MCA Drops Vocalion, Decca, Kapp and Uni

By CLAUDE HALL

LOS ANGELES—Decca Records, one of the world’s oldest and a major country music label; the Uni label, the Kapp label, and the budget- minded Clear Records, part of MCA Records, the parent firm, launched the MCA label a few weeks ago in the U.S. with product by Elton John and Neil Diamond, among others. The MCA label had already become an important factor elsewhere in the world.

As of March 1, all new product worldwide will be on MCA Records. At his press conference at 20th Century-Fox Studios, the major label line with such artists as Teresa Brewer, will become the new budget-minded label and feature both medium and low price material.

The major reason for consolidating the labels, Maltland said, was “because we don’t own the names such as Decca around the world and we’re definitely in a worldwide business.”

A new logo, focusing on a rainbow, has been designed for the MCA label. And an entirely new numbering system has also been installed for MCA product.

Trucks Service Latin Dealers

NEW YORK—Skyline Distributors, in conjunction with Latin dealers, has two self-service trucks circulating throughout the city for on-the-spot Latin dealer orders.

Owner Bernie Block said that the trucks are equipped with racks and bins and a catalog of new product which the dealer otherwise might not have access to for two to three more days. He also stated that “the mobile distribution service is in so that customer service, has two self-service trucks circulating throughout the city for on-the-spot Latin dealer orders.”

The personal preference of some label buyers, rather than that of the manufacturer, is to keep dealers as current as possible and to service those who, through either distance or work loads, cannot make regular stops to the warehouse. Block added that theinitiation is the first organization to produce official statistics on the size of the cassette and cartridge market.

LONDON—About 7.7 million tapes and cartridges, worth at manufacturers’ prices, approximately $28.8 million, were sold in the U.K. last year. The figures were released this week by the British Tape Industry Association, which has been monitoring tape sales for the past 12 months. The association is the first organization to produce official statistics on the size of the cassette and cartridge market.

The annual record market for 1972, including exports, to stockroom figures, was $120 million in sales for the year, which has still to be computed by the Department of Trade and Industry. The total share of the total music market, according to the BTA figures, last year was at least $50 million, 20 percent—rather more than was previously thought.

The full home sales figures, which were compiled quarterly, were as follows: first-quarter cartridges 733,000, cassettes 311,000; second-quarter—cassettes 1,040 million; cartridges 616,000; third-quarter—cassettes 1,252 million, cartridges 964,000.

(Continued on page 10)

7.7 Million Tapes Sold in U.K. in ’72; 20% of Mart

By RICHARD ROBINSON

Staff Writer, Music Week

Bootleggers Impel Pittsburgh

By JIM MELANSON

PITTSBURGH—According to a recent check of stores here the bootlegged and stolen product market here is so lucrative that many dealers have suffered upward of a 40 percent sales loss. While some have tried to contain the losses, others have been forced to either close or sell their operations.

Sum Shapiro, president of the 33-store National Record Mart chain, that the problem is at its worst in the city. He cited local radio spots offering “current” product at three and four LPs for $10.00 as an example of the “all-time marauding mentality” locally.

Overall sales for the chain, during the last year, were up, according to Shapiro, but “they don’t reflect the immediate problem in Pittsburgh proper,” he said. One record executive quoted a tale in which some “made-up” billing from the sheriff of Allegheny County to confiscate bootlegged and stolen records can be due to lack of inventory of real product.

Shapiro stated that the boot product comes in from out-of-state, as well as from the local area. Another problem he noted is that dealers are able to exchange product or get credits from suppliers. Any boot item is a potentially peak LP. He put a great deal of the blame on the “head shops” that have sprung up in the Squirrel Hill/Squier Hill area of the city.

National, in an effort to maintain its market, spends nearly 4 percent of a $7 million annual gross on advertising. AM/FM radio spots, print ads, and occasional television spots are utilized for promotion. In addition to the store, the chain distributes merchandise at 25-27 percent higher than retail, it also has approximately $75,000 in inventory, with 14,000 turns. The store has an inventory of more than 100,000 copies.

At the Oakland area, Joe Anderson and Richard Low, co-owners of the state’s first record store, have come up with a new system. Under their plan, they have had no problems with either the mail order or the local market, and have been able to maintain a 78 percent profit margin. They have been able to maintain a steady flow of new and used product.

(Continued on page 10)

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Wilson Pickett.
On RCA.
His first single:
"Mr. Magic Man."
Federal Judge Fines Unlicensed Duplicator $1 Per Infringement: Spies Must Pay $176,592 to 37

NEW YORK—A Federal Court Judge in Chicago has levied fines of more than $176,592 in royalties, damages and attorney’s fees against Gary Spies, Chicago-based seven-inch 45-rpm record distributor, for copyright violations recorded under the “Tape-A-Tape” label.

Judge Edwin A. Robinson, acting on the report of a Special Master and While the court, to ascertain damages following entry of a summary judgment of liability, ruled in favor of Spies’ and associates associated with the Harry Fox Agency.

Significant factor in the case was that the plaintiff, Clark, and the court were able to establish the number of infringing copies of each copyrighted musical work.

As a result, Judge Robinson ruled that the plaintiffs will receive, based on the 1960-99% of profits and damages for the defendant’s infringements.

The breakdown of plaintiffs, copyrighted works, infringing copies, profits and statutory damages are as follows:

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L.A. Raid Results in 50-Count Indictment for Tape Duplicator

LOS ANGELES—The Los Angeles City Attorney’s office has filed a 50-count indictment against Arpad J. Farri, charged as Art Goldman and Jerry Scherer, involving alleged tape piracy.

AGAC Collects $2.9 Mil in 1972; Membership 2,800

NEW YORK—Under the royalty collection plan, members of the American Guild of Authors and Composers (AGAC) received a total of $2,900,000 for 1972. There was a 4% increase of 143 during the year, bringing the membership to 2,800. This was announced at the annual meeting held at the Princeton Club, where Ervin Drake, composer and lyricist was elected the new AGAC president, succeeding Edward Blue.

Elfen told the meeting: “Beginning last year, we went to the court system of due process where we are members are classified according to ownership and on the preceding year, pay as you earn.”

