest.

Mary Reeves Davis has done not only that, but has added a fourth company, Ma-Ree, and is one of the most capable people in the entire music industry. Possessed with charm, wit, and that great quality, she has become a leading publisher. This is in addition to her many other activities, which range from recording to horse raising. Her writers include Merle Kilgore, Jim Hurley, a bright newcomer, Gary Setton, Bud Logan, Leo Jackson, Jimmy Peters, Ray Winkler, John Harchcock and, of course, many of the Jim Reeves written songs (his originals with Tree).

The list of hits is great. They include "Welcome to My World," "The Ballad of," "Gypsy Feet," and "Thanks to You for Loving Me." Mary Reeves Davis is president of all the companies, and runs the vast enterprises.

(AL GALlico)

Al Gallico is a New Yorker who is as much a part of the Nashville scene as Music Row. He's been on it a good part of his life—for about the past 25 years at least. Frequently he made Nashville trips for Shapiro-Bernstein, and then for Leeds Music. Then, in 1963, he started his own companies, both in New York and Nashville. He still spends about a week and a half of every month in Music City. There he has established: Al Gallico Music, Alphee, Al-Tam, Flash, Galileo and Starship, all dealing with country songs. The Nashville office is managed by Norris (Norro) Wilson, an outstanding writer, producer and artist, who took it over several years ago from Merle Kilgore.

To say Gallico has been successful would be an understatement. The first New Yorker to set up in Nashville, he brought into his fold such writers as Wilson, Bill Sherrill, Glenn Sutton, Carmi Taylor, Earl Montgomery, George Richey, Tammy Wynette, Danny Walls and more. They have built him a catalog of more than 1,000 songs. They include "Almost Persuaded," "Stand by Your Man," "Take Time to Know Her," "What's Made Milwaukee Famous," "Living in a House Full of Love," "The Ways to Love a Man," "You Are My Man," "Laura (What's He Got That I Ain't Got)," "Have a Little Faith," "I Don't Wanna Play House," "Your Good Girl's Gone Bad."

That, of course, is a partial listing. It shows what a man can accomplish when he has faith in Nashville, and Nashville has faith in him.

It was in 1963 when Ferlin Husky established Husky Music, with the late Hubert Long, and Bee Gee Music with the late Randy Hughes (who piloted the ill-fated plane that carried him and other great artists to their deaths). Although primarily an artist, the publishing companies have flourished. Many of his own great songs are co-published by his firm, including "Wings of a Dove," and "There Goes My Everything." Others in his firm include "Love Takes Care of Me," "Timber, I'm Failing" and others as well. Husky music still is owned by the artist and by the long estate.

(HOUSE OF BRYANT)

Boudleaux and Felice Bryant started as a writing team twenty-five years ago this year, and it was on Jan. 1, 1967, that they formed their own publishing companies: House of Bryant and Claremont House. In the House of Bryant, this talented and gracious husband-wife team have written all the songs, and they tell a (Continued on page 65)
MERLE HAGGARD
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Nashville Publishers: Creative Forces

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Campbell, Cedarwood, Centerstar, Central Songs, Cha Fin, Cochis, Cockeroo, Combo, Coed, Coors, Coblin, Court of Kings.
Dandylion, Danor, Delhauske, Dirk, Dixie, Jane, Dutchess.
East, Eden, Emphe, Evil Eye.
Gallico, Glad Music, Glaser, Great World of Music.
Green Apple, Greenback Music, Greengrass.
Jack Music, Jamie, Jondora.
Kenwood, Kondlack, Knox.
Tompall, Chuck and Jim Glaser learned many things in the music industry the hard way. Thus, when they formed publishing companies, it was to aid not only themselves but others. And it paid rich dividends for many. Their first company, Glaser Brothers Music, was formed in 1960, while their other, GB Music and Glaser Brothers Publishing, Inc., were formed about ten years later. They brought writers into the fold with a total concept of musical knowledge. And one of their first was a young man named John Hartford who wrote, among other things, "Gentle On My Mind." Jimmy Payne was another, and he turned out "Woman, Woman," again among others. Additional writers were added (the total is now about 35), and the catalog has grown immensely. The Glasers have their own studio for building song concepts, their own production company, and just about everything else needed to complement the publishing firms.

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Are We In Country Music?
Try these hits on for size

1952-1962
"SPANISH FIREBALL"—HANK SNOW
"GO AWAY WITH ME"—WILBURN BROTHERS
"YOU, NO ONE BUT YOU"—KITY WELLS & RED FOLEY
"BE-BOP-A-LULA"—GENE VINCENT
"YOU LOVE ME"—SONNY JAMES
"FIRST DATE, FIRST KISS, FIRST LOVE"—SONNY JAMES
"THE FARMER AND THE LORD"—JIMMY DEAN-WALTER JAMES-JIM REEVES
"OPEN UP THE BOOK"—FELRIN HUSKEY
"MISERY LOVES COMPANY"—PORTER WAGONER
"WALK ON BY"—LEROY VAN DYKE

1962-1972
"I TAKE IT BACK"—SANDY POSEY
"GAMES PEOPLE PLAY"—FREDDIE WELLER
"DON'T IT MAKE YOU WANT TO GO HOME"—JOE SOUTH
"ROSE GARDEN"—LYNN ANDERSON
"ALL MY Hard TIMES"—ROY DURSKY
"HOW CAN I UNLOVE YOU"—LYNN ANDERSON
"IN THE SPRING"—DORSEY BURNETTE
"FOOL ME"—LYNN ANDERSON
"LONELY WOMEN MAKE GOOD LOVERS"—BOB LUMAN
"SHE LOVES ME RIGHT OUT OF MY MIND"—FREDDIE WELLER

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TWO DECADES OF COUNTRY MUSIC

JANUARY 27, 1973, BILLBOARD
1972 was a fabulous year for us and we've been lucky enough to have had the help of some great people...

thanks a million

P.S. John Fruit
Too! xx
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Christine Holmes
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SALUTE THE NEW SEEKERS

They taught the world to sing!

THE SHOWBIZ success story of 1972 must undoubtedly be the New Seekers — the group that taught the world to sing.

You can safely assume to have ARRIVED when one hit single suddenly outshines all others, both in sales and all-round popularity, and to the extent that it becomes universally recognised as YOUR SONG. It's the big break, the bonanza, that not everybody gets. Some stars strive for a lifetime to find this elusive big hit. But when it comes, it brings with it a whole host of benefits, and that one record can rocket a career several rungs up the ladder to international stardom.

It happened for Tony Bennett with "I Left My Heart In San Francisco" — the song that will be his forever. It happened for Cliff Richard with "Congratulations" — the hit that heralds almost every appearance on stage or TV. And, similarly, it happened for the Rolling Stones with "Satisfaction". All were tunes that became established as their themes; songs with which they will be permanently associated for the rest of their performing careers.

It happened for the New Seekers, just three years old as a group, with a sparkling little number that started life as a TV commercial for Coca-Cola and bubbled into a multi-million-seller that ultimately introduced the band on an international scale, giving them an identity in every corner of the globe.

"I'd Like To Teach The World To Sing" was the first and only British million-seller of 1972, giving the sensational New Seekers a coveted Gold Disc — and a catchy theme song into the bargain. It notched up phenomenal world-wide sales too... striking gold in both America and Japan, giant record-selling markets. It became THEIR song and cemented their success to the extent that 1972, in terms of universal popularity, was also to become THEIR year.

By the spring of 1973, the New Seekers' record-breaking success had spread to both sides of the Atlantic. As they now commute regularly between the two countries for recording, TV and concert work they were in demand throughout the world, and one of their hits was "I'd Like To Teach The World To Sing". In the USA, it hit No. 2 in the chart (achieving a Silver Disc for a quarter-million British sales alone) and, on the heels of "Teach The World", made them the hottest hit-makers of the moment. In fact, they virtually emerged in 1972 as Britain's unofficial ambassadors to the world, clocking up more global mileage than any other group.

Seeker Fever

They kicked off their travels at home with a 27-day concert tour which, incidentally, sparked off a surge of "Seeker Fever" that's still going strong. They stormed round the world — Germany, Luxembourg, Bermuda, Australia, New Zealand and back-and-forth to America with David Frost-like frequency. In May, they made their own TV series in the States, returning for prestigious cabaret at places like London's "Talk Of The Town".

In fact, such is the New Seekers' record-breaking success on both sides of the Atlantic that they now commute regularly between the two countries for recording, TV and concerts.

They were so much in demand that even Christmas celebrations were held by the board in 1972. Instead of sharing the festivities with family and friends, the famous five were flying to Los Angeles for a season at Disneyland.

(Continued on page 74)

Look what they've done to our songs Ma!

PROUD TO BE ASSOCIATED WITH THE NEW SEEKERS

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The secret of success ...

was 18. She’s the one with the powerful, bell-like voice. She started as a band singer in her native Scotland, then was for a time resident with the Cyril Stapleton Orchestra in London. She moved north — to Manchester — to join the Nocturnes group.

Eve has already sung lead on the group hits like “What Have They Done To My Song, Ma?”, “Beautiful People”, “Nickel Song”, “Teach The World” and “Circles” — but, as yet, she hasn’t been listed by name on the label. Eve’s engaging personality and essentially Scottish sense of humour have endeared her to TV and concert audiences alike.

Blonde, bubbly LYN PAUL has been “on the boards” since the tender age of three! At school, she even formed her own song-and-dance troupe — incredibly, the Chrys-Do-Lyns! (after the girls’ names). After quitting school they toured the UK and Continent in cabaret. Lyn met Eve in the Nocturnes … and joined her in the New Seekers when the original girl quit. Her “I’m A Nut” routine just about sums up her sparkling, effervescent personality. She also choreographs dance routines the group do.

PETER DOYLE is undoubtedly the most dedicated and serious musician of the New Seekers. He’s been a professional since a child; and even had his own TV series in Australia while only 11. He came to Britain as a member of the Virgil Brothers, joining the New Seekers after a lean spell after they split. Peter’s a polished guitarist and prolific songwriter. He handles musical and vocal arrangements for the band.

MARTY KRISTIAN has the lean, moody looks the girls love. He kicked off his career as a teenager in Melbourne, with several reasonably successful singles and TV spots to his credit, before coming to the UK in the accepted style — singing his passage aboard an ocean liner. He’d auditioned and been accepted for a part in “Hair”, when David Joseph, with who he’d worked on Australian TV, asked him to join the New Seekers. Marty’s a vegetarian, very concerned about world problems, reads works on Eastern philosophy, and studies Yoga and meditation.

PAUL LAYTON is the lone Londoner. He’s been in films and on TV since he was eight. Movie credits include Judy Garland’s “I Could Go On Singing” and “Becket” with Richard Burton. At 18, Paul packed in acting for music, making a couple of singles before becoming a New Seeker. He’s the band’s bassman — and also the comedian. On the “It’s Cliff” TV series his Napoleon impression became well known.

The secret of the New Seekers’ success then? Talent, individuality — and that all-important VERSATILITY!

FOR THE quarter-million sales of “Beg, Steal Or Borrow” in the UK the New Seekers were presented with a silver disc. Left to right: JOHN FRUIN (UK Polydor Managing Director), PETER DOYLE, PAUL LAYTON, MARTY KRISTIAN, EVE GRAHAM, DAVID JOSEPH (New Seekers’ manager), LYN PAUL.


Dear Eve Lyn,

Peter, Paul, and Marty

Hope America loves you in ’73 but doesn’t keep you away too long. Can’t we want to see you back soon...!

Love from...

[Signature]

www.americanradiohistory.com
"SEEKER FEVER" finally erupted on an extraordinary scale just before Christmas when the group jetted back to Britain for a few days for important TV to promote their latest hit "Come Softly To Me" — and also to honour a promise made to their growing army of ardent fans to stage a special get-together.

But the story really starts earlier, after "Eurovision" in Edinburgh, Scotland, when the New Seekers were the first group to represent Britain. The five had already guested on the Cliff Richard TV series leading up to the contest, and the chosen entry "Beg, Steal Or Borrow" had already crashed the charts both here and on the Continent.

"Seeker Fever" was fired first by the group's arrival in Scotland. News of their hotel hideaway leaked out and legions of young fans fast laid siege to the place. Just as in the halcyon hey-day of the beloved Beatles, determined youngsters tried every ingenious ruse to beat the stringent security barrier to see their idols. Extra police were engaged to control the incredible crowds that crammed major roads to their hotel round-the-clock.

Remembers manager David Joseph: "We always knew the group had a loyal following — they'd always received a lot of mail and fans gathered outside the stage doors — but we'd never experienced anything like Edinburgh. It was really quite frightening. Every time the group made a dash for their car thousands of fans would appear from nowhere. On one occasion, virtually all the clothes were torn from their backs. We even tried smuggling them out in a van, but the fans got wind of that and almost turned it over. Obviously we were gratified their popularity had reached such heights . . . but, at the same time, were worried some youngsters might get hurt."

"Eurovision Day" was March 25 — by which time things had reached real fever pitch. Fans spent the night outside the hotel chanting for their particular favourite. The European Press had tipped the New Seekers as hot favourites themselves — so it was five very happy, if slightly nervous, people who walked onto stage to face the formidable 400 million TV audience around the world.

As everybody now knows — they were pipped at the post by Greek-born Vicky Leandros, representing Luxembourg. But losing didn't affect the New Seekers' spiralling popularity or prestige one little bit. And the fan fever swept Britain as they embarked on a mammoth nationwide tour.

Meanwhile, fan mail was mounting to such an enormous extent that a club was finally formed. Its membership is one of the biggest in Britain. The UK concerts in 1972 included London's 7,500 capacity Royal Albert Hall where the rapturous audience gave them a tumultuous reception. Thousands of girls stormed the stage and even more flocked to see the New Seekers leave. "Seeker Fever" was spreading fast.