Elfen also pointed out that at three meetings of the Conference of Societies of Authors and Composers (SISAC) it was declared that there was no evidence that a when a was used anywhere in the world, if we first called attention to the fact that we can’t hold writers, those who write lyrics in English for foreign tunes, were not being paid for the use of their work in any territory other than that controlled by the sub publisher. Regrettably, in spite of AGAC’s pleading, the courts have not been favorably disposed toward the plan. In essence, AGAC can no longer be used to prepare service long range benefits for short sighted litigation. He must be arme with the Fifth Amendment.

AGAC council members elected include:


West Council: John Green, Ray Evans, Asper Horowitz (member), Helft, Bernie Wayne, Don Raye.

TV segment: Jack Green, Sheldon Harmon, Lewis Spence, second vice president; Leonard Whiting, third vice president; Alex Kramer, executive vice president.

For the Record, Joel Mitchell’s final album, which has been certified by the RIAA, and which was recorded by Lobo on the Bell-distributed Big Top has been certified by the RIAA for gold. The Partridge Family at Home in the Sounds of Their Hits by the Partridge Family, featuring David Cassidy, has been certified “Earth” by the RIAA. The Fifth Dimension and the original cast recording of “Godspell” have also been certified for sales of $1 million.

Four Warner Bros. albums have been certified by the RIAA, completing the RIAA’s certification for the group of artists. Crofts for “Summer Breeze,” James Fox for “Following the River,” Paul Revere and the Raiders for “Greatfell” for their three record set, “Europe ’72, and America for their album “Hometraining.”

Warner Bros. has certified gold for the album “California” to United Artists. .. The album “The Drums Almanac” has been certified gold by the RIAA

The album “Rocky Mountain High” and Jefferson Airplane’s “Long John Silvers” have both been certified gold and the album “Phenomenon” has been certified silver and the album “MaMa” respectively, at gold.

This marks the group’s fifth RIAA gold award.

Gold Awards

In This Issue

FINK

GOLDSTEIN

David Anderle has been named to the newly created post of director, talent development, at A&M Records. His Wilcox Productions unit has been with A&M for 2½ years. . . . Tige Andrews, co-star of the “Mod Squad” television series, has formed Tiger Prod-

uctions and will sing on an LP with Sandy Matttlevsky producing. . . . Jules Chalkin, independent musicians’ contractor, has been named to A&M’s Almo Productions music supervision for film scoring projects. . . . George Sardi, Jr., has been appointed credit manager of the WEA New York branch. Previously, he was with Columbia Records. . . . Dave Knight has left Metromedia Records’ & Art’s management, and has returned to Melbourne, Fla. . . . Mitchell Fink has joined Warner Bros. Music Publishing and will be headquartered in New York. His duties will include channeling selected material to independent recording artists as well as acquisition of new talent and promotion activities. Most recently, he was on the editorial staff on Record World.

Irwin Goldstein has been appointed national branch credit manager for London Records, Inc. Goldstein, who will be operating out of Boston, joined London in 1971 as administrative manager of London Records, New England Inc., the company’s factory owned branch. Earlier, he was associated with London Records independent distributors in Boston, Los Angeles, San Francisco, and Las Vegas.

CONTINUED ON PAGE 74
Loudon Wainwright III is really making a big stink.

The New York Times in one issue called him "the most original talent to have turned up in the 70's."

The New York Times came back in another issue to rave, "Wainwright's music is an isolated case of magnificence, one every thinking person should hear."

And now "Dead Skunk" (4-45726) is moving all over the air. A look at the charts shows that the whole country's been getting wind of this smash from Loudon's "Album III."

It's in the air, Loudon Wainwright is exploding all over the country.

On Columbia Records
Peers-Southern Holds Meeting; Concentric Tie

NEW YORK-European directors of the Peer-Southern Organization held their semi-annual international meeting in Cannes last week. The 15-page program of the meeting, which is centered on general music of the peer-Southern's catalogue of standards.

Among those attending were M. Feldman, vice-president of the Peer-Southern Organization; Robert C. Kinston, managing director; Southern London; Mario Carinch, international professional manager, Southern London; Southern Library of Recorded Music. London; Mrs. Patricia Melanson, a member of the Concentric catalogue.

Also announced by the Peer-Southern Organization is a comprehensive agreement with Concentric Music, Inc. to market worldwide sale of selected artists, applicable for the Concentric catalogue.

Jack London, V.P. of Concentric, as well as being announced, confirms that lucky Carlo and Mario Conti handled the business for the Peer-Southern Organization.

Melvin Organizes Rush Productions

LOS ANGELES—Veteran studio producer Melvin Yarmoff has formed Rush Productions here to market his own songs and those of new artists. Signed to the office so far are Ron Martin, a 15-year-old group from A&M; John Rush, a rock-jazz trio with Jim Merlino, Gordon, and Tom Scott; and singer-pointillist Jim Howard.

Waldorf School's youthful members of the music department performed at the Waldorf School on Jamboree, Canadian; and Paulinepressure, David, Lita, and Debbie.

Phonogram, Inc.

Phonogram, Inc., an independent producer of national and regional sound enterprises, has moved its offices to New York City and is now concentrating on breaking new artists. It is reported by the company that the move to New York City will enable the company to better serve its clients and also to expand its operations.

NATRA Members Salute Jefferson

CHICAGO—The National Association of Television & Radio Advertising (NATRA) held a memorial dinner honoring members that died. The NATRA members met at the Oriental Hotel in Chicago. The dinner was a success and the NATRA members had a great time. They were all very happy to be able to come together and share their memories of the late members. The dinner was a great way to remember the members and to honor their contributions to the industry.
After 19 movies (14 with his brothers, 5 without), 3 years of the "You Bet Your Life" radio show, 12 years of the "You Bet Your Life" television show, we'd like to introduce...

Groucho Marx Superstar

The first single from this new recording sensation is Show Me A Rose/Lydia The Tattooed Lady

By popular demand from his A&M debut album, "An Evening With Groucho" (SP 3515)

Producer: Phil Ramone
Executive Producer: Erin Fleming
Off the Ticker

Insider transactions: Sy Leslie, chairman of PICKWICK INTERNATIONAL INC., New York, sold 27,000 shares, reducing his holding in the company to 177,100 shares. PICKWICK INTERNATIONAL INC. announced that Leslie was the highest in the television commercial film and tape production, traffic and distribution field. The new venture, in which each would have a 50 percent interest, would be called GARDEN-STATE-MODERN. Singer/McCowan Limited. London, holds 31 percent of Capitol's stock. Acquired in 1965.