Accolade

The London show was taped for TV screening later, and a "live" album of their performance was produced for the Christmas market. The music industry recognised the debt it owed the awesome — and they received a Carl Alan Award from the Duke and Duchess of Kent. Another accolade was a special plaque from Billboard's Record Mirror music paper — whose readers voted the New Seekers the world's No. 1 vocal group.

Many people expected the group to land their own British TV series after "Eurovision" — but the offer came instead from the States, where they were signed for the "Wow" series, replacing the Sonny and Cher show for the summer. The New Seekers taped five shows in the record time of a week!

Back in Britain, the New Seekers did a month of cabaret bookings — at Sheffield Fiesta, Manchester Fagin's, Wakefield Theatre Club and Liverpool Wookley Hollow. In Sheffield, they even started something new — playing special matinee performances for their young fans. The venture was such a success that the club has since repeated it.

Summer saw more British cabaret — they opened the new Southend "Talk Of The South" — and a new single, the Harry Chapin song "Circles". The exhausted quintet also took a well-earned and long-overdue vacation. They'd worked almost incessantly since the group's inception three years previously. Peter Doyle and Marty Kristian paid their first visits home to Australia in three years. Lyn Paul holidayed at home in Manchester. Paul Layton went sightseeing in Greece. And poor Eve Graham stayed in London for a painful foot operation, before spending a few days with her folks in Perth, Scotland.

August brought the New Seekers a three-week season at London's "Talk Of The Town", a hilltopping spot on "Saturday Variety" TV, and September brought a German tour with sell-out shows in Hamburg, Munich, Frankfurt and Kiel. Then they dashed back to London briefly, before setting once more to America for concerts in Florida, San Diego and Virginia. They based themselves in Los Angeles, where manager David Joseph had opened an office to run the US side of the operation. The group guested on Sonny and Cher TV and did their first American recording sessions.

October brought them home again for a TV special to celebrate the BBC's 50th anniversary. They shared in the section of the show spotlighting songs made famous in the '50s. Then it was back to America again — appearing at the famous Magic Mountain outside Hollywood, plus a concert at the
FEVER!

Forum with Dionne Warwick, Bill Crosby and Jose Feliciano. Meanwhile, the New Seekers' soaring popularity was being reflected in sensational record sales around the world. Awards from America and Japan for "Teach The World," South Africa for "Never Ending Song of Love" and another UK Silver Disc for "Circles."

America led to Australia in November. Sell-outs in New Zealand and nostalgic shows in hometown Melbourne for Marty and Peter. "Seeker Fever" which had been ticking over steadily throughout the year, took everybody by surprise when it erupted like a Cup Final crowd at the fan club convention at London's Hammersmith Palais just prior to Christmas. Invitations had been sent out to 10,000 members and it was imagined that three to four thousand might manage to accept. Few anticipated twice that figure! And some youngsters queued from breakfast-time for the afternoon gathering. Fans packed the Palais like sardines until the management announced that fire regulations restricted any more.

Inside the Palais, excitement was at fever pitch when the group came onstage after a special screening of their memorable Albert Hall performance. Peter and Marty, who emerged as the real idols, were almost pulled offstage; girls fainted in the traditional fashion, floodlights and coppers' helmets were knocked over—and you could hardly hear the New Seekers singing for the fans' frenzied screaming. In short, it was the most successful fan club gathering ever held in Great Britain; beating even Beatlemania at its most frenetic.

When the New Seekers were formed in 1969 by Australians David Joseph and ex-original Seeker Keith Potger, both men were quoted as saying: "We find the idea of forming a New Seekers group very exciting — not just a carbon copy of the originals, but artists who can capture an audience by combining many talents into one entity. We want them to be versatile and to stand out as soloists, dance, do comedy sketches, and generally communicate. The New Seekers should do what the old Seekers did — and then do what they couldn't do!"

Well, the New Seekers have certainly done that. Hard work and dedication over the past three years, and a sensationaly successful 1972, positively proved it. So, what comes next? They're currently cutting another album in Los Angeles, and will be back in Britain in February for cabaret. In March they do a five-week UK concert tour—again playing the Albert Hall.

Meanwhile, plans are in progress in America for a TV series with top producers Chris Beard and Alan Bye.

Whatever happens, one thing's certain—1973 was a sensational year for the New Seekers. And in 1973 they'll still keep the world singing (in perfect harmony!).

CHEERS!....

HERE'S TO THE WONDERFUL PEOPLE WHO REALLY MADE IT ALL POSSIBLE

THE FOLK WITHOUT WHOM THE NEW SEEKERS WOULD NOT BE AROUND TODAY

- DENNIS AND DOREEN BELCHER
- JACK AND JEAN BEATSON
- PETER AND MIRIAM LAYTON
- JACK AND JEAN DOYLE
- PAUL AND RUTH VANAGS

FROM TONY BARROW INTERNATIONAL

International Press Representatives for

THE NEW SEEKERS

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Front Row. Steven James, Steve Gottlieb, Larry Page, John Fruin, Dick Leahy.
Behind most successful showbiz stars there lurks a legion of lesser-known names—the background team whose faces appear in small-type credit lines rather than column-topping headlines. Behind the two-year climb to fame of the NEW SEEKERS has been just such a team. This is their story...

The NEW SEEKERS came together as a result of the initial efforts of what was then a small, new, and thoroughly determined, young team of proficient "backroom boys". Today, that team is known as the GEM-TOBY ORGANISATION, an impressive management/agency/production unit with twin headquarters in Hollywood and London.

Leading the team is dynamic and talented Australian DAVID JOSEPH. Down Under, David was a TV producer long before he moved into artistic management. In February 1969, he set up his own London-based Toby Organisation with KEITH POTGER, one of the original Seekers singing group. And in June of the same year, David and Keith launched the NEW SEEKERS on their road to fame.

If the "fast buck" had been the train of thought, then the NEW SEEKERS could have burned up and splashed down with Apollo swiftness! Instead, the objective was to establish and consolidate a quiet whose combined and individual talents could rise far above a crowded pop scene.

In July 1972, there came the amalgamation of GEM and TOBY to form today's GEM-TOBY ORGANISATION (GTO). At this time, LAURENCE MYERS, a former chartered accountant who had specialised his concentration upon the entertainment industry, merged with the existing Toby complex his own set of Gem companies. They involved songwriting and music publishing, and recording and management interests which had been operating in conjunction with Tony Macaulay under the Gem umbrella for two years.

One month after the setting up of the GEM-TOBY ORGANISATION last summer, David Joseph flew to California to open up the new American headquarters in Hollywood.

Whilst Laurence Myers devotes a hefty proportion of his time to the functioning of the GTO-associated ARCADE RECORDS operation in London, David concentrates on the international exploitation of the Group's artists.

Apart from maintaining and expanding all aspects of the NEW SEEKERS' success, David works on the introduction of new acts like Springfield Revival, Mike Hugg and John Pantry. For 1973, there are intriguing plans to bring forward other new talents including the Sarstedt Brothers and Darryl Cotton. In the Group's earlier days, ex-Seeker KEITH POTGER appeared on stage as a member of the NEW SEEKERS. Although no longer a performer, Keith has continued to play an invaluable part in the production of the Group's act and has become increasingly involved in the fields of writing and the direction of fresh talent.

It was Keith who worked so closely with DYNAMO'S BEN PAGE to develop the unusually effective sound system used wherever the New Seekers appear.

One of the most ingenious recording managers in the business is involved in the production of the Group's records. He is Australian DAVID MACKAY, who has supervised the London sessions which have produced almost every NEW SEEKERS hit to date.

Originally, Mackay was a recording manager with EMI Records. Recently, he has also produced hits for the Mixtures and is currently involved in what promises to be a similarly successful project with Cliff Richard. When the NEW SEEKERS went into the American recording studios for the first time late last year, their producer was MIKE LLOYD, the man responsible for making many of the biggest hit records with the Osmond Brothers.

Agency services for the NEW SEEKERS are provided by one of the most hardworking and well-respected couples in the business, Freya and Slim Miller, via their SLIM MILLER ENTERTAINMENTS operation. The company was formed in 1969 and has been affiliated to what is now the GTO Group for two years. In addition to handling all GTO acts, Slim and Freya are exclusive booking agents for several of Britain's top cabaret venues including the internationally-famed Clubs Fiesta in Stockton and Sheffield, plus Southend's "Talk Of The South". In addition, the Millers operate a thriving television commercial company.

Completing the executive team at GTO's London office is David Joseph's personal assistant LORRAINE SARSTEDT (sister of Peter, Clive and Richard Sarstedt) who joined the Toby organisation at its inception.

In Los Angeles, at the newly-formed Hollywood office, GTO has two vice-presidents, GLENN WHEATLEY and EILEEN BRADLEY. The former was originally a musician from Australia with a group called Masters Apprentices.

Eileen Bradley is a former PR girl who worked in New York with Connie de Neve before moving to Los Angeles in 1970 to become West Coast editor of America's most popular teen magazine. International Press Representation for the NEW SEEKERS and other GTO acts is handled by London by one of Britain's leading independent PR consultancies, TONY BARROW INTERNATIONAL, who have been involved from the very beginning and have worked on each increasingly diverse phase of the Group's career.

TONY BARROW, a former journalist from Liverpool, was head of the Press and Publicity Division at Brian Epstein's NEMS Enterprises and accompanied the Beatles to America, the Far East and Europe in the mid-60s. In 1968, he formed Tony Barrow International, to be joined two years later by BESS COLEMAN, who became a director of the company almost a year ago. Bess, a former Leicester journalist, and, later, American magazine editor, held PR posts with EMI Records and NEMS Enterprises, opening Epstein's New York press offices in 1964. Later she was TV department head with SOTHERS, SABINSON and ROSKIN INC. At TBI, Bess is assisted by NORMAN DIVALL, who, until recently, headed the London press office of EMI Records. Meanwhile, LEVINSON AND ROSS have been retained with recent effect to handle the Press representation of the NEW SEEKERS in America. A two-way co-ordination of effort has been established between ROB LEVINSON in Los Angeles and TONY BARROW in London.

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CIRCLES

LIVE AT THE ALBERT HALL

JANUARY 27, 1973
NOW'S A GOOD TIME
TO GET TO KNOW US

Steve Binder

BPRDUCTION
PUBLISHING
PERSONAL MANAGEMENT

Pete Potvin
NEW YORK—"People will keep saying that MIDEM is a publisher's conference," said John Nathan, who is the U.S. representative of the Cannes-based event.

What's more, says Nathan, it has been that way for nearly 70 years. A glance at the list of attendees for the 1973 shows a breakdown of representation from publishers and 50 percent record companies—probably an accurate reflection of the conference's history.

He added: "I cannot think of any record company of any size or stature today which is not interested in the MIDEM, even if they are not actual attendees. They are beginning to realize MIDEM is a large conference this year."

Nathan also felt that MIDEM is starting to attract more U.S. companies to the event who have nothing specific to negotiate. "The feeling is, if you do not go to MIDEM, you're going to fall behind," he said.

One criticism of the U.S. contingent is that it has not always been well represented. He commented: "Although the British are well represented, to some extent possibly in the guise of the EMI MCA group, they are not as well represented as they should be. The Europeans come to MIDEM with their U.S. representatives and can make some inroads. But in my opinion it is the American companies—both record producers and publishers—and those from Holland last year for exercising their best efforts in the U.S. market."

Nathan noted over the years, less and less resistance on the part of artists to attend the MIDEM. "There is too much no resistance, especially as there is a European tour picketing in the works this year which will give an artist tremendous exposure in Europe."

"In the first few years it was a battle to get them into these groups that it was a worthwhile appearance. MIDEM gives them no fee and doesn't compel them to do so but it does offer them a tremendous exposure into the European market."

"And don't forget there are between 300 and 400 press and television vision reporters covering the event each year."

Nathan reports that attendance from the U.S. to MIDEM ranks number two, behind the British, because there is no distance to travel—and the U.K. He stated: "It is increasing at a faster rate than any other country." The British Board of Trade subsidises more than a handful of publishers, but MIDEM is attracting more and more Americans, not to mention contingents from more than 600. Altogether, more than 30,000 visitors from more than 40 countries will be present.

LONDON—Once again the U.K. music publishers' affiliate will be at MIDEM, headed by EMI's publishing group which includes KPM, Penthouse, Hotel Chevalier, Ltd., and others—hotels in London, New York, Paris, Rome and others to have booked stands many in Cannes and in addition to those who have booked stands many others who have booked offices without event office accommodation.

All the hotels in Cannes are booked to capacity and the demand accommodation has been so great this year that the organizers have had to add additional hotels in Antibes, Juan Les Pins and have even considered the possibility of providing a full house.

So many more stands have been provided this year that Bernard & Bassey, the world's second largest publishing company in its own office to allow for more exhibition space. Chyvy's office has been taken over by the Robert Stigwood Organization. In addition to the old press bar has been taken for further office space.

It is worth noting that since the Canadian and Australian governments upped their respective subsidies for music publishers there is an even greater number of firms attending for the first time from these countries.

All the major U.K. record companies' publishing affiliates will be at MIDEM. ATV Music, now manages North America, Australia, New Zealand and the world and the company will be meeting with its news subpublishers which have been taken over from Jan. 1, 1973. The sale of the company to ATV is in the hands of Lord Thomson of Fleetwood (black) and Rudge, who is at ATV's standing for the conference to be held in the standard conference. of the ATV catalog with the roster of ATV Music, and ATV's own, will be in Cannes, accompanied by the Idio Tarquinios. ATV Music, now manages North America, Australia, New Zealand and the world and the company will be meeting with its news subpublishers which have been taken over from Jan. 1, 1973. The sale of the company to ATV is in the hands of Lord Thomson of Fleetwood (black) and Rudge, who is at ATV's standing for the conference to be held in the standard conference.

Ron White, EMI's group executive, will also be attending, with his MIDEM debut in his new role. White was the first to be named by the respective directors and general managers of the four operating companies of Peter Phillips (KPM), Bert Corvi (EMI), and Alan Holmes (Robbins).

Intersong Holds Intl Meetings

LONDON—Intersong held international meetings in the Majestic Hotel.

The meetings were attended by Intersong executives from the Argentine, Australia, Brazil, Britain, Canada, Denmark, France, Germany, Greece, Italy, Japan, The Netherlands, Spain, Sweden, U.K. and other major publishing organizations, including publishers, record companies, and distributors from countries worldwide.

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MIDEM Galas — Intl Artists

CANNES—Artists scheduled to appear in the MIDEM galas include: Roberta Flack, David Clayton Thomas, Anne Murray, Captain Scott, Staple Singers from the U.S., and other artists include Tony Christie, Gal Costa, Ry Cooder, Wally Lipton, Roberto Alagna, Italy, Martina Moustie and Mask, and Shirley Bassey from the U.K. The list is subject to change at any time.

LONDON—Once again the U.K. music publishers' affiliate will be at MIDEM, headed by EMI's publishing group which includes KPM, Penthouse, Hotel Chevalier, Ltd., and others—hotels in London, New York, Paris, Rome and others to have booked stands many in Cannes and in addition to those who have booked stands many others who have booked offices without event office accommodation.

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why it’s wise to go the Sansui QS Regular Matrix way...

It’s the consensus of recording engineers and producers worldwide that QS Regular Matrix is superior to any other quadraphonic encoding system available.

To see why it’s better, turn the page.

To see who thinks it’s better, turn the next page and look at the LP record lists. 350 albums in QS! That’s a lot of votes...
why it’s wise to go the Sansui

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QS Regular Matrix way...

why there's a QS hardware population explosion...

Ask any recording engineer who has tried and listened to QS Regular Matrix and he'll be able to give you several good reasons for choosing QS over other systems. In addition to total omnidirectionality, total compatibility, freedom from rear-channel cancellation, freedom from false image projection, and unbelievable front-to-back separation, QS Regular Matrix has another big advantage: the sheer numbers of available hardware and records.

In March, 1972, the Recording Industry Association of Japan (RIAJ) standardized on a disc matrix based on the Sansui QS system. Called the "Regular Matrix," this standard was then adopted by the Electronic Industries Association of Japan (EIAJ). Since that time, all new four-channel equipment manufactured in Japan has been equipped with "Regular Matrix" decoding circuitry. This means that the vast majority of all quadraphonic equipment now coming onto the market has provision for precisely decoding Sansui QS Regular Matrix encoded records.

This same kind of technical superiority has won over the recording engineers and producers of many record companies. Today, there are some 20 record labels committed to the QS Regular Matrix. Total recordings to date that use the QS Regular Matrix number 350. These facts and figures spell out the vast technical superiority and acceptance of the QS Regular Matrix for now and for the future. Don't you owe it to yourself, to your company and to your customers to hear QS today?

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- ABCX-736 John Lee Hooker: *Never Get Out of These Blues Alive*
- ABCX-743 B. B. King: *Living End*
- ABCX-759 B. B. King: *Guess Who*
- ABCX-761 John Lee Hooker: *Live At Soledad Prison*
- ABCX-767 B. B. King's Greatest Hits
- ABCX-768 John Lee Hooker: Born in Mississippi, Raised up in Tennessee

**A & M**
- QUS4393 Joan Baez: *Come From the Shadows*

**AUDIO TREASURY/ABC**
- ATGQ-24001 Beverly Stills: *Roberto Devereaux Excerpts*

**BARCLAY**
- 920.3620T Eddie Barclay: *Grand Orchestral Symphonique*

**BLACK JAZZ**
- BJQ07 Harry Franklin: *The Skipper*
- BJQ08 Doug Carn: *Spirit of the New Land*

**BLUESWAY**
- BL5052 John Lee Hooker: *Kabuki Wukii*
- BL8503 Ray Charles: *Genius Live in Concert*
- BL8506 Voice Odum: *Father On Down the Road*
- BL8508 Earle Morris: *Sonne Tweri with Earl Hooker; I Couldn't Believe My Eyes*

**COMMAND/ABC**
- QGO-40009 Enoch Light: *Persuasive Percussion*
- QGO-40001 Tony Mattrila: *Guitar Paris*
- QGO-40003 Enoch Light: *A New Concept*
- QGO-40004 Doc Severinsen: *Fever*
- QGO-40004 Count Basie: *Broadway, Basie's Way*
- QGO-40005 Ray Charles Singers: *Love Me with All Your Heart*

**CROWN**
- GW7925Q Akira Kobayashi: *Miyojii no Ame*
- GW7925Q Kyoko Suzuki: *YOU & CHITA & Folk Song*

**DECCA, SOCIETE FRANCAISE DU SON**
- F. Mendelssohn-Bartholdy: *Concerto for Violin and Orchestra Op. 64*
- M. Bruch: *Concerto for Violin and Orchestra Op. 26*
- Grand Orchestral Radio Tele Luxembourg, de L. de Confort, Conductor, J. P. Waillez, Violin
- F. Chopin: *Concerto for Piano and Orchestra No. 2 Op. 21*
- Andante Splatoni & Grand Polonaise Op. 28 Grand Orchestral Radio Tele Luxembourg, L. de Confort, Conductor, B. Rugotto, Piano
- E. Chausson: Poem Op. 25
- G. Saint-Saens: *Preludes Op. 46*
- H. Berlioz: *Reveries et Caprice Op. 8*
- A. Vieria: *Kontakstusk*
- Grand Orchestral Radio Tele Luxembourg, L. de Confort, Conductor, P. Fontanarosa, Violin
- R. Strauss: *Horn Concertos No. 1 & No. 2*
- Grand Orchestral Radio Tele Luxembourg, L. de Confort, Conductor, D. Bourguin, Horn

**L. de Froment, Conductor, D. Bourguin, Horn**
- Gregorian Chants--*Choir of the Monks of the Abbey of St. Pierre des Solommes (LP)*
- Monastic Choir of Argentina, Los Machucambos
- Songs of Latin America (4LP)

**IMPULSE/ABC**
- AS-9917 Alice Coltrane: *World Galaxy*
- AS-9918 Alice Coltrane: *Waterfalls*
- AS-9220 John Klemmer: *Waterfalls*
- AS-9221 Michael White: *Pneuma*
- AS-9222 Archie Shepp: *Attilas*
- AS-9224 Alice Coltrane: *Lord of Lords*
- AS-9225 John Coltrane: *Infinity*
- AS-9227 Pharoah Sanders: *Live at the East Bar*
- AS-9220 Mill Jackson and Ray Brown: *Just the Way It Had To Be*
- AS-9231 Archie Shepp: *The Cry Of My People*
- AS-9232 The Best of Alice Coltrane
- AS-9233 Archie Shepp: *In The Now*
- AS-9234 Ahmad Jamal: *Tranquility*

**KING**
- OK-1 Okira Hoso: *Akiura Hoso on Nissel Stage*
- OK-3 The Peanuts Sound Track
- OK-4 Leon Pope Orch.: *Newest Movie Themes*
- OK-8 T. Terakusa: *On Man Show Takeshi*
- OK-2 Various Artists: *Various Pop songs in 4 channel*
- OK-4 Leon Pope Orch.: *Four Songs for Young People*
- OK-4 Leon Grand Orch.: *Let the Sunshine In*
- OK-4 Various Artists: *4-Channel Demonstration*
- OK-4 Leon Pope Orch.: *Dymanic Latin Festa*
- OK-6 Leon Grand Orch.: *Many Blues*
- OK-11 T. Terakusa & His Blue-Jeans: *Zen Jyoo*
- OK-11 Feather Tones: *Bacharach vs. Beatles*
- OK-11 N. Terashima & His Shunsinren: *Blessed Channel, Today, yesterday*

**NAPOLEON**
- QUS1001 Soul Media & Tokyo Cubby Boys: *Rock'n' Rollin'*
- QUS1002 Tokyo Cuban Boys: *Dynamic Latin*
- QUS1003 Suga Five: *Suga Concept Opening Orches*
- QUS1005 Yuki Ikuta: *Yuki & New Sounds*
- QUS1006 Sharps & Flats Orch: *Japanese New Jazz*
- QUS1006 Bulgarian National Orchestra: *The Bulgarian Choir's Concerts*

**ODE**
- 4A-2 Carole King: Music

**Ovation**
- OVD 1 Demo, Experience, Ovation 4-Channel Quadrophonic Sound Experience
- OVD 2 Quadrophonic Sound Experience Ovation

**QGO**
- QGO-1426 Benny Golson: *Hold On To Me*
- QGO-1427 Laura Younger: *Comin' Apart*
- QGO-1428 Heaven & Earth: *Reggae*
- QGO-1429 Benny Golson: *Canyon Live*
- QGO-1442 William Fisher: *Make Believe*
- QGO-1501 Sound Effects Vol. I, Sounds of the City
- QGO-1502 Sound Effects Vol. II, Sounds of Railroad Nostalgia
- QGO-1503 Sound Effects Vol. III, Sounds of Today and Tomorrow
- QGO-1504 Sound Effects Vol. IV, Sounds of the Sea
- QGO-1505 Sound Effects Vol. V, Sounds of the Open Road
- QGO-1601 "Great Themes from Hollywood" (LP)
- QGO-1602 "Great Themes from Broadway" (LP)
- QGO-1603 "Spanish Fire" (LP)

**POLYPHON**
- ARG-9091 K. Sawada: July 3, Recital
- ARG-9092 K. Sawada: July 3, Recital
- ARG-9093 Noguchi Goro: Noguchi Goro on Stage
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Love Prod—Most Successful Yr.

TORONTO—Love Productions Limited, the Canadian independent production company, has announced the conclusion of its most successful year ever.

Total retail sales on all product released by the Doofid and Strawberry labels, which Love distributes through Capitol, was in excess of one million dollars in 1972.

In addition, Love received three gold albums on Canadian sales, two of them in the last month of the year. The albums were Waldo de la Roca’s “Sinforiosa” and “Mozart Mania” and “Larger Than Life” by Crowbar.

1972 also marked the signing of three significant new acts to the Doofid label—Flind, Joe Probst and A Foot in Coldwater.

French Output Rise Hailed by SACEM

PARIS—A major increase in the production of local repertoire has been one of the most significant developments in the French record industry during the past two years, according to Jean-Louis Tournier, general manager of SACEM, the French performing rights society.

For some companies, output of locally produced repertoire has now well overtaken that of foreign product and Tournier says that “the systematic American or British hit is virtually a thing of the past.”

The record-buying public has now come to regard the foreign companies operating in France, and, in many cases playing a major role in the industry, as French companies producing local material rather than international organizations used primarily as a French outlet for English-language records.

Tournier feels that 1972 was a good year for the French industry despite the high level of value added tax on disks. Although at the beginning of last year there was a general reduction in the rate of VAT on consumer goods, records did not benefit from this and continued to be taxed as a luxury product at 25 percent of the wholesale price.

Reflecting the feelings of the industry, Tournier adds, he is concerned about the point that the record is at least equal cultural value to the book which is only taxed at 7 percent.

A reduction of tax on records was a prime requirement if the French industry were to continue to expand.

Tournier pointed out that the spending power of the average Frenchman was relatively low and this naturally led to a demand for cheaper products. But even in low priced records in France were still comparatively expensive items and with the current growth of the blank tape market, there was a danger that the maintenance of high record prices might encourage pirate recording on a wide scale.

The French record industry association, SNICOP, and the mechanical right society, SDRM, have in fact, set up a joint committee to examine the problem of the production and sale of pirate recordings. Although piracy in France is a very long way from being anything like the problem it is in the Middle East, the two organizations are determined to prevent illicit recordings from becoming widespread.

Pressing Plants

Among theaim steps being taken by the joint committee is the close observation of small pressing plants which are sometimes none too meticulous in the matter of making accurate declarations to the SDRM.

Another problem being attacked by SACEM is that of the photographing of musical scores, a practice widely undertaken in the education sector. SACEM, said Tournier, is hoping to reach agreement with the government in this area. “Control here,” said Tournier, “is a major problem. The line has not been adapted to deal with the new communications media, so we believe President Pompidou is concerned about the situation and will lend his support to the introduction of new legislation to protect copyright owners.”

On the subject of home recording, Tournier feels that a more realistic method of obtaining compensation for copyright owners is to put a levy on software sales, rather than on the playback equipment (as is done in Germany).

Recordings of printed problems facing the cartridge and video disk industry, SACEM is (Continued on page 94)

Right through MIDEM

EMI will be pleased to welcome you in Cannes.

EMI's worldwide involvement in the record industry means that we have a lot in common. Music publishing, records, cartridges, cassettes: manufacture, distribution, sales and promotion. So let's meet and talk about those aspects of the business which are of mutual interest. See you at Cannes.

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Can. Contingent

- Continued from page 85

who because of distance and com-
mitments are difficult to arrange in the normal course of events.

In 1973 MIDEM will be espe-
cially important for Love Produc-
tions, as Davies says the com-
pany is on the verge of making an international label deal for a number of Canadian acts, including A Foot In Coldwater, Fludd, the King Biscuit Boy, Christmas and others.

"MIDEM will be our last chance to evaluate any further offers before we actually sign a world distribution deal," Davies said. He will be accompanied on his trip by his lawyer, Peter Steenmetz.

Davies plans to return to Can-
da via Madrid where he will meet with executives of Hispanic Rec-
ords. Daffold releases product by Waldo de los Rios in Canada and has met with spectacular success in establishing Waldo as one of the country's foremost instrumental acts.

It certainly appears as if Ca-
nadians will be making their pres-
ence felt at this year's MIDEM.

Orange Co. Supply
Sound at MIDEM

LONDON - The U.K. Company Orange Musical Industries is to supply on an exclusive basis all the PA and amplification equip-
ment to be used at this year's MIDEM in Cannes. This includes sound equipment for the festival's gala and all allied outside ac-
tivities.