1. Enthusiasm for the 1973 model year added a small profit in 1972, resulting from the loss in the two preceding years. According to Trans-World, earnings of Transamericana's entertainment divisions also increased for the first time in several years, according to Trans-World.

2. The company did not release figures for its division.

3. The subsidiary, Malted Mills Inc., Houston, Texas, increased its income for the third quarter of 1972 for the third quarter of 1972, the third quarter of 1972, and for the third quarter of 1972. For the third quarter of 1972, the third quarter of 1972, and for the third quarter of 1972. For the third quarter of 1972, the third quarter of 1972.

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5. The subsidiary, Malted Mills Inc., Houston, Texas, increased its income for the third quarter of 1972 for the third quarter of 1972, the third quarter of 1972, and for the third quarter of 1972.

Earnings Reports

From all his friends at AA Records, Inc.

Who is the professional tape duplicating company that offers the advantages of toll-in-hand recording, duplicating and packaging facilities?

A & R ASSISTANT

Major recorded entertainment and marketing firm, recruiting the New York market. Interested in a motivated individual to assist our VP at 111 and all areas of the company. We are offering the right person a detailed and professional opportunity. Some experience in music, recording industry or related fields.

Interested candidates are invited to send a resume of experience and letter of interest to: A & R ASSISTANT, Box 1028, New York, N.Y. 10001.

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UA RECORDS TO BLACK INK

LONDON.—United Artists Records, a division of Transamericana Inc., announced a better-than-expected year-end results for its parent firm.

The company, which added a small profit in 1972, reported a $5,604,000 net income for the year, compared with $1,005,000 in 1971.

The company did not release figures for its division.
BOWIE
U.S. TOUR II

NEW YORK CITY  FEB. 14  RADIO CITY MUSIC HALL
PHILADELPHIA  FEB. 16, 17, 18  THE TOWER THEATRE
NASHVILLE  FEB. 23  WAR MEMORIAL AUDITORIUM
MEMPHIS  FEB. 25, 26  ELLIS AUDITORIUM
DETROIT  MARCH 5  MASONIC AUDITORIUM
CHICAGO  MARCH 6  ARAGON BALLROOM
LOS ANGELES  MARCH 10  THE LONG BEACH ARENA
AND MORE DATES TO BE ANNOUNCED.

THE COLLECTED WORKS OF DAVID BOWIE ARE ON RCA Records and Tapes
Latin Music

Musica Latina Into Own Distrib: LP's to Be Geared Geographically

by BOB KIRBY

LOS ANGELES—Musica Latina, a retailer, one-stop, distributor, and rockjobber here, will nationally distribute its own record label, Latin International, and will release 50 LP's this year.

According to vice president Joe Garciia, the label will orient product geographically. "For example," he said, "product going to New York will be primarily Puerto Rican music while product for the Los Angeles area will be Mexican and Colombion, which is very popular now."

Garciia and his father started the label last May and have released 22 LP's at $4.98 list. He will release almost double that this year because he is distributing his own product and "can reach broader markets." The firm records artists such as Hernan Nixon and his Colombion Boys in L.A. and also records in other countries.

Producer

The label also works with manufacturers in other countries in a plan which has Latin International producing for other labels and vice versa.

Besides the label activities, Musica Latina is involved in retailing here and in San Jose, California, servicing California, Arizona, and New Mexico through its distribution network and acting as a one-stop and rockjobber in California.

Referring to the Latin music scene here, Garciia said, "We do 70 percent of our business in pop or contemporary music. Most of it is Mexican in this area, but there is also interest in music from Colombia, Cuba and Guatemala. One thing you have to understand about Latin is that they are very loyal to their home country. If they have a choice between Santana and a group that sounds like and is as good as Santana from their own country, they will choose the latter group."

Garciia also said Latin music buyers are much more likely than American buyers to wait for an LP and pass up a hit single. "They seem to like the artist, not just the particular song," he noted.

Talking about the Texan sound, Garciia pointed out, "That's a strong market, but if the music isn't Tex-Mex, the people won't buy it."

200,000 Inventory

The L.A. retail outlet, located next to the garage, carries an inventory of approximately 200,000 discs. Tape, blank track and complete cassette stock, and Garciia said 8-track is still the big seller and always has been classified. Display is in bins and on step-downs.

Skyline Distrib Truks Giving on Spot Service

- Continued from page 1

"Unlike the early 8-track market, where everybody was hand-holding the block product," they said, "they're just selling it."

They also credited the Latin popup, who replaces the American rock jobber in the Latin community, with much higher percentages in Latin sales. "The plan," they continued, "is to distribute product throughout the commodity in any number of retail operations and to the people of the country and the people of the city involved in business at all levels." They also stated that of all the major factors in dealing in the Latin music business, their honesty, "Latinos don't like to be handled dishonestly," they said, "and that's what we try to come in and browse and listen. True, it's a business for them, but they'll only deal with you on your personal level." He said Latin dealers quite often don't buy on credit and for only "on product—if they like it they buy it and promote it."

According to Block, Skyline has access to "healthy" revenues from the manufacturers and ad advertising. He gave a figure of 2 percent of all sales in total advertising. In all, Skyline distributes nearly 30 labels—the figure reaches as high as 50 with the subsidiary labels handled.

Both men stated that Latin music is also growing within the black community in the cities. "The increase in sales to the airplay that Latin product has been receiving on R&B stations. Along these lines, Skyline services most R&B stations in the city and urban operations open accounts with them on part of their advertising commitments."

Skyline isn't strictly a Latin distributor, according to Block. He handles a variety of product lines as well. "But," he said, "we keep both operations completely separate. We have Latin salaman and warehouse personnel who service Latin clients mainly, we're becoming Latin and not asking our accounts to be categorized."

Latin Scene

NEW YORK

Caytronics artist Sandro's latest film, "Destino de la Carriber," premiered at Cinema 1 and II Friday. (2). Latino Newsman, who has a distribution man at Caytronics, asks that interested in presenting the film get in touch withه at his office.