The agreement was finalized im-
mEDIATELY after Christmas by Orange managing director Cliff Cooper and MIDEM organizer Bernard Chevry.

Commented Cooper: "It's quite a feather in our cap because it's a really massive project. In many ways, the event will be a showcase for our product despite the fact that it's not really an equipment show."

U.K. Music Delegation
Books Capacity at MIDEM

- Continued from page 85

local Copyright Protection Society will be at MIDEM to provide an advisory service for record men and publishers, and although not officially registered. Music Sales will be represented at MIDEM with a large quantity of books will be on display on various music publishers stands.

MIDEM promises to be yet another successful year for British music publishers, but as yet there is no news of any major catalog being available — a factor which normally provokes a great deal of wheeling, dealing and hard bargai-
ing during the week.

However a major American cat-
alog which will be on the MIDEM market is Buddah's publish-
ing which includes the Buddah Music, Kama Sutra Music and
Kama Rip Music catalogs. The copyrights include some early ma-
terial by Melanie and have been handed in the U.K. by Internon-
buddah joint partners! Art Kass will be at MIDEM to discuss a possible new deal.

Among the other British publish-
ing companies which will be at MIDEM are Parlophone, Always Music, Armacka Music, B&C Music, Bessie Music, Chry-
sic (which has a new boss, Bob Granis), S.C.R. and Grem-Columbia Music, the Cyril Shani Organiza-

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MUNICH—During the last few years, Ariola has gone from strength to strength and has now firmly established itself as one of the leading record companies in Germany. Its own roster of artists, which includes the unique 12-year-old Heintz, plus acts from overseas, labels the company represents in Germany consistently win top positions in music polls and are always well represented in the top 50 charts.

Monti Lüftner, president of Ariola-Eurodisc, believes that one of the major factors contributing to his company's success is the relationship between Ariola and its artists. He explained: "We love the business we are in and one of our main aims is quite simply to make artists happy. I think Ariola is attractive to artists, producers, and managers and licensees because we keep the company down to a manageable size so that we have time to spend with acts to discuss their problems.

Because Ariola is a young, independent company, we don't have to operate like the civil service so we are able to make quick decisions. We are also very accessible to companies...anybody can get in touch with anyone in the company at any time.

Although Ariola is one of the top companies in Germany, Lüftner modestly about his firm's position and maintains that being "the best record company in the country" is of far more importance than being number one or number two.

English and American product sells particularly well and Ariola is fortunate in having captured distribution rights to such labels as A&M and Island and has in its roster of artists popular acts such as T. Rex, Elton John and the Hollies.

The move by the company toward more elaborate and expensive LP covers last year, some of which included four-color booklets giving further information about the album and artists concerned, surprised some industry leaders here because it cut into profit margins.

Excludes Lüftner: "The trend toward making expensive covers for special releases started in the U.S. and Japan. Ariola was the first company to introduce the idea in Europe and we are happy to say that this move toward more elaborate packaging for LPs has been welcomed by artists, the trade and the public alike. It is of course expensive to produce these sleeves, so we have to be selective with the albums that we choose for special packaging.

Like other sectors, the classical side of Ariola's operation has also expanded at a healthy rate during the last 12 months due to the company's own recording of classic artists with an international appeal such as Anna Moffo, Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier, James King, Christa Ludwig and Helen Donath.

Ariola also distributes important classical labels like the Soviet Melodia outlet and the Czech Supraphon company, which has been one of the most important recordings of the 1960s and 1970s.

Looking to the future, Lüftner says quite simply that he plans to extend the activities of Ariola not only in Germany but elsewhere in Europe and that he aims to take full advantage of the opportunities created by the enlarged Common Market.

GERMAN INDUSTRY GROWTH RATE DIPS

HAMBURG—1972 was not a good year for the German record industry, according to many record companies. These reveals include the Olympic Games, the election in West Germany and the shortage of good new talent, which industry here badly needs to find another artist in the calibre of child-star Heintz.

Electrola executive Wilfried Jung explained that increased our turnover but not by as much as we have done in previous years. Even so, business was up last year by about 21 percent.

Jung added that he expected Electrola's growth rate to slow down even more during the next few years because of competition from British manufacturers now that the U.K. has joined the Common Market.

Liberty director Wim Schut is another industry leader who has been disappointed with business this year, as is Phonogram boss Oskar Drechsler who was particularly pessimistic although Phonogram did relatively well in 1972.

Kraul, managing director of Metronome, was also hard hit last year because of losing precision rights to half Kenny's material here although he adds that "90 percent of this loss has been made up with other business." Kraul feels the last six months of the year were particularly disappointing for the industry.

Teldex did better than many companies due to the success of songs by groups such as Sweet and Middle of the Road and singer Tony Christie. Said one of the company's directors, Kurt Richter: "Our modern marketing methods have helped us in great deals this year—many of Teldex's German recordings sold over the charts."

Miller International also had a better year than some in 1972. A total turnover of around 25 million marks. The company's pressing plant manufactured seven million low-price LP's and minicassettes with the company's own presses and overall, 33,000 printing units. The company's printing plant manufactured seven million

Like other sectors, the classical side of Ariola's operation has also expanded at a healthy rate during the last 12 months due to the company's own recording of classic artists with an international appeal such as Anna Moffo, Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier, James King, Christa Ludwig and Helen Donath.

Ariola also distributes important classical labels like the Soviet Melodia outlet and the Czech Supraphon company, which has been one of the most important recordings of the 1960s and 1970s.

Looking to the future, Lüftner says quite simply that he plans to extend the activities of Ariola not only in Germany but elsewhere in Europe and that he aims to take full advantage of the opportunities created by the enlarged Common Market.

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Oh, Babe,
What a Year Chappell had in 1972!
25 Singles in the Top 100

AIN'T UNDERSTANDING MELLOW • Jerry Butler and Brenda Lee Eager
Unichappell/Ice Man Music • Mercury
ASK ME WHAT YOU WANT • Millie Jackson
Gaucho Music/Belinda • Spring
BRANDY • Looking Glass
Chappell/Eye/Spruce Run • Epic
GIMME SOME MORE • The JB's
Dynatone/Belinda • Polydor
GOLDEN RAINBOW • Looking Glass
Chappell/Eye/Spruce Run • Epic
GOOD FOOT PART 1 • James Brown
Dynatone/Belinda • Polydor
I GOT A BAG OF MY OWN • James Brown
Dynatone/Belinda • Polydor
I MISS YOU BABY • Millie Jackson
Gaucho Music/Belinda • Spring
I REFUSE TO SMILE • Mandrill
Intercong USA/Mandrill • Polydor
IT'S ALL UP TO YOU • The Dells
Chappell/Butler Music • Cadet
JUNGLE FEVER • Chakachas
Intercong USA • Polydor
JUST AS LONG AS YOU NEED ME • The Independents
Chappell/Butler Music • Wand
KEEP ON DOIN' WHAT YOU'RE DOIN' • Bobby Byrd
Dynatone/Belinda • Brownstone
KING HEROIN • James Brown
Dynatone/Belinda • Polydor
MY MAN, A SWEET MAN • Millie Jackson
Gaucho Music/Belinda • Spring
OH, BABE, WHAT WOULD YOU SAY • Hurricane Smith
Chappell • Capitol
PASS THE PEAS • JB's
Dynatone/Belinda • Polydor
TALKIN' LOUD AND SAYIN' NOTHING • James Brown
Dynatone/Belinda • Polydor
THERE IT IS PART 1 • James Brown
Dynatone/Belinda • Polydor
THINK (ABOUT IT) • Lynn Collins
Dynatone/Belinda • Polydor
TROUBLE IN MY HOME • Joe Simon
Gaucho Music/Belinda • Spring
WAY OF LOVE • Cher
Chappell • Kapp
WHAT MY BABY NEED NOW IS A LITTLE MORE LOVIN' • James Brown and Lynn Collins
Dynatone/Belinda • Polydor
WILLPOWER WEAK, TEMPTATION STRONG • Bullet
M.R.C. Music • Big Tree
YOU WEAR IT WELL • Rod Stewart
3 Bridges Music • Mercury

chappell
and our associate publishers
Belinda Music • Butler Music • Dynatone Publishing
Ice Man Music • Intersong USA • M.R.C. Music • Three Bridges Music • Unichappell
Martell Cites International Rep Importance to U.S.

NEW YORK — President of Famous Music, Tony Martell, who will attend MIDEM, stressed the importance of foreign representation to U.S. artists.

Martell, who stated that the Famous group of labels (Paramount, Dot, Neighborhood, Tumbleweed, Green Bottle, Family, Blue Thumb, Just Sunshine, Sire) had "one of its most successful years ever," pointed out that artists such as Melanie, Commander Cody and Donna Fargo had "as much success outside the U.S. as at home."

Jack Tessler, manager of Famous international operation, also cited success internationally of other product, such as the soundtrack recording of "The Godfather.

He added: "The soundtrack of 'Paint Your Wagon' originally released in 1969, this year in England alone sold close to 100,000 albums. Though a moderate success here in the U.S., 'Paint Your Wagon' is one of the great sellers of all time outsides of this country."

Tessler said that Billy Vaughn was a "super-star" in Japan and many European countries, the Mills Brothers were major artists in Holland and Scandinavia, the Glenn Miller Band and Bobby De Franco are strong sellers abroad.

Continued Tessler: "There are artists not currently popular in the U.S. who continue as enormous sellers in foreign countries. Pat Boone remains one of the very top artists in Japan where his repertoire is constantly re-coupled and re-packaged. The same holds true in foreign countries for such artists as the Andrews Sisters, Jimmy Rodeo, Count Basie and Libraco."

Tessler stated that the labels "have been very selective with their foreign distributors. The distribution need is very specialized with each label and licensed according to their individual needs."

EMI is about to launch the Tumbleweed and Green Bottle labels throughout the world, stated Tessler, and Donna Fargo will be launched country by country.

Plans are also being made for an English production of the rock opera "Virgin."

ATTENTION! ALL MUSIC PUBLISHERS WHO DESERVE AND DESIRE THE BEST REPRESENTATION IN AMERICA!!

Our only requirements are as follows:

(1) You must have the best songs to offer us!!!

(2) You must have an intense desire to make money in the United States.

(3) You must also insist on results!

(4) You must contact me at the Hotel Martinez, Cannes, France (January 20-26).

If you don’t I’ll contact you!!!

GERALD TIEFER METROMEDIA MUSIC 6255 Sunset Boulevard Hollywood, California 90028 213/469-8101

French Assn. Seis MIDEM Anniversary

LONDON — SNICOP, the French record industry association which is the oldest of its kind, will celebrate its 50th anniversary at MIDEM on Jan. 22 with a gala banquet at which the principal guest will be Earl Mountbatten of Burma.

Proceeds from the gala to be held at the Carlton hotel will be donated to the Variety Club of France which helps handicapped children. Earl Mountbatten is the president of the Variety Club's International section.

To also celebrate the event, the SNICOP's information bureau, the CIDD, will be producing a special history of the world recording industry emphasizing the French market and its trade association.

SNICOP was founded in 1922 by Albert Bernard, a former colleague of one of the inventors of the gramophone record Emile Pathé. At the time of the establishment of the association, production and sale of both records and record playing equipment were closely linked, hence the association was called the Organization of French Industry and Trade of the Talking Machine.

In 1933, one of the co-founders of the International Federation of the Phonographic Industry helped with the setting up, through BIEM — the Mechanical Rights Association — of a universal contract. This permitted composers, publishers and producers to have their works be represented throughout the world and ensured the collection of their appropriate royalties.

In 1945, the association named itself the General Organization of the Talking Machine following the introduction of the micro-groove records which led to the doubling in three years of the number of records sold in France.

The further development of the gramophone record subsequently caused the association between 1958 and 1963 to change its name again — this time to National Association of the Phonographic Trade and Industry.

In 1959, in France less than 78 rpm records were sold but with the advent of the single and the 1P sales of all formats had topped the 100 million mark by 1971.

In March 1970 following the arrival of video the association took on its present title of National Syndicate For The Industry And Trade of Sound and Audio-Visual Publications.
We work for quite a few firms!
"Congratulations Dureco!"  

Last month, some 40 of your suppliers and associates from all over the world joined together in Billboard to pay you a richly deserved tribute on your 20th anniversary. We now want to add warmest wishes for that occasion.

"...and a Happy New Year"  

from your only American supplier, Audio Matrix. We are delighted that you have joined the family of worldwide industry leaders using our Audiomatic Process for record plating—including, AREACEM in France; RCA in the United States, Canada, Great Britain, Italy, Argentina and Mexico; CBS in the United States and Great Britain; Melodia in the U.S.S.R. and Tokyo Denxa in Japan.

French Societies Reach Background Music Pact

PARIS—SNICOP, the French record industry federation, and SACEM, the French performing right society, have reached an agreement on the background music systems in France whereby the producers will be able to use tapes of commercial records as background music.

Until now, the producers have been obliged to create their own background material, using session musicians to record instrumental music and paying a flat fee for the session. Often the music has been unpublished original material composed specially by the musicians and sold outright to the background music producer.

Now, however, for a two-year experimental period which ends on Nov. 30, 1974, the background music operators can use material which is commercially released, paying royalties to SACEM which vary according to the size of the store, its location, customer density etc.

The agreement is subject to a number of qualifications. First of all, the record companies must indicate to the background music operators which items in their catalog are available for taping. Certain foreign product is not available because in certain cases the licensing agreement between the record company and the right society does not allow the record company the right to sell product in association with use of the tape or reproduction of tape for background music.

To back up the background music operator who has received the list of available material, he can apply to the company which holds the license for the background music producer. If he does not receive a reply within eight days, he has the right to use the material he has selected.

The checkup on the background music operator’s records how often the listed items are used is being conducted by the Copyright Registry Department of the SIAE.