Mengo Sanmiorio, recently signed to Vaya Records, is preparing "Pangue," his first LP for the firm. He is to record at Good Vibrations Studios, prior to his return to Havana. He is a member of Caytronics, a recording studio in Orange County, Calif. The artist is currently on tour in the Orient. William Acvedo, furniture photographer, has recently been seen shooting at the Latin Arts Festival at the Chelsea Center. Panama Record's president Jerry Manuel has been vacationing in South America, following his trip to the MIDEF conference. . . . Skyline's Bernie Block tells us that Larry Harlow's latest LP has been a big mover, as well as William Colón. "Keep in touch with your Latin news and color to Billboard, N.Y."

JIM MELASON

MIAMI

Rosonelo Rios (Medina), a well-known comedian in Cuba, is broadcasting locally, every Sunday, on his own show. "Dance promoter Martin C. Albano has been doing well with that, says Rios, and he is doing "Flaco," a film being prepared for release." . . . Local manager managers really met at WQBA for an airing of common business practices. . . . Radio station WQBA also has a price list and sales".

Caytronics Corp of Puerto Rico has been named the exclusive sales representative for the New York sales branch of Columbia/Epic Records in Puerto Rico and the Virgin Islands, according to Paul Smith, director, East Coast sales, for the Columbia/Epic labels.

Smith said that the agreement was signed by the increased customer service which would be handled by the Columbia/Epic sales offices of Caytronics. "Rather than handling our sales in Puerto Rico, which has been several times a year," he continued, "we, through Caytronics, will be able to service our accounts on a weekly basis."

He added that all orders will be handled by the Columbia/Epic sales offices in Miami, Florida, and that product will be shipped from the labels' plants, N.J., with Caytronics also the exclusive U.S. distributor for the Columbia Latin line.
BETTYE SWANN’S NEW SINGLE, "TODAY I STARTED LOVING YOU AGAIN," IS ON ITS WAY TO A HIT.

Bettye Swann’s new single, "Today I Started Loving You Again" is climbing fast on the national soul and pop charts, as well as on airplay charts throughout the country. IT’S ON ITS WAY, TODAY.
**BEST NEW SINGLE OF THE WEEK:**

**"CALL ME"**

**AL GREEN (HI)**

**BEST SELLING SINGLES**

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**HOTLINE:**

Warner Bros. has started a new soul label called Kwam. Mr. Alexander will head promotion for the label. I'm happy to hear that the Los Angeles based Roy by Warner Bros. will be handling the label. In the meantime, the label branch screened the film.

College students in the Los Angeles area are eligible for a $1,000 scholarship for winning an essay on The Black America Experience in connection with the documentary film "Westside." The money will be donated by the Stax Records organization and Wolper Pictures Ltd., Jerry Butler has produced the new Stax LP. Butler headed for a Troubadour gig end of February, during the NARM convention.

**BREAKOUTS:**

Klaus Hoffmuller, "The Truth" from "Make You Free": Gladys Knight & The Pips, "Neither One Of Us"; Holland & Doolittle, "Don't Leave Me Staring For Your Love"; Smith Connection, "I Been A Winner"; Candie Station, "Do It In the Name of Love," and The Stylistics, "Whip That I Could Talk To You."
Stax $250G WATTSTAX LP

Continued from page 5

Based media buyer: Bill Cherry, New York publicist; and Williams & Associates, Washington D.C. community organization liaison.

The film has been screened for Welfare Mothers organizations to spread the word that its "B" rating does not involve sex or violence, but simply the kind of blunt language normally heard in the ghetto. "WATTSTAX" was filtered by Wolper Pictures, documentarians, specialists, and interests between the concert and footage of Watt and its residents, plus a brilliant satirical commentary on ghetto problems by comedian/actor Richard Pryor.

The actual schedule of film

openings has been set for cities with good early reactions to the album, released in mid-January.

February openings are Chicago (14), New York at three theaters (15), five Los Angeles theaters (17), two theaters in Washington D.C. (23), Detroit (26). The movie opens Mar. 3 in Memphis and the next day in Atlanta, with a Philadelphia opening to follow shortly afterward.

In each city, the film premiere will be a benefit for a local black charity and Stax stars from the concert will be on hand to publicize the event. Shaw said that Shaw intends to donate roughly half of their net profits from the film, and the three or four album sets which will eventually come forth from the concert, to black community philanthropies. Exact plan of the donations is not yet set.

The world premiere of the "WATTSTAX" film has a celebrity gala at the Los Angeles Music Center Sunday (4), hosted by black Congresswoman Veronica Buss- walter Burke. The facility was chosen for its superior theatrical acoustics. "Black-oriented films have never had the lavish, old-Hollywood premiere before," said Shaw. "And not just its important that "WATTSTAX" be presented with that kind of fanfare!"

A Community TV show devoted entirely to Stax artists in the film, will also be aired in February.

Shaw said that Shaw has no definite plans for its next film utilizing the label's recording talents. "But the Stax Film Division is here to stay," he stated.

Featured in "WATTSTAX" are heavy record sellers such as Isaac Hayes, the Staple Singers, Luther Ingram, Al Jackson, Carla Thomas, Rufus Thomas, the I Wana, the Dramatics, Mel & Tim, and Kim Weston.

Lennon Files Countersuit

NEW YORK—John Lennon has filed a counterclaim in Manhattan Supreme Court, accusing a U.K. publishing firm and its American subsidiary of a conspiracy that allegedly defrauded him of approximately $9 million in royalties.

The counterclaim answered a suit filed last November by Northern Songs Ltd. of Great Britain and MacIntyre Music Inc. of New York for $1 million against Lennon, his wife, Yoko Ono, and her firm, the Ono Music Co.

The music companies contend that copyright claims by Lennon and Yoko Ono for songs they composed together are unlawful and an abrogation of Lennon's agreement with them (billboard, Sept. 3).

Lennon countercharged that the companies in 1964 "entered into a conspiracy and scheme among themselves to conceal and defraud" him of royalties.

Musica Latina

Continued from page 10

Cooper's entire section is devoted to singles and there are six or seven cases for tapes. The store is about 1,200 sq. ft. with a large shipping room in the rear. Drinks are sold at $0.98 or $3.98 list price. So we won't undercut any of our accounts," and tape at $5.98. The outlet opened in 1963.

Garcia added that the store often helps provide support for local concerts, offering banners and posters. Store hours are 9:00 AM to 6:00 PM, six days a week. Pour salespeople handle the outlet in L.A. and the operation has four trucks for delivery to accounts.