The agreement is an experimental one and will be reviewed at the end of the two-year period. Meanwhile, the record company reserves the right to withdraw permission for the use of any item in its repertoire as background music.

French Collection Agency

PARIS—After a prolonged campaign which really started in earnest as long as 1965, SPEDIDAME, the French collection and distribution agency for musicians’ royalties, has won a major victory in a court case against the French state broadcasting organization, the ORTF.

The case concerned the payment of neighboring rights to musicians whose recordings are played over the air. For many years the ORTF has been paying neighboring rights for the use of commercial gramophone records on the air, following an agreement—reviewed each year—with the French record company federation, the SNEC.

The payment is at the rate of 1.625 francs per minute of playing time and averages out at around 3.5 million francs a year (approximately $700,000). Of the total payment, 75 percent goes to the record producer and the remaining 25 percent is supposed to be paid to the artists and musicians on the record. However, since the SPEDIDAME (Societe de Perception et de Distribution des Droits des Artistes Musiciens Executants) was founded in 1959, the ORTF has always refused to recognize it as a competent and authorized body to distribute the musicians’ royalties. This means that a fund of well over $2 million has been accumulating over the years.

However the court has now ruled that the SPEDIDAME is authorized to collect and distribute the musicians’ share of the neighboring rights payments.

Asked how the SPEDIDAME plans to distribute the royalty receipts, Madame Madeleine Francos, administrative director of the organization, told Billboard: "In view of the impossibility of listing which musicians appeared on which record, we shall probably share the money equally among our 3200 members." However, this may well cause some controversy since about a quarter of the organization’s members live outside Paris and do not produce records.

Meanwhile the ORTF is expected to appeal against the judgment.

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The SNICOP emphasizes that this agreement is an experimental one and will be reviewed at the end of the two-year period. Meanwhile, the record company reserves the right to withdraw permission for the use of any item in its repertoire as background music.

ATTENTION DEALERS!

THE MOST COMPLETE TAPE & RECORD

ONE-STOP SERVICE IN THE WORLD!

WE HAVE EVERYTHING!

Especially items not found elsewhere!

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LARGE OPEN REEL INVENTORY

LP'S & 45'S

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WE CAN SUPPLY ANY ITEM IMMEDIATELY!

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FREE CATALOG AND PRICE LIST

SENT ON REQUEST

COLLECTOR'S ITEMS IMPORTS

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

January 27, 1973, Billboard

MIDEM '73

U.K. Into CM

Seek Help for

Belgian Music

By BAS HAGEMAN

BRUSSELS—The addition to the wonderfully common Market of such an important record-producing country as the U.K. could prove a fillip for the Belgian music industry although it is not yet clear whether the move will help solve any of the problems facing the industry in this country.

Pierre-Jean Gourmelen, managing director of Indeco, Belgium, is expecting an increase in record and tape sales this year of 10 percent. He thinks tape sales, especially cartridges, will grow particularly strongly this year because of the large quantities of hardware now being imported from Japan.

In his opinion, the entry of the U.K. into the Common Market will make it easier to import British products and simpler for major international record companies to arrange the simultaneous release of new material in EEC countries. It will also be easier to coordinate international promotion.

Gourmelen also thinks that the new entry may encourage Belgian record dealers from importing foreign records directly—something that record companies and import agencies here are becoming increasingly concerned about.

On the other hand, Alain Leveille from Basart, Belgium, music publisher, believes that the U.K. may not only joining the Common Market will have completely the opposite effect and make it easier for retailers to import direct. Leveille maintains that the Belgian copyright organization, SABAM, should have more power over the record imports. By law, all imports should be registered with customs officials, but this in practice rarely happens.

He thinks, therefore, that there will be an increase in import duties but that this will not help the music publishers as they have such difficulty collecting royalties from indirectly imported material. Action, he feels, is needed and he added Leveille, must be taken by SABAM to find a solution to this problem.
Would you like a slice of this cake?

In 1972 our slice was rather big, because we had every 4th single record sold in Germany.
Quadraphonic Tests For British Radio

LONDON—More stereo on Radio One and quadraphonic tests within the next three months are planned by the BBC.

To facilitate the extra stereo VHF facilities will be transferred from Radio Two on Saturdays from 2:00 p.m. to 7:30 p.m. This will be additional to the current 10 hours of stereo on the station taken up by the late evening "Sounds Of The Seventies" programs.

The new stereo broadcasts will start in April and will include series on the Rolling Stones—to start second week in April—and Bob Dylan—currently being prepared by Tim Blackmore—on the same lines as "The Beatles Story" which was transmitted in mono last year and will be repeated later this year as part of the new stereo slot.

Douglas Muggeridge, controller of Radio One and Two, has, in the past expressed confidence in the future of stereo broadcasting and has stated his intention constantly to increase the service. He was not deterred, he said, by the fact that stereo tuners were in a very small minority and preferred to encourage the growth of the market rather than wait until a large audience was available.

The first quadraphonic test will take place on the Radio Three network possibly in March although no date has been set. It will require collaboration between owners of stereo tuners and each must tune into different wavelengths. To obtain correct results from this broadcast, listeners will require two tuners, two amplifiers and four speakers.

It is appreciated by the BBC that because of this, the audience will be minimal but the project is still considered worthwhile. CBS has made approaches recently to try and persuade the corporation to do the tests. However, it is unlikely that the BBC will use any one quadraphonic system—such as CBS's SQ—preferring to make their tests on the lines of a discrete broadcast.
LONDON—Over six million young people regularly buy records in Britain, according to a survey reported by Radio Luxembourg this week. The survey, compiled by Gallup, the market research company, is being sent to all record companies in Britain as a new drive to attract advertisers.

"The record industry is worth several hundred million pounds a year," it has been revealed by Radio Luxembourg. "But it's been guilty of selling mainly to the BBC and the BBC alone. We've missed the opportunity to reach the younger generation of Radio Luxembourg."

"Recognizing this lack of information, we've decided to make our survey the population between the ages of 14 to 24 years to try and find out what they buy in each age group."

According to the survey, Radio Luxembourg—spent six weeks in November and December last year gathering 1,052 people, a large enough sample to give the results some buying habits of a market estimated to be in the region of 19 million.

The company discovered that a third of the sample bought records through the mail, which when translated to a national scale, means that over one million people regularly buy disks. A tenth of these people are in the 14 to 19 age group, and two million—bought records for other people.

The survey also categorized the 10 to 18-year-olds by television regions and economic groups. Gallup reported that 74 percent of the record purchasing among its sample was in the London area, with the various charts and the effectiveness of the K-Tel-type of market operation far exceeding small order.

According to Gallup, the main record buyers are men in the 14 to 24-year-olds in the All-marketing area—women, on the other hand also discovered that Radio Luxembourg listeners are twice as likely to buy records for themselves.

Sixty-three percent of Radio Luxembourg listeners who buy records are 18 years old or older, and only six percent of non-listeners—Lisbon listeners are more likely to buy the K-Tel type record than the LP's. The case for the LP's.

WEA—Germany—Sales

HAMBURG—Despite the fact that the company's hiatus from AC/DC in April of 1972, and the fact that the normally buoyant full season brought no new records in Germany, WEA's sales in West Germany were well above the expected figure of approximately 200 million records.

This is attributed primarily to the AC/DC album which released the Cooper which preceded the release of the Swedish group's debut album, and three others. "As a result of his release," says Jaeger, "Cooper has become a superstar in Germany.

Also prominent was the sale of the records in America, which has now sold over 60 million in the U.S. and 10 million in Canada. The hit single "High Out of Heart," has become a hit in the U.S. and Canada.

LONDON—The WEA's musical talent has been called "very creative" by one of its most successful artists, the German singer-songwriter Bjoern Ulvaeus, who has recently released his third album, "Do It Again." Ulvaeus, who is a member of the Swedish pop group ABBA, is known for his unique voice and his ability to weave complex melodies into his songs. "Do It Again" is no exception, featuring Ulvaeus's signature blend of pop, rock, and classical influences.

The album was released in many countries, including the United States, where it achieved significant chart success. In the U.S., "Do It Again" reached the top 10 on the Billboard charts, cementing Ulvaeus's status as a global musical icon. The album also featured hit singles like "Fast Car," "In the Morning," and "Don't Stop Believin'," which became international anthems and are still widely recognized today.

Uhlvaeus's success with "Do It Again" and his other albums have solidified his position as a leading figure in the world of music, influencing generations of artists and fans alike. His ability to blend different genres and his unique musical vision continue to inspire and captivate audiences around the world.
We've got the world on a string.

Angola / Telecra Empresa Técnica de Equipamentos Eléctricos, SARL
Argentina / RCA S.A., S.A.
Australia / RCA Ltd.
Austria / Musico Schallplatten Vertriebs GmbH
Belgium / Inelco Belgium, S.A.
Bolivia / Produco, L.D.A.
Brazil / RCA S.A. Eletronica
Canada / RCA Ltd.
Chile / RCA S.A. Electrónica
Colombia / Sonolux
Denmark / Hede Nielsen A/S
Dominican Republic / Distribuidores Musicales del Caribe G.V.A.
Ecuador / Faísa
El Salvador / Diexa
England / RCA Ltd.
Finland / AB Discophoni OY
France / RCA S.A.
Germany / Telec GmbH
Greece / Helladisc S.A.
Holland / Inelco Holland, N.V.
India / The Gramophone Company of India Ltd.
Israel / Eastronic Ltd.
Italy / RCA S.P.A.
Jamaica / Federal Record Mfg. Co. Ltd.
Japan / Victor Musical Industries Inc.
Kenya / A.I.T. (Kenya) Ltd.
Mexico / RCA S.A. de C.V.
New Zealand / Radio Corporation of New Zealand, Ltd.
Norway / A/S Nera
Pakistan / The Gramophone Co. of Pakistan Ltd.
Panama / Radico
Peru / FIA, S.A.
Philippines / Filipinas Record Corporation
Portugal / Telecra
Puerto Rico / Kelvinator Sales of Puerto Rico, Inc.
South East Asia / Casdel (Far East) Ltd.
South Africa / Telis Record Company Ltd.
Spain / RCA S.A.
Sweden / Gramofon AB Electra
Switzerland / Musikvertrieb AG
Trinidad / International Recording Co., Ltd.
Turkey / Melodi Records
Uruguay / APSA
Venezuela / Cordico
Yugoslavia / Jugoton Records

RCA Records and Tapes

Copyrighted material
LONDON—With a sleeve re-
sembling an early television set, WEA has won the Music Week Sleve Design competition—for the second year running. Conceived and designed by John Kosh and printed by Shorewood Packaging, the sleeve was originated for Fam-
ily's "Bandstand" album on Repriase and was chosen by the six judges as an outstanding example of cre-
ative ability allied to production techniques.

However, it was a close thing and Bandstand was only narrowly ahead of EMI's sleeve for The Sliders by T. Rex (EMI label), with its striking Ringo Starr photograph of Marc Bolan, and Island's packaging of the "History of Fair-
port Convention," with its patch-
work family-tree motif. This was designed by Fabio Nicoli and printed by MacNeill Press, while Garrod and Lofthouse were re-
ponsible for manufacture of The Sliders sleeve.

The standard was regarded as being higher than last year and in recognition of the many entries utilizing ingenious and original de-
sign techniques, the judges decided to make special awards for the fol-
lowing albums:

Rock On! by the Bunch (Is-
land); Design, by Terrance Mc-Simpson: Printer—MacNeill Press.

"In The Past" by Jethro Tull (Chrysalis); Design — Terry Ellis-CCS, Printer—Cavendish Press.

"Thick As A Brick" by Jethro Tull (Chrysalis); Design — Terry Ellis-CCS, Printer—MacNeill Press.

"Live at the Albert Hall" by the
New Seekers (Polydor); Design-
John Kosh, Printer—E.J. Day.

"Pathfinder" by Beggars Opera (Vertigo); Design and Printing — Bloomsbury Group; Printer—Howards Ltd. "The Golden Age of Hollywood Musicals" (United Artists); Design—
John Kosh; Printers—E.J. Day.

"Be Good to Yourself At Least Once a Day" by Min (United Artists); Design — Pierre Tubbs/Flying Colour Studio; Printer—
Garrod and Lofthouse. A further special award for simplicity and effectiveness was made to Phono-
graph for the four- 1P boxed set, "Genesis — The Beginnings of Rock" (Chrysalis). Designed by the Bloomsbury Group and printed by Quality Stationery (box) and Rapi-
er Press (inserts).

Winning sleeve in the section for Budget and Malprice Albums was "Box of Love" by Bert Junich (Transatlantic); Design — Peter Brooks, Printer—Wadsworth, Printer—E.J. Day, with third place, A&M's "Electronic Hair-
pieces" (Mayfair), designed by Tom Wilkes and printed by Sendal Print-
ing. Highly commended as a design concept was RCA's Nostalgia Series, designed by Straight Graph-
ics and printed by Robert Stace, Circles (London). In the Classical category, a double-fold sleeve designed by Alan D. Roberts for a L'Oiseau Lyre LP by the Japanese percus-
sionist Stoma Yamashita was printed by Robert Stace was awarded first prize. The second and third prize places were two RCA sleeves—
"Four Centuries of the Classic Spanish Guitar" by Alfonso Diaz (Vanguard), designed by RCA-UK Creative Services and printed by West Bros. and "Tamburino" by John Williams and Julian Bream (Red Seal), designed by RCA-UK Creative Services and printed by Chert and Baker. Highly com-
mented were Segra's "An Anthro-
pology of Elizabethan Keyboard Musics" by Michael Thomas (Pant), designed by Roland Péger and printed by Westwood Printing, and Phonogram's "Tchaikovsky Film Soundtrack" (Philips), designed by the Bloomsbury Group and printed by Howards.

The competition was open only to sleeves designed and manufac-
tured in Britain.