Sony/Superscope Contract Settles 2-Year Distr. Battle

LOS ANGELES—Sony Corp. of Tokyo and Superscope Inc. have signed a seven-year contract granting Superscope exclusive distribution rights of certain Sony tape recorder products in the U.S. and have agreed to distribute other tape recorder products over several time lengths.

In addition litigation between the two firms pending in the U.S. District Court in Los Angeles since Sept. 1971 has been settled.

Under the conditions of the new contract all restrictions pertaining to the marketing and sale by Superscope of competing brands of tape recorder products have been eliminated.

Other provisions include: From now until Dec. 31, 1979, Super- scope will maintain exclusive distribution in this country for Sony reel-to-reel mono tape recorders; Sony reel-to-reel stereo recording system; Sony reel-to-reel stereo tape decks; Sony auto cassette recorders and players; Sony auto cassette recorders with built-in radio; and Sony reel-to-reel magnetic recording tape.

Also: From now through Dec. 31, 1977, Superscope will keep exclusive distribution in the U.S. for Sony stereo cassette decks; Sony 8-track decks; Sony audio magnetic recording tape; and Sony audio 8-track recording tape.

From now through Dec. 31, 1974, Superscope will keep exclusive distribution in the U.S. for all other Sony consumer audio tape recorders, including those with built-in radio and for audio magnetic recording tape.

Superscope's TM Joseph Tishinsky also said Superscope will begin U.S. distribution of its own brand of tape recorders this year. These products are already being distributed in the European Common Market countries through Superscope Europe SA.

Superscope's own brand will be manufactured by Standard Radio in Japan and Taiwan. Superscope bought a 50 percent interest in the firm in 1971.

PIC Acquires Eagle

LOS ANGELES—Eagle Records has been acquired by Pathway International Corp. The label was recently started here by veteran business manager Nick Grillo to emphasize black product. Pathway, a diversified company with Charles Fai as chairman, also owns a film production division and is expanding into leisure time activities.

Who is the professional tape duplicating company that also designs and manufactures the world's foremost line of duplicating equipment?

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THE 10 WORLDS OF EDWARD KENNEDY ELLINGTON
Despite his early days in the music industry, Duke Ellington made his mark by being one of the foremost composers of his time. Ellington’s influence can be seen not only in his own pieces but also in the works of many others who have been inspired by his style and creativity. His ability to combine different instruments and rhythms has made him a legend in the world of jazz and beyond. Ellington's legacy continues to live on through his music, which has been preserved and continues to captivate audiences around the world.
Duke is equally at home working in the studio (top) or on location with a gospel choir (above).

**RECORDINGS REFLECT THE EVOLUTION OF THE ELLINGTON SOUND**

(NO. Records referred to without numbers are not presently listed in the catalogues. All records appearing with numbers are still available.)

The 1920s: By tracing the pattern of Duke Ellington's recordings over a span of almost a half century, it is easy to discern how this master composer and arranger developed his style and expanded his orchestral concepts. Although, as mentioned elsewhere, most of the records are not available, the old masterworks are constantly being reissued, transferred to other labels etc. In any event, the evidence committed to record shows a tremendous evolution from the modest septet with which Duke began his career on disc to the large ensembles, sometimes augmented by nontraditional sections, that have marked his efforts during the past decade.

Though collectors may find a couple of items wanted earlier (Duke and Sonny Greer accompanied singer Alberta Hunter on a 1924 session), the first recorded Ellington to be eventually issued on an LP stemmed from three sessions cut in 1926 for the Black Disc and Gennett labels. These appeared on one side of an LP entitled "The Birth of Big Band Jazz" with Fletcher Henderson on the B side part of the "Jazz Classics" series. This will no doubt be released soon as the Riverside catalog has been taken over by Fantasy.

Ellington at that time was writing and playing what was essentially dance music. Almost from the start, though, he featured his own compositions extensively. While using the 22 bar form of the Tin Pan Alley pop song, as well as the traditional 12 bar blues, he was the first innovator in jazz successfully to incorporate a two or three instrument motifs in a single three-minute performance, and to employ the band as a showcase for creating a number of virtuosos solos.

Among the masterpieces as "Black and Tan Fantasy," "The Mocoto," "Creole Love Call" and "East St. Louis Toodle O" (the band's original radio theme) can all be found in their pristine state on "Flaming Youth" (RCA LPY 568). Of special interest is the use, in "Creole Love Call," of a human voice (Adela de Hill) singing a wordless instrumental role—one of the many concepts pioneered by Ellington.

Olive albums covering the period approximately from 1926 to 1931 were "Early Ellington" (Brunswick), "Duke Ellington at the Cotton Club" (Cammerra), and a series of three on Decca: "The Beginnings" covering 1924-26, "Hot in Harlem" (1928-29) and "Rockin' in Rhythm" (1929-31). Two of the most important albums in Duke's annals are "The Ellington Era, Vol. I" and "The Ellington Era, Vol. II" (Columbia C3627, C3539). Each of these comprises three LPs along with lively and informative booklets and rare illustrations.

The 1930s: In RCA's Vintage Series "Daybreak Express" (LPV 506) offers an illuminating picture of the progress made in the orchestra in the years following the original Cotton Club era. Recorded between 1931 and 1934, these 16 tracks show the orchestra enlarged, with three or four horns, two or three trombones, and three or four saxophones, as well as the band's regular vocalist, Ivie Anderson. In "Echoes Of The Jungle," there is a reflection of the demand for African effects to which Ellington added rich voicings from his orchestral palette at the same time. "Daybreak Express" was an outstanding example of railroad-inspired instrumentation and scored technically difficult aurally. It showed how far the man and the band were ahead of their time. In the same album there is an ambitious, unusually successful treatment of standards ("Limehouse Blues," "Ginmill," "Ragtime Calypso") jazz stylings ("Dallas Doings," "Stompy Jones"), the original instrumental version of "Satin Doll," and Miss Anderson's vocal on "Ebony Rhapsody." The last adaptation which Duke created in his 1934 movie "Murder At The Vanities." "This is Duke Ellington," a two record set on RCA (VPM 6042) spans the late 1920s as well as the '30s and part of the '40s. Included is one of the first performances of "Mood Indigo," which Duke composed in 1930 and recorded three times, under his own name for Victor and, for contractual reasons, as the Jungle Band for Brunswick, and as the Hermes Footwarmers for OKeh. (It is interesting to note that these were virtually the only recording companies in existence at that time and that the tremendous demand for Ellington enabled him to record for all three, often repeating tunes in a slightly different interpretation.)