In the advertising design com-
petition, the collection was by Bell for an advertisement for a Garry Glitter album, designed by CCS, with Pickwick Interna-
tional in second place with an ad-
vertisement for the Hallmark September supplement, designed by staffmon Barry Lester, and Pry-
ple placed third with a double-page advertisement for Autumn Offe-
ensive 1972.

MAM won the black-and-white section by Telephone for an advertisement for a new album from "Elton John, album advertisement, de-
signed by Richard Michael Ross, and RCA came third with an ad-
vertisement designed by Arthur Baynes Associates for its series of Nostalgia albums.

Advertisement best use of spot color was adjudged to be EMI's for "The Sliders" by T. Rex, designed by Derek Rangecroft.
Thanks!
- A.B.C./Dunhill Inc.
- Big Tree Enterprises Ltd.
- Capitol Records Inc.
- Chess Janus Records
- M.C.A. Records Inc.
- M.G.M. Records Inc.
- Musicor-Dynamo Records
- Polydor Inc.
- Sussex Records Inc.

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DONNY OSMOND ...
GO AWAY LITTLE GIRL
OLYJAYS ... BACK STABBERS
RASPBERRIES ...
GO ALL THE WAY
ANDY & DAVID WILLIAMS ...
FLY PRETTY BABY
ROD STEWART ...
MAGGIE MAY
BOBBY VINTON ...
SEALED WITH A KISS

SIDE 2
CHER ...
GYSYS, TRAMPS & THIEVES
DR. HOOK & THE MEDICINE
SHOW ... SYLVIA'S MOTHER
DONNY OSMOND ...
SWEET & INNOCENT
ARGENT ...
HOLD YOUR HEAD UP
ERIC CLAPTON ... LET IT RAIN
SLADE ...
BULLDOG ... NO
FIVE MAN ELECTRICAL BAND ...
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Connors Makes Toronto Concert

TORONTO — Stompin' Tom Connors makes his first major Toronto appearance in almost a year May 20 for his second concert there.

A press release said the concert would provide a showcase for Connors' new compositions, including the "Mnnn...Mnnn..." which concerns the recent plane crash/recovery story in the North West Territories.

Since his last appearance in Toronto, Connors has been in British Columbia, the Yukon and the NWT for a series of sold-out concerts.

He also played a special New Year's Eve presentation in PEI where the Hon. Alex Campbell, premier of the province, named Connors "RCA's Ambassador for Prince Edward Island." The Country/Blues artist is being represented in the publicity area by Richard Flahoff Associates.

Mutiny, Money Hurt Dutch Pirate Radio

AMSTERDAM — The controversy surrounding the offshore pirate station Radio Caroline—also known as the UK's first"hobby dik-key-jockey problems—looks like a disorderly one.

The station is considering the future for its records of "Quit the Strasbourg Treaty against pirate radio.

The station's chairman, Mr. A. Amstela, publisher of the Dutch newspaper, "Het Parool," and the Dutch broadcasting station, "Ze Roos van de Nederlandse Buitenland," is seeking ratification of the Strasbourg Treaty against pirate radio.

He announced that the station would be "the better versions," says Dell.

"We also discovered we had some alternatives. These were very close to the Sinatra-Dorsey-Dell played in exactly the same tempo and, if there was a solo, he played it in the same way every time," he noted. So we included the best track."

"We then worked our way through the 83 titles matching those of the source album, but the rough album's made up of all the songs," Dell added.

Dell had to find alternative sources for the missing material. And it was at this point of course, that his connections with the Sinatra Music Society became invaluable. He had easy access to almost every world and was able to make the album set a definitive collection from the pre-war period.

The face problem facing Dell once all 83 tracks had been collected however, concerned the varying technical quality of the material.

The best was sent over from RCA in the United States. The material concerned the most technically advanced sources of information about the sessions—personnel and dates—which had helped to make the album set a definitive collection from the pre-war period.

This whole project was completed without any direct cooperation from RCA, and no contact with him," says Dell.

"Hy's effect on recording, however, and we heard from him that he was interested in the idea. But after some time of discussion, I think he's British."

I don't see any point of view that now Sinatra has been signed up, that RCA is serious about everything he's ever done. I believe this is the first time people can hear everything he did during that period.

"The album set, released on May 20 (Continued on page 109)"

Dell continued, "I don't see any point of view that now Sinatra has been signed up, that RCA is serious about everything he's ever done. I believe this is the first time people can hear everything he did during that period.

"The album set, released on May 20 (Continued on page 109)"
TORONTO
Grumblers Coffee House closed down this week amid a flurry of concern from Canadian folk artists. A wake was held at Grumblers, attended by a large crowd of Toronto musicians. No particular reasons were given for the closure, other than that it was financially impossible to continue Grumblers. The loss leaves Toronto with one folk club, the Riverboat, which was started by Bernie Fiedler several years ago and remains the top folk club in the country.

Polydor's Al Katz putting a strong push on two new Canadian singles—"Everything's the Same" by Major Hoople's Boarding House (a Jack Richardson production) and "God Bless the Child" by Debbie Lort Kaye. He is also redoubling a large promotion to tie in with Penthouse's forthcoming story on Ivan Hayes.

London's Mike Doyle reports on another label's tape plant with new equipment—the Dolly system is now in full swing on all cassette production. Neil Young plays Montreal Forum for Donald K. Donald (18) with back-up musicians including Kenny Buttrey, Tim Drummond, Ron Keith and Jack Nitzsche. New Guess Who single is "Follow Your Darlings Home." The Klon-dike '73 Committee has announced a 50th Anniversary concert for the 75th anniversary of the Klondike Gold Rush—events should be held in BOTH Whitehorse, Yukon, and Vancouver (Feb. 15). Capitol's new signing, Richard, has recorded a theme song for Rick Daigneau's TV series on Metro Cable and will include it in their forthcoming album.

Artists appearing on the TV show include Ray Materick, George Hamilton IV, Skip Peterson as Lighthouse and Richard. Edward Bear's "Last Song" now #2 at CKLW and predicted #1 next week. Capitol reports heavy airplay on "Last Song" and a run of the same name.

The Minister of Cultural Affairs of Quebec, Mme. Claire Kirkland-Casgrain has announced the nomination of three new members of the Quebec Music Promotion Society—Mr. Justice Jacques Vandenbrouck and Messrs. Lionel Daunais and Jean Laforest, who will replace Hervé Coutu, Martin Genest and Louis Landry. The Nomad chapter of the Quebec chapter of the International Confederation of Musicians has formed a band called The Process Version—the group will soon release its first album and commence a national tour. Little Caesar and the Peacemakers, who hit in 1964 with "My Girl Spoonly," is a Sun Kissed production, are making a comeback. Its members include solo artist Tommy Gordon. Polydor has treped 376 agency has published its No. 2 specialty ad, starring Atlantic Records' Fillian, is now managing Sea Dog and Ontario's only hit is "The Secret of a Girl's Heart,"/

. . . , a British TV hit, is currently being conducted in London in 1973. The Londoner has been a great success, and it is expected that the show will soon be touring in the States.

The show is "The Secret of a Girl's Heart," and is directed to the 20th anniversary of the record label. The show features a new cast of characters, including Janis Joplin, who will play the part of Janis Joplin, and is expected to be one of the highlights of the new season.

Although the show is a success, it is still struggling to make ends meet. The show's budget is currently $25,000, and it is expected to reach $50,000 by the end of the year. The show's producer, Michael West, is currently scouting for new talent to join the cast.

The show is scheduled to run for a total of 15 weeks, and it is expected to make a profit of $10,000 by the end of the season.
From the Music Capitals of the World

By MANFRED SCHREIBER

AMSTERDAM

Ariola-Eurodisc has moved to new premises in Haarlem: Kanszistrasse 5, 1011 AH Amsterdam. The move is being carried out in two stages. The first stage involves the relocation of the offices to a new building on the same street. The second stage is the move to a new plant. The move is expected to be complete by the end of the year. The new offices will have more space and better facilities. The move is expected to improve the company's operations and efficiency.

LAUSANNE

In Lausanne, the new headquarters of the recording company Polydor have been opened. The company has invested a large sum of money in the new facility, which includes state-of-the-art recording studios and a world-class creative team. The move is expected to boost the company's sales and reputation in the industry.

COPENHAGEN

The annual report of the Danish record company CBS has been released. The report shows a significant increase in sales and profits for the company. The company attributes its success to the growing popularity of Danish music and the strong support from the government. The report also highlights the role of the company in promoting Danish culture and the arts.

HAMBURG

The annual report of the German record company EMI has been released. The report shows a decrease in sales and profits for the company. The company attributes its decrease to the growing competition in the market and the impact of the digital revolution. The report also highlights the role of the company in promoting German culture and the arts.

BARCELONA

In Barcelona, the annual report of the Spanish record company Warner Music has been released. The report shows a significant increase in sales and profits for the company. The company attributes its success to the growing popularity of Spanish music and the strong support from the government. The report also highlights the role of the company in promoting Spanish culture and the arts.

Local Repertoire Up In 1972–Danish Survey

A promising local new act is EMI Denmark's debut album, "The Big Escape," which was released in 1972 and has been a hit in Denmark. The album features a mix of rock, pop, and folk music and has received positive reviews from critics and fans alike. The album has sold over 100,000 copies, making it one of the best-selling albums of the year.

Blanks and Budget Tapes Cause German Sales Dip

By WOLFGANG SPÄHR

The increasing use of blank cassette tapes and the lack of prerecorded cassettes in 1972 has meant that sales of prerecorded cassettes have been significantly lower than expected. This has caused a decrease in sales for the music industry as a whole.

Sinatra Study

• Continued from page 106

SINATRA!

TV schedule:


Sinatra was already planning for future projects and was looking ahead. This time he was more ambitious than ever. He planned to produce a series of albums, each featuring a different genre of music. The first album would be a collection of jazz standards, followed by a rock album, a country album, and a classical album. He also planned to produce a series of live concerts, each featuring a different guest artist. The concerts would be filmed and released as a series of DVDs. Sinatra was excited about the possibility of reaching a wider audience through these projects.

The Sinatra collection was released in 1972, and it was a huge success. The collection sold over one million copies, and it was critically acclaimed. Sinatra was thrilled with the response and was looking forward to continuing the collection with future albums.

The Sinatra collection was a turning point in his career. It marked a new direction for his music, and it helped to secure his place in the history of popular music. Sinatra was determined to continue producing successful albums and to remain a dominant force in the music industry. He was looking forward to the challenges of the future, and he was ready to take on whatever came his way.
He made it with his own two hands.
New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable artists and radio programmers to keep the minute on available new product. The Music Industry Code (MIC: number, a universal numbering system) appears in bold type following the manufacturer's number. The following abbreviations are used in the listings: LP—album; ST—8-track cartridge; CA—cassette; 8—open reel 8-1/2"; 8C—open reel 8-1/2"; 45C—4-track cartridge. The following abbreviations are also used: MIC—Manufacturers Identification Code; L—live recording; M—medium recording; S—stereo recording; J—jazz recording; F—folk recording; V—vocal recording; E—easy listening recording; C—country recording; R—rock recording; H—hymn recording; O—other recording; A—album; LP—long-playing record; ST—8-track tape; CA—cassette; 8—8-track tape; 45—4-track tape; 8C—8-track cartridge; 45C—4-track cartridge; 8-1/2—open reel 8-1/2"; 8C-1/2—8-1/2" cartridge; 8-1/4—8-1/4" reel to reel; 12-1/2—12-1/2" reel to reel; 8-1/2-1/4—8-1/2" reel to reel 1/4" tape; 8C-1/2-1/4—8-1/2" cartridge 1/4" tape; 8-1/8—8-1/8" reel to reel; 8C-1/8—8-1/8" cartridge 1/8" tape; 8-7/8—8-7/8" reel to reel; 8C-7/8—8-7/8" cartridge 7/8" tape; 12-1/4—12-1/4" reel to reel; 12C-1—12" cartridge 1" tape; 90—90" reel to reel; 80—80" reel to reel; 60—60" reel to reel; 56—56" reel to reel; 48—48" reel to reel; 34—34" reel to reel; 24—24" reel to reel; 18—18" reel to reel; 12—12" reel to reel; 8—8" reel to reel; 4—4" reel to reel; 2—2" reel to reel; 1—1" reel to reel; 1-1/2—1-1/2" reel to reel; 1-1/8—1-1/8" reel to reel; 1-1/4—1-1/4" reel to reel; 1-1/8—1-1/8" reel to reel; 3—3" reel to reel; 5—5" reel to reel; 6—6" reel to reel; 8—8" reel to reel; 10—10" reel to reel; 12—12" reel to reel; 15—15" reel to reel; 20—20" reel to reel; 24—24" reel to reel; 30—30" reel to reel; 50—50" reel to reel; 100—100" reel to reel; 120—120" reel to reel; 500—500" reel to reel; 1000—1000" reel to reel; 2500—2500" reel to reel; 5000—5000" reel to reel.
Their new album, LET ME TOUCH YOUR MIND, finds Ike & Tina again doing standard songs, after a long period in which they recorded only originals. Hank Ballard's "Annie Had A Baby" meets Carole King's "Up On The Roof," and even "Born Free" fits in when the Turners' exciting treatment is applied.

Nobody else in the world knows how to make music like Ike & Tina. As unique as this cover design, it combines both the roughest and the smoothest qualities of rhythm & blues at its best to produce the unforgettable sound that made classics of songs like "Proud Mary" and "Honky Tonk Women" after nobody thought the original versions could be taken any farther. But then it never pays to underestimate Ike & Tina Turner. They'll get you every time.
## New LP/Tape Releases

<table>
<thead>
<tr>
<th>POPULAR COLLECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGE OF TELEVISION (Elektra)</td>
</tr>
<tr>
<td>BASS ROY (Verve, London)</td>
</tr>
<tr>
<td>KEEBLE (Keeble)</td>
</tr>
<tr>
<td>KOSL FRONT ROCK 'N' ROLL (Kirshner)</td>
</tr>
<tr>
<td>Volume 2</td>
</tr>
</tbody>
</table>

| SOUL SESSIONS | 13.70-7031.0 | $12.99 |
|トンガン年, Sh, w, Ch. Door Chair (Pye) | 13.70-7031.0 | $12.99 |

Wish You A Merry Christmas (Pye) | 13.70-3588.0 | $5.99 |

**INTERNATIONAL ARTISTS**

| DOS DANZANTES Vaquita De La Palma Los Guatemaltecos de | 13.70-61111.6 | $4.99 |
| ESQUIROL, NIDALATIN | 13.70-61111.6 | $4.99 |
| ROMEO, SABRINA | 13.70-61111.6 | $4.99 |
| TANZ, ROBERTO Cuatro Dios Amor | 13.70-61111.6 | $4.99 |

**RELIGIOUS & GOSPEL ARTISTS**

| BIBLE Readings from the Old Testament (Pleiad) | 13.70-5411.6 | $4.99 |
| GAYLE, ANITA Memory of the Coming Days (Pye) | 13.70-3588.0 | $5.99 |
| KING, LUCY Livin' We Share | 13.70-3588.0 | $5.99 |
| LAY, KAY Rivers of Silver, Or the Star singer | 13.70-3588.0 | $5.99 |
| LARSON, BOBBY Sweet & High | 13.70-3588.0 | $5.99 |
| LIEBER, RAY Sunday | 13.70-3588.0 | $5.99 |
| BROWN, CHARLES Thunder of Love | 13.70-3588.0 | $5.99 |
| COLE, FRANK (Pye) | 13.70-3588.0 | $5.99 |
| COLE, HANK Aria (Pye) | 13.70-3588.0 | $5.99 |
| CRUZ, JULIO (Pye) | 13.70-3588.0 | $5.99 |
| MARGARET, BRENDA Meeting of the Time, w, Russia (Pye) | 13.70-3588.0 | $5.99 |
| HOLIDAY, BILLIE Billie (Pye) | 13.70-3588.0 | $5.99 |
| MANN, HERBIE (Pye) | 13.70-3588.0 | $5.99 |
| MCGREGOR, CHARLES Wonder and Wonders | 13.70-3588.0 | $5.99 |
| PETERSON, OSCAR Pachyderm Collector | 13.70-3588.0 | $5.99 |
| REINHARDT, DIANNE Swing Ways | 13.70-3588.0 | $5.99 |
| ROYAL, JIMMY (Pye) | 13.70-3588.0 | $5.99 |
| SMITH, LEO (Pye) | 13.70-3588.0 | $5.99 |
| TURECK, YODA | 13.70-3588.0 | $5.99 |

## Theatre/Films (TV) (MUSICAL)

| ALICE'S ADVENTURES IN WONDERLAND (London) | 13.70-61111.6 | $5.99 |

## Classic Collections

| DONIZETTI, GIANNI | 13.70-61111.6 | $5.99 |
| MARTEL, GUSTA | 13.70-61111.6 | $5.99 |
| MUSURILLO, MODEST | 13.70-61111.6 | $5.99 |
| SCHABECK, SPANISH LADY & THE ROMEO CAVALIER (London) | 13.70-61111.6 | $5.99 |
| VERDI, GIUSEPPE | 13.70-61111.6 | $5.99 |
| WAGNER, NICHOLAS | 13.70-61111.6 | $5.99 |

## Jazz Artists

| JOHNSON, GENE Prime Cut, w, Sonny Stitt | 13.70-3588.0 | $5.99 |
| LEE, ELLS & LEE, w, Ella Fitzgerald | 13.70-3588.0 | $5.99 |
| BROWN, OSCAR, JR. | 13.70-3588.0 | $5.99 |
| BAYET, RAY | 13.70-3588.0 | $5.99 |
| ROYAL, CHARLIE Third of Love | 13.70-3588.0 | $5.99 |
| COLTRANE, ALICE | 13.70-3588.0 | $5.99 |
| COLTRANE, JOHN | 13.70-3588.0 | $5.99 |
| EVANS, BILL | 13.70-3588.0 | $5.99 |
| FREEMAN, DON | 13.70-3588.0 | $5.99 |
| HIBBERD, AL Meeting of the Time, w, Russia (Pye) | 13.70-3588.0 | $5.99 |
| HOLIDAY, BILLIE Billie (Pye) | 13.70-3588.0 | $5.99 |

## Comedy Artists

| ALLEN, WOODY Mike's Take Out, 1964 | 13.70-4101.9 | $9.95 |
| BREWER, BOB Big Stuff on a Truck Driving Queen | 13.70-4101.9 | $9.95 |
| BROWN, LEE There's That Good Man (Pye) | 13.70-4101.9 | $9.95 |
| JENKINS, WALTER Little Feet | 13.70-4101.9 | $9.95 |
| KAPAN FUN with Jerry & Sonny | 13.70-4101.9 | $9.95 |

| S3.50 for Christmas Cards | 13.70-4101.9 | $9.95 |

## Children's

| CHRISTMAS SONGS THAT Tickle Your Tongue | 13.70-4101.9 | $9.95 |
| Join the Sound of Christmas (Pye) | 13.70-4101.9 | $9.95 |

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**Q's Sales Tied to Demo**

- **Continued from page 44**

surer electronics. Said Horowitz: "The more the merrier." Panelist Ben Buxton, Fisher, said dealers can take the wrong attitude about their bargaining power when they deal with manufacturers and ask for a better product. Kist also pointed out that there is less difference now between what he called "low-fi" and "high-fi." He said there is a breaking down of distribution through the product lines. Panelists more or less agreed that the best-selling price point of 4-channel systems is around $300, though Buxton chided lauding the small product lines. His firm gets that for just a review.

Chief worry among the audience members was dealer training. One mentioned courses offered recently by Sony. Other panelists noted that there is probably more room for training retail sales personnel.

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**Mfrs. Adding Car Cassette To Lines After 2-yr. Absence**

- **Continued from page 43**

Automatic reverse was featured on Pioneer's Model KP-333. The unit also has built-in anti-theft changer, eject button, direction indicator. Features include 40-way electronic control. It lists for $84.95.

Soundtrax Systems Inc. showed two cassette units that will fit an ashtray or glove compartment. It features an eject and play features and an undissipated Howard's power to drive four speakers. The mini-model CC-301 sells for $39.50. The model CC-310, available in March, retails for $49.95. Neatly finished unit contains a radio and a 4-channel stereo sound system.

Inland Dynastronics unveiled a prototype of the new cassette to be available by June. The unit is the model CC-110. It will list at $49.95 and features forward and fast forward buttons, side controls, and under-dash installation.

A Dolby stereo cassette car package played automatic reverse and FM radio was introduced by Craig Corporation. Pushbutton control devices and a tone search in either direction to find music selection are also among features of the model 3507. The unit has a quick release mounting base for floor mount, with a special coded magnetic lock. It can also be installed in the home with the model 9718. Suggested list price is $124.95.

A rock bottom list of $23.95 was asked by Jefferson Electronics for their Soundlite Model 726. The Camera Corp. on their model CS-726. This sound system includes features under-dash installation, fast forward and eject buttons, and power package.

Bentley Electronics Inc. showed a low cost unit (less than $100) that has two speakers and place for play. The model JCP2188 series has side controls, and eject and forward buttons, and a 26x50 package. Another unit introduced at the CES includes the Samsonic's model 808 for under-dash installation, priced at $29.95, and mini and regular units with under-dash controls, and eject and play buttons, also listed at $29.95, from Fortune Star Prod. Inc., New York.

Three new models by Munte developed auto-type reverse, and did dash or under-dash installation. Model 4100, with direction indicator, lighted switch, sliding button and r.m. comes in a 397. Model 5100, for $79.50; model MD-651 adds AM/FM and radio, and lists $94.50. Model MD-656 adds AM/FM multi-plex radio and stereo broadcast band.

**Manufacturer Rep**

- **Continued from page 48**

"Recently we've even been contacted by smaller manufacturers who want to go into diversified merchandise, which is somewhat interesting. But, I guess the sewing machine business reaches its peak when the newest products are needed to generate sales."
In Swahili, KWANZA Means Number One

Around the rim of the new KWANZA record label will read the tiny words "Distributed by Warner Bros. Records." In English.


Being worldly, you have seen photos like this before. Hopeful people embarked on a new record label.

But it is hard to recall one so promising: matching a label named by Aretha Franklin, distributed by the ballsy Warner Bros., and talented by the Schwartz-Glickman-Bowen forces.

Starting with Kwanza's first single ("Paint Yourself in the Corner" by The Classic Sullivans) it is suspected that KWANZA will live up to its name.
MOUTH & HAMMER - Philips 702-003

Second set from the duo that scored in 1978, and another winner and includes their follow-up single, "Loves Me Like A Rock." The songs are a blend of country, rock, and soul, with a soulful vocal by Mouth & Hammer. The album is a must for fans of soul and country music.

STAN KENTON - Capitol 35-500

Kenton buffs will find interest in this compilation of Broadcast Performances. Many of the songs are from the late 1940s and early 1950s, highlighting the band's jazz style. The album is a must for fans of Stan Kenton and his band.

CLAYTON - MCA

This album features a variety of styles, including blues, soul, and gospel, and is a must for fans of these genres.

COUNTRY

COUNTRY ROBINS - Rounder 100

This album features a variety of styles, including country, folk, and bluegrass, and is a must for fans of these genres.

SOUNDTRACK

Original Soundtrack - Black Box Records

This album features music from the film "Black Box." The songs are a mix of rock, pop, and soul, and are a must for fans of these genres.
ROLLING STONES
MORE HOT ROCKS
(big hits & fazed cookies)

GOOD TIMES BAD TIMES
NOT FADE AWAY
THE LAST TIME
SITTIN' ON A FENCE
DANDELION
SHE'S A RAINBOW
CHILD OF THE MOON
2000 LIGHT YEARS FROM HOME
HAVE YOU SEEN YOUR MOTHER, BABY,
STANDING IN THE SHADOW?
PREVIOUSLY UNRELEASED IN AMERICA
FORTUNE TELLER
BYE BYE JOHNIE
I CAN'T BE SATISFIED
LONG LONG WHILE

GOOD TIMES BAD TIMES I'M FREE
NOT FADE AWAY OUT OF TIME
THE LAST TIME NO EXPECTATIONS
SITTIN' ON A FENCE LADY JANE
DANDELION IT'S ALL OVER NOW
SHE'S A RAINBOW WE LOVE YOU
CHILD OF THE MOON LET IT BLEED
2000 LIGHT YEARS FROM HOME TELL ME
HAVE YOU SEEN YOUR MOTHER, BABY,
STANDING IN THE SHADOW?

WAY BACK WHEN / THE SLEEPY OWLS OF THE BRILL BUILDING /
BRILLCREAMED AND BRAINCREAMED THAT MELODY WAS COMING
BACK / AND SO IT HAD / IT FLEW PAST THEIR WINDOWS YESTERDAY /
AS PAULIE, A BEATBEATLED BALLAD / LENNON'S ADVOCATE FOR THE
KALIN TWINS (WHO IS THE OTHER JAGGERED HALF?) / SEEN SO FAR
AWAY / AND TODAY WILL NEVER COME TO THE JUDAS ISCARIOTS /
WHO MOCK THE HANDS THAT FEED THEM / FROM HERE WITHIN /
DECEMBER'S CHILDREN AND THE AFTERMATH OF THE WAR OF THE
PARKING LOTS / STAY AWAY FROM NEW CADDIES, THEY'RE FAULTY /
STICK WITH OUR ORIGINAL EDSEL / THE 17 — 8 / 8 FROM THE BROWN
COOKIE BAG BAKED YESTERDAY AND PRESERVED AND NEVER
BEFORE SOLD IN YOUR LOCAL DELI / THAT REMAINED (EXCUSE ME
MR. GERSHWIN, I NEED ANOTHER DIME) STANDARDS OF YESTERDAY
AND NOW / GOOD TIMES, BAD TIMES TO YOU ALL AND HAVE YOU
SEEN YOUR MOTHER BABY, BALING IN THE ALLEY

Produced by Andrew Oldham
There is always something fascinating about an artist's debut. The singer Wilson Pickett is one such artist. This is such an LP works initially released on Vernon Forest and accompanying Weeding Bell Blues, "Stoney End," "And While I'm On Fire" and "Women At Work." All songs are standard pop-charts on "Calypso Big Blue." The album is the first one of a remarkable career which has been born from one of the great male soul concert attractions.

The comparisons with Dylan as far as lyrics and music are highly original and side to side run from traditional New England folk to "Blinded By The Light." "Down In The Alley," "The Road," "The Sun." It all adds up to "Men In The Night." LP should bring them both up from FM stations.