It was in the '30s that Ellington originated an important idea, that of breaking his band down into seven or eight piece groups, with one of the horns credited as leader and Duke appearing as a sideman. This was initiated under the auspices of Mills on his Variety label in 1936. The first such groups were known as Johnny Hodges and his orchestra, Cootie Williams and his Rug Cutters, Rez Stewart and his 50th Street Strangers, and Barney Bigard and his Jazzaphoners. Four tracks by each group were combined in an Epic album a few years ago. It was on the Bigard date, incidentally, in 1936, that the original version of "Caravan" was recorded. Many other works that were later expanded for the full orchestra were recorded on these small band dates and ultimately achieved worldwide popularity. The Hodges sessions, between 1937 and '41, introduced "Jazzie's Blues," Billy Strayhorn's "Rain Dance" and "Things Ain't What They Used To Be," by Duke and his son Mercer Ellington.

The band's first visit to Europe in 1933 was commemorated by its initial overseas recording session. An Everest album consisting entirely of "The Early Duke Ellington" (FS 221) actually consists for the most part of performances by Jimmy Dorsey and other artists; however, the three Ellington tracks cut in London—"Hymn Park," "Harlem Speaks" and "Ain't Misbehavin'"—can be found here.

The 1940s: The 1940s marked a period of tremendous advancement for Ellington. Early in the decade some of his instrumental combinations were slightly altered, set to lyrics and became nationally popular. His most notable "Don't Get Around Much Anymore" (originally recorded as "Never No Lament") and "I Don't Know About You" (adapted from "Sentimental Man"). Both with lyrics by the late Bob Russell.

Moreover, in the period beginning with some of his most subtle and beguiling instrumental pieces, many of them designed as works for a soloist: "Jack The Bear" for bassist Jimmy Blanton. "Jean Baptiste" for stringer and "Blue Colofuline" for trombonist Lawrence Brown and others for Johnny Hodges. Coley Williams and Barney Bigard.

Starting in 1943, there were the extended orchestral suites (see separate list). Of these, "The Perfume Suite" may be found, along with many others in the "Indispensable Duke Ellington" (RCA LPM 6009).

During this important period Ellington was contracted to RCA, which has wisely seen fit to bring back into circulation most of his contributions covering that time. There are many Ellington students who feel that nothing can overpower some of the tracks in "Jumpin' Pulkins" (RCA LPY 517) "Johnny Come Lately" (RCA LPM 543); "Pretty Woman" (RCA LPH 593); and "In A Mellotone" (RCA LPM 1364).

Although the monumental "Black and Blue" was not recorded in its entirety, six movements from it cover most of one side of "At His Very Best" (RCA LPM 1710), with solos by Sonny "Cootie" Napier and saxophonist Johnny Hodges playing "Coney Sunday," followed by "The Blues," with Jolita Sherrill singing Duke's unique pyramidal forms.

After leaving RCA, Ellington for a while was with Muscraft. The rights were acquired a while ago by Everest and some of the best late '40s recordings such as "Happy Jack" and "The Beautiful Indians," both two part sets, are on Everest FS 249.

The year with Muscraft was followed in mid-1947 by a move to Columbia for the final of Duke's two lengthy stints with that company. But because of the 1948 recording ban, and despite the abundant length of play records, the band ceased doing the decade with any memorable recordings, most were deleted, none were issued.

The 1950s: Through a combination of fortunate circumstances, the 1950s were a decade of intense and fruitful activity for Ellington, on records as in person. Obviously LPs afforded him needed opportunities to stretch out. The "Harlem" suite (officially titled "A Tone Parallel to Harlem") was recorded for Columbia in a remarkable album, "Ellington Uptown.

Live recordings became widespread: An Ellington concert in Seattle was produced by Jack Lewis and released on RCA. Duke began to experiment with various small combinations on dates for the Mercer label, which Mercer Ellington and I founded in 1950. Out of this collaboration came the only Duke Ellington-Billy Strayhorn piano duet album, later released on Riverside.

Unfortunately, however, the '50s had turned out to be perhaps the last satisfactory decade in terms of continued availability. All the items listed above have been cut. In 1953-55 Ellington was still with Capitol, a company that seemed at that time ill-atuned to meeting the challenge offered by the band's growing musical and commercial stature. Such LPs as "Dance To The Duke" and "Duke Plays Ellington" provided little new material of lasting interest. All that remains of the Capitol years is a "Best Of" collection on T-1602, and the recently reissued "Paran Reflections on Duke Ellington A Man for All People."
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Duke Ellington

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CHURCH CHOIR

Airing Sunday • February 11, 1973 • 9:00-10:30 P.M. • CBS-TV
DUKE AND IRVING MILLS:
They Helped Each Other Grow In The Early Years

By Eliot Tieg

Duke and Irving: a good team helping each other build a musical bridge across the world. Dressed in formal wear, Duke and his "Famous Orchestra" as they were often called, appear onstage at a large theater.

Irving Mills is a spry 79 and lives comfortably in a sprawling home in Trousdale Estates in Los Angeles along with other people who have struck it rich in the business world. Irving was responsible for introducing Duke Ellington to the white world and for 20 years he worked with the band as its recording director, its agent and publisher.

Jazz helped Mills Music gain a distinction in the publishing world for the company was long identified with hundreds of copyrights recorded by either the Duke or bands using his musicians.

Ellington and his merry band of talented sidemen fit perfectly Irving Mills' needs. "The big publishers had all the top writers under contract and I was making records for a lot of companies," Mills recalls, "I made special label records for the large chain stores and on one date we would make four records by changing leaders, so I needed a lot of material.

Mills recording activity was a sideline to his music publishing activity which began in 1913 when he started out as a song plugger and then opened his famous publishing empire in 1919.

He used to line up small bands and give them names which all began with Mills so he could take the best soloists from a number of bands and make them a Mills group for a recording date and those singles would sell for 35 cents or three for $1 in some large chain store.