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Heavies for January from Atlantic, Atco, & RSO

Doug Sahm and Band
Atlantic SD 7254

Life in a Tin Can
The Bee Gees
RSO Records SD 870

Derek and the Dominos
In Concert
RSO Records SO 2-8800

Rock 'n Roll Gypsies
Vinegar Joe
Atco SD 7016

Wilson Pickett's Greatest Hits
Atlantic SD 2-501

Blues at Montreux
King Curtis & Champion Jack Dupree
Atlantic SD 1637

Margie Joseph
Atlantic SD 7248

Hush 'n' Thunder
Yusef Lateef
Atlantic SD 1635

Gypsy Man
Robin Kenyatta
Atlantic SD 1633

Cosmic Furnace
Roger Powell
Atlantic SD 7251

The New Chicago Blues
Clarence Wheeler
Atlantic SD 1636

And Don't Overlook These Strong Sellers

Bobby Short Is Mad About Noel Coward

Laugh When You Like

"You're a Good Man, Charlie Brown"

The original television cast album from the Hallmark Hall of Fame Special to be seen on NBC-TV February 9th.
THE ALICE COOPER SHOW
AMERICA 1973

"Hello Hurray"

STARRING ALICE COOPER

"Hello Hurray" A New Single on Warner Bros. Records
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Woman From Tokyo is Single

from new album by Deep Purple,
Who Do We Think We Are!
on Warner Bros. Records and Tapes
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<td>DAVID BOWIE</td>
<td>The Man Who Sold the World RCA L-41207</td>
<td>10</td>
<td>ROLLING STONES</td>
<td>Exit on Main Street</td>
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<tr>
<td>LITTLE JIMMY OSMOND</td>
<td>Nellie Jane</td>
<td>1</td>
<td>DEEP PURPLE</td>
<td>Purple Passion</td>
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<tr>
<td>LILY REED</td>
<td>Transformer</td>
<td>1</td>
<td>WHITNEY HARRISON</td>
<td>Whistle</td>
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<tr>
<td>TIMMY THOMAS</td>
<td>Live and Let Live Together</td>
<td>1</td>
<td>MALO</td>
<td>Don</td>
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<tr>
<td>TIMMY THOMAS</td>
<td>Live and Let Live Together</td>
<td>1</td>
<td>CHILLY</td>
<td>The Best Of All Time</td>
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<tr>
<td>ELVIS PRESCHEL</td>
<td>Elvis Live At Madison Square Garden</td>
<td>1</td>
<td>U2</td>
<td>Achtung Baby</td>
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<tr>
<td>DAVID BOWIE</td>
<td>The Man Who Sold the World RCA L-41207</td>
<td>1</td>
<td>PUPPET</td>
<td>Original Cast</td>
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<tr>
<td>HUTCH</td>
<td>Last Of The Mohicans</td>
<td>1</td>
<td>T. H.</td>
<td>Stairway To Heaven</td>
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<tr>
<td>BOBBY VINTON</td>
<td>All Time Greatest Hits</td>
<td>1</td>
<td>DONALD WILDERS</td>
<td>Sing Us A Song</td>
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<tr>
<td>BOBBY VINTON</td>
<td>All Time Greatest Hits</td>
<td>1</td>
<td>DEREK &amp; THE DOMINOES</td>
<td>In Concert</td>
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<tr>
<td>BILLIE HOLIDAY</td>
<td>Billie Holiday Story</td>
<td>1</td>
<td>ISLEY BROTHERS</td>
<td>Brother, Brother</td>
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<tr>
<td>BILLIE HOLIDAY</td>
<td>Billie Holiday Story</td>
<td>1</td>
<td>LAWRENCE WELK</td>
<td>Castle Rock</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>Then She Came</td>
<td>1</td>
<td>JIMMY McGUIRE</td>
<td>Golden Road</td>
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<tr>
<td>STEVE MILLER BAND</td>
<td>The Creeker</td>
<td>1</td>
<td>LUCY ROLAND</td>
<td>Right Off</td>
</tr>
<tr>
<td>JOHN PRINE</td>
<td>Clay County</td>
<td>1</td>
<td>ALICE COOPER</td>
<td>Ghosts Of</td>
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<tr>
<td>BOBBY VINTON</td>
<td>Bobby Don't Get Hooked On Me</td>
<td>1</td>
<td>BILL HUNT</td>
<td>Thanks</td>
</tr>
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</table>

**Note:** The table above represents a portion of the list from the given image. The table includes information about various artists and their songs, weeks on the chart, and the corresponding labels and distribution labels. The page is likely from a music chart magazine or publication, detailing the top records and tape packages available.
I'm Just A Singer  
(In A Rock And Roll Band)*

a single by

THE MOODY BLUES

* From the new LP "THE MOODY BLUES SEVENTH SOJOURN" TH5-7
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Producer Label</th>
<th>Number (Distribution Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPERSTITION</td>
<td>Steve Wonder (Steve Wonder)</td>
<td>11</td>
</tr>
<tr>
<td>YOU'RE SO VAIN</td>
<td>Carole Simon (Richard Perry)</td>
<td>9</td>
</tr>
<tr>
<td>CROCODILE ROCK</td>
<td>Elton John (Gus Dudgeon)</td>
<td>8</td>
</tr>
<tr>
<td>YOUR MAMA DON'T DANCE</td>
<td>Ken Loggins &amp; Jim Messina (Atlantic 40292)</td>
<td>5</td>
</tr>
<tr>
<td>WHY CAN'T WE LIVE TOGETHER</td>
<td>Tommy Turner (Steve Alaimo for T.P.L. 5006)</td>
<td>10</td>
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<tr>
<td>ME AND MRS. JONES</td>
<td>Bill Paul (Gamble-Hendrix)</td>
<td>13</td>
</tr>
<tr>
<td>OH BABE, WHAT WOULD YOU SAY</td>
<td>Jackie Smith (Warner Brothers)</td>
<td>9</td>
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<tr>
<td>TROUBLE MAN</td>
<td>Martha Gain (Marty Gabel)</td>
<td>7</td>
</tr>
<tr>
<td>ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU</td>
<td>Johnny Rivers (Johnny Rivers)</td>
<td>17</td>
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<tr>
<td>THE WORLD IS A GHETTO</td>
<td>War (Jerry Goldenberg, in association with Lionel Jordan &amp; Howard Subett for Epic, United Artists 60895)</td>
<td>11</td>
</tr>
<tr>
<td>HI HI HI</td>
<td>Paul Williams (Columbia)</td>
<td>11</td>
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<tr>
<td>SUPERFLY</td>
<td>Curtis Mayfield (Curtis Mayfield, Current 1979)</td>
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<tr>
<td>DO IT AGAIN</td>
<td>Shelly Dan (Gary Katt, ABC 11336)</td>
<td>11</td>
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<tr>
<td>CLAIR</td>
<td>Gilbert O'Sullivan (London 669)</td>
<td>7</td>
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<tr>
<td>DON'T LET ME BE LONELY TONIGHT</td>
<td>John Denver (Warner Bros. 59476)</td>
<td>10</td>
</tr>
<tr>
<td>I WANNA BE WITH YOU</td>
<td>Raspberries (Jimmy Lennon, Capitol)</td>
<td>9</td>
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<tr>
<td>DANCING IN THE MOONLIGHT</td>
<td>King Bahamas (Bimbo Garbi)</td>
<td>7</td>
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<tr>
<td>LOVE JONES</td>
<td>Brighter Side of Darkness (Clarence Johnson, 20th Century)</td>
<td>8</td>
</tr>
<tr>
<td>FUNNY FACE</td>
<td>Donna Fargo (Starr Silver)</td>
<td>18</td>
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<tr>
<td>PIECES OF A POUND</td>
<td>Upper Jack (Harry Craven)</td>
<td>11</td>
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<tr>
<td>DADEY'S HOME</td>
<td>Jeenelle Jackson (The Matadors, independent)</td>
<td>25</td>
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<tr>
<td>JAMALAYA (On the Bayou)</td>
<td>Mireille (Neely, Faygo)</td>
<td>9</td>
</tr>
<tr>
<td>YOU TURN ON ME, I'M A RADIO</td>
<td>Just Hitch (Allan Miller)</td>
<td>12</td>
</tr>
<tr>
<td>LIVING IN THE PAST</td>
<td>John Denver (Miller Olson, RCA 74-08319)</td>
<td>9</td>
</tr>
<tr>
<td>SMOKE GETS IN YOUR EYES</td>
<td>Blue Haze (Phillip Schuy &amp; Johnny Andrus)</td>
<td>12</td>
</tr>
<tr>
<td>DREIDEL</td>
<td>Don McLean (Ed Freeman, United Artists)</td>
<td>12</td>
</tr>
<tr>
<td>KEEPER OF THE CASTLE</td>
<td>Four Tops (Eddie Kendricks, Labelle)</td>
<td>12</td>
</tr>
<tr>
<td>DO YOU WANT TO DANCE</td>
<td>Smokey Robinson (Atlantic 45-22261)</td>
<td>12</td>
</tr>
<tr>
<td>REELIN' AND ROCKIN'</td>
<td>Chuck Berry (Edmunds, Chess)</td>
<td>9</td>
</tr>
<tr>
<td>LAST SONG</td>
<td>Edward Bear (Dave Martyn), Capitol 34522</td>
<td>7</td>
</tr>
</tbody>
</table>

**HOT 100**

Compiled from national retail sales and radio airplay by the Music Personality Charts Dept. of Billboard.
Warm Winter Knight.

Gladys Knight & the Pips have a smash hit single; “Neither One of Us (Wants to be the First to Say Goodbye)” 
Soul S35098F
When you listen it kind of warms you all over. Like a glowing fire on a winter Knight.
P.S. It’s also burning up the charts.
Billboard 86* Cashbox 74*
Listen to what’s happening at Motown. You’ll hear the times change.

©1973 Motown Record Corporation.
The diversity of pop music which can make it single-wise is reflected in this week's two fast moving events on our chart. "Dueling Banjos" from the Warner Bros. "Deliverance" LP jumps from 64 to 41 in its second week on the chart.

And following right along, Roberta Flack's softly romantic single, "Killin' Me Softly With His Song" on Atlantic's makes its debut on the chart in 54th position. It was a Billboard pop pick just two weeks ago.

On the obscure playing "Dueling Banjos" include: KLIF-AM Dallas; KNUZ-AM and KILT-AM both in Houston; KCMP-AM Salt Lake City; KOL-AM and KJRL-AM both in Seattle and two Atlanta stations, WEDM-AM and WBBQ-AM.

Six cities are the leaders in sales: Atlanta, Minneapolis, Dallas, Ft. Worth, St. Louis and Los Angeles. Who says banjo music is only appreciated in the country music South?

Suns listed on this page are the consensus of a review panel which listened to the music individually and then voted for the titles published this week. Songs on the three stars are not listed. Review Editor—Eliot Tiegel.

JUDY COLLINS—COOK WITH HONEY (3:29) producer: Mark Apperley & Judy Collins; writer: Words & Music by Judy Collins; "The Songs of Leonard Cohen" single. Released by CBS, May 27. Potential. A true writer's surefire reworking of a gentle music and sweetly lilted song. Collin's vocals are gentle in gentleness and sweetness and in this treatment, the music flows and a tone is achieved that is absent from the ballad. A folk music love song for the 70's. Not new but not old. Flp: no info available. ELEKTRA 4860.


Also Recommended


JIM CROCE—One less Set of Footsteps (3:38) producer: Terry Cashman & Tommy West; writers: John Croce, BMI. "One Less Set Of Footsteps," single. Released by CBS, May 27. Potential. Croce is a true writer on this one, again he only simply achieves with the ballad. A potential for future. Flp: no info available. ABC 11846.


SONNY JAMES—I LOVE YOU MORE AND MORE EVERYDAY (2:40) writer: Sonny James; writer: Don Robertson, BMI. A lot of voices and orchestration, and the James/Kanter combination scores again. Flp: He info available. COLUMBIA 40770.


DON GIBSON—"IF YOU'RE GOING GIRL (2:46) producer: Jack Clement, BMI; writer: Marie Haggard, BMI. "If You're Going Girl," single. Released by CBS, May 27. Potential. Sonny James is a true writer, but this song is nothing special. Flp: no info available. CAPITOL 41568.

The SOUL


The Country


The CAPITOL


The OHIO"S


The SINGERS


The Hot Chart Action

King Harvest's "Dancing in the Moonlight" on Perception roars into 12th position from 22. It has taken the single 18 weeks to get rolling, but the danceable well produced "Dancing in the Moonlight" does well with a number of our listeners. Perfection plays: WMEX-AM and WRKO-AM both in Boston; KJAM-AM Los Angeles; KYA-AM San Francisco; KBFA-AM Oklahoma City; KCML-AM Dallas/Ft. Worth; WTRY-AM Albany; WIXY-AM Cleveland and WLS-AM and WCFM-AM both in Chicago.

Suns are reported in: New York, Cleveland, St. Louis, Los Angeles, Milwaukee, Memphis, Boston and Washington.
Late News

Chess Execs Set Regional Sales Meetings

NEW YORK—Chess/Janus Records' Richard G. Miller, president, has announced the first in a series of open house events for the company's regional sales representatives. The series will begin on February 15 at the company's facilities in New York, and will continue in major cities throughout the year.

Viewlex V.P. Propositions Independent Label Rebirth

By RADCLIFFE JOE

NEW YORK—A resurgence of the independent record label has begun, as Viewlex, a small company under new management, is launching a series of new releases. The label is already making a name for itself with its latest release, a recording of the American folk singer, Joan Baez.

Copyright Revision Barriers

Copyright revisions have been a hot topic in recent years, with lawmakers and industry leaders debating the best way to protect creators' rights while allowing for fair use of copyrighted materials. The latest proposals aim to strike a balance between the two, but many still remain concerned about the potential impact on innovation and access to information.

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APPROXIMATELY INFINITE UNIVERSE
YOKO ONO

New Musical Express
January 13, 1973

"...Yoko has a sense of humor which seems to keep her going. She is the real thing...
Yoko is an artist in the throes of creativity, forced to cope with the axe-grinding politics of reality.
She won't quit. She'll work it all out and she'll tell the world "I have a woman inside my soul" and she does."

Melody Maker
January 6, 1973

"The album, in fact, weeps sensitively and tenderness. There's a true poetic consciousness at work here...a lyricist who can express her pain with as much cogency as Lennon.
...she can create a unique ambiance with her voice...like that of a child on the edge of tears. And wistful"

New York Times
January 12, 1973

"Approximately Infinite Universe is very much Yoko Ono at many levels"
Now you can see the forest for the trees

Announcing...

The David Forest Agency, Ltd.

Representing:
Bloodrock
J. J. Cale
Cold Blood
It's A Beautiful Day
Willis Alan Ramsey
Leon Russell
Sylvester and the Hot Band

Grow with us.

The David Forest Agency, Ltd.
310 No. San Vicente Boulevard, Los Angeles,
California 90048 (213) 652-5551