One day he was visiting the Kentucky Club on 99th St. in New York City and heard a five-piece band from Washington. "They had everything I wanted," I liked the pianist (who was Ellington), the clarinetist, the trumpeter. So I booked them to do background music" (in the mid 1920s). His first records were produced by Mills, so he called this new band the Harlem Footwarmers. And thus began a series of record sales using Duke as the leader, Bubber Miles, Coatie Williams and Benny Bigard, as for the leader.

And they had to write original tunes for each recording session. "They all had the flair for writing and they worked around Duke's style," Irving came up with all the song titles and in many instances the songs were out as instrumental and months later a lyric was added. "Stardust was six years without a lyric," Mills says.

Of the songs used in the CBS-TV special airing February 11, six are Mills catalog goodies," Caravan" is the most played by other musicians followed by "Solitude," Mood Indigo" and "It Don't Mean A Thing If It Ain't Got That Swing." In promoting Duke's music, Irving used the slogan "From the pen of Duke Ellington." and in those days promoting a band was a seven day a week affair.

Today, many years after he had ceased working with Ellington, Irving's head regales in stories about their professional life together.

There was a melodic and cohesive harmonic magic, which Mills says he heard in Duke's music. When was that? He can't recall the exact date. But he knows that Duke was passionate about his band and that the heads of the existing record companies were looking for - He had heart in his jazz and he developed his men to play it that way.

Mills' aggressiveness prompted him to suggest to the owner of the Cotton Club in Manhattan that he, Mills, be given a chance at putting in a different kind of show other than the regular vaudeville fare. The owner said okay and Mills booked in Ellington augmenting his five pieces to a high of 12.

Some of these players came from the Mills Blue Rhythm Band, an "insurance band" as Irving calls it, of stellar sidemen who would be available to fill a chair in Duke's band if a vacancy occurred.

Since the Ellington crew had a steady gig at the Cotton Club, they had time for records. So they would rehearse before they got to the studio and there was a feeling of cooperation because the musicians knew that each of them would have a crack at being a leader on a date. Recording costs in those days ran from $300 to $500 and the players got anywhere from $12 to $16 for their work.

When Mills decided to move the band into a person theater, he steered them to a uniforms and instruments. He took it a long time to recoup those costs, costing an investment could run from $15,000 to $20,000 to build a band." He and Duke were partners in the Duke Ellington Corp. and they worked together in Cotton Club Productions.

I saw Duke the last time he played Caesar's Palace in Las Vegas. He did one show a mile. I recall when he did 30 shows a week at the Palace.

Irving was a pioneer in getting black musicians jobs in the white world and he became known in the black press as Abraham Lincoln Mills.

For one record project for the Victor Co. he put together a historic 24-piece orchestra consisting of Ellington members and members of the Mills House Totie Band (like the Dorsey Brothers) plus the Hall Johnson Choir. The record was a 12-inch 78 rpm. and on one side was a medley of songs, "Blackbirds of 1928" and "It Ain't Nothing But Love" with the flip being a lengthy version of "St. Louis Blues."

It was the first time an integrated band was used. The practice had been to keep musicians as segregated as was American society, with singles by black artists sold under the title in the large chain stores. Mills received a hard call from officials at the Victor Co. and he had to go out to their corporate headquarters in Camden, N.J. and appear before a board meeting.

After being ch�ized for mixing the races, he told them that if they didn't want to release the single for sale atop the counters, he would find another name for the record. Victor acquiesced to his wishes.

In order to unite the races, Mills hired people to see that Duke was taken care of when he went on the road. These field men contacted the local black community which opened doors and hearts to the band. "Yes, we were out of segregation but we weathered the storm, in the way Irving categorizes that situation.

Were the musicians frustrated about being denied access to things? Mills says no because they were recognized for their greatness as musicians.

I asked Irving about the paradox of Duke being acclaimed all over the world for his musicianship and his lack of ability to remain a commercial name on recordings. "Duke lost money for every record company," Irving says. The reason according to Mills is that the label failed to promote him on a continuous basis. "Good music doesn't operate on a calendar" and labels run out of patience because jazz is a sell over a longer period of time than a pop disk clock.

When he was called on record dates, Irving would listen to the arrangement and "tune it up" if he needed to trim the 2:30 minute single requirement. "Duke would have a skeleton of something when he came in the studio, I would tune the tune and make suggestions and he listened. He had a high respect for what I'd do in the recording studio. We never fought over an arrangement in the studio. We never had a lead sheet from Duke. We made the arrangements for the sheet music by taking Duke's pact off the record.

When the band got to play big theaters Duke started "dressing up" the stage show and Irving got uptight. "I remember telling him to cut out that stuff because it didn't fit his style." It didn't mean a thing if it ain't got that swing, was the way Irving recalls telling Duke to get back into his swinging brand of jazz. And that was the one particular song was titled.

During his career, Mills had 34 bands going on records and in person. Of Ellington, he speaks of him only as a gentleman who became a father to the members of his band and who built a family type of feeling for his organization.

Duke Ellington: A Man for All People

February 10, 1973, Billboard
REcords reflect evolution

(M11058), an unusual album showing Duke in a relaxed mood playing with just bass and drums.

Duke freelanced for a while, turning out a couple of less memorable albums on Bethlehem and allowing the band to break a date. "Ellingtonia '56," for Vostermans, under John Hammond name, with Strayhorn at the piano.

Then came the return to Columbia. For six years, with the help of a highly sympathetic producer in Irving Townsend, Ellington expanded in many directions. Townsend's first project for him was the LP version of "A Drum Is A Woman," the CBS TV color special. The orchestra was augmented by several singers, a chorus, a percussion section and a harp, with Duke in the role of narrator. One of the most unusual Ellington records ever made, it has been deleted.

There were three albums of Ellington at Newport, one of which contains the crowd-stirring rendition of "Diminuendo And Crescendo in Blue," as well as a three-part Newport Jazz Festival Suite (CS 8646).

"Ellington Jazz Party in Stereo" was described by Townsend in his notes as "the most exciting album of jazz I have ever made." The many guest stars included Dinzy Gillette, Jimmy Rushing, Jimmy Jones and no less than nine percussionists. Also, this item no longer appears in Schwann, though a far lesser interesting session, "Ellington Indigos" (CL 1065), is still listed.

The Columbus years were not totally flawless. An item that quickly proved expendable was "Blue Rose," blending the band with Rosemary Clooney, but there was compensation galore in "Such Sweet Thunder," a series of original works inspired by Shakespeare characters. This was and Ellington-Strayhorn collaboration.

The 1960s: Still with Columbia willing to go into any undertaking that might involve a challenge. Ellington worked with Strayhorn in a remarkable attempt to Ellingtonize Tchaikovsky's "Nutcracker Suite" and Greg's "Peer Gynt Suite." These classical adaptations have been released on Columbia Odyssey 2150252.

An historic first, in which effective advantage was taken of the new values offered by stereo, was the double session by the combined Ellington and Count Basie orchestras, entitled "First Time," this was released in 1962 (CS 86185).

During this period Ellington was involved in a number of other initiatives that involved him with several of his peers. Incredibly, he seemed equally at ease with Louis Armstrong and the Salchino combo in a double set on Roulette (2-108), in a trio date with Charles Mingus and Max Roach (United Artists 6502); with tenor sax pioneer Coleman Hawkins (Impulse S-26) and with latter-day tenor revolutionary John Coltrane (Impulse S-30).

Searching for new avenues of expression, Ellington mounted the unique presentation of "My People." Recently released on Flying Dutchman 10112, this is an indispensable item for any serious Ellington collector.

In the mid-1960s Francis A. and Edward K. came to terms; the result was a contract with Reprise Records. Sinatra joined forces with the Ellington band for a joyous, successful session (RF 10024).

Some of the other Reprise ventures have proved their lasting value, notably "Afro Bossa" (RF 1069), but two of the best, "Concert In The Virgin Islands" and "The Symphonic Ellington," have been deleted. The latter, recorded with musicians drawn from symphony and opera orchestras in Paris, Hamburg, Stockholm and La Scala in Milan, included new versions of "Harlem" and "Night Creature" and should certainly find a ready market in the event of a reissue.

Still listed in Schwann are "Hits Of The 60s" (RF 6122), "Ellington '66" (RF 6154) and "Will Big Bands Ever Come Back?" (RF 6168). In this last, we are treated to the rare and curious concept of Duke playing everybody else's themes, from Whitman's "Rhapsody In Blue" to Kenton's "Artistry In Rhythm."

The Reprise pact was Duke's last exclusive contract to date. Freelancing seemed advantageous in that it enabled him to affiliate with artists who were tied up elsewhere. An association with Ella Fitzgerald, commenced in a long deleted four- LP box in the mid-1960s, was renewed with " Ella At Duke's Place," cut in 1966 (Verve 640290), and " Ella And Duke On The Cole D'Azur," in 1967 (Verve 64072).

Brad Mcclain, a knowledgeable Ellington student at RCA, made a deal that produced three important albums: "The Popular Duke Ellington" (LSP 1956) again showed the maestro's incredible ability to renovate long-familiar works. The "First Concert Of Sacred Music," recorded live at New York's Fifth Ave. Presbyterian Church, was released on LSP 1082. With the death of Billy Strayhorn in 1967 Ellington was moved to produce one of his most exquisite albums of all time, a collection of 12 Strayhorn originals, some of them never heard before. Under the title " Billy's Boogie... And His Mother Called Him Bill," this can still be found in the RCA catalog on LSP 3908.

A somewhat more forgettable item on RCA was "The Duke at Tanglewood" recorded with Arthur Fiedler and the Boston Pops (LSP 256575).

An oddity worth listening to "Duke Ellington North of the Border in Canada," in which Duke, as guest scholar with the Ron Collier orchestra, plays compositions by Collier and other Canadian arrangers (Decca DL 759489).

Ellington has made numerous appearances with symphony orchestras, but their availability on records is limited. A new treatment of "Honkers," as well as the piece three part "Golden Stream and the Green Apple" and the long dormant "New World A Comm'n" can be heard on Decca DL 71076, and played by Duke with the Cincinnati Symphony Orchestra, conducted by Erich Kunzel.

Closing out this most eventful of decades, the two-pocket "70th Birthday Concert," recorded live in England (Solid State SSL 1000), offers a typical sampling of the band's performance on an overseas tour.

The 1970s: In his six decade as a recording artist, Ellington finds himself concentrating more and more on extended concert works. The following year, and a few months after the beginning of the 70s, exemplify his present directions: "Far East Suite," RCA LSP 3752; "Latin American Suite," Fantasy 8419; "New Orleans Suite" (the last recording featuring Johnny Hodges), Atlantic SD 1580; "Topo Brava Suite," recorded live in England for a two-pocket set, United Artists UKS 92.

The more intimate settings, emphasizing "the piano player," as he delights in calling himself, are not being neglected. In fact, 1973 began with a renewal of the old Ellington-Hammack association as Duke and bassist Ray Brown taped a duo LP in Las Vegas for Granz's new Pablo label.

In Los Angeles, on the eve of his CBS TV taping, a Pablo session was recorded with Ellington, Ray Brown, Louie Bellson and guitarist Joe Pass. On this date Granz says the program will be repeated on all future sessions, everything from start to finish, including rehearsals, out takes and chatter, was preserved on videocassette, for probable release on video cassettes. Thus, in his 48th year as a recording artist, the eternal Ellington enters yet another technological phase, while maintaining and extending the musical standards have been his hallmark right from the start.

I have attempted above to give a general picture of many directions Duke and his men have taken in concert, as well as the records, but in later years were poorly recorded but which, if recorded at all, will continue to be available as a result, through a more aggressive sales policy on the part of the record companies, or through some form of subsidy. In the meanwhile, even the minority of material currently listed offers an astonish- ing volume of music whose value cannot be disputed by any serious record buyer.

DUKE ELLINGTON . . .
truly the superlative
hypercoluronic pioneer
of heroic proportions

(That's Russian for "Love You Madly")

Patricia Willard

COMMUNICATIONS

LOVE YOU DOUBLE MADLY

JOHNNY MERCER

DUKE ELLINGTON: A Man for All People

February 10, 1973, Billboard
DUKE

with great love

ELLA

me too,

NORMAN
ONE A YEAR, THAT'S BEEN THE WAY DUKE'S BEEN WRITING EXTENDED WORKS SINCE 1943

Though the world knows Duke Ellington best as a composer of popular songs, his most dedicated fans, both laymen and professional musicians, find the unparalleled series of major achievements in the lesser known instrumental compositions he created for his orchestra.

Ellington was first to break the three minute time barrier imposed by recordings when he waxed "Creole Rhapsody" on two sides of a 12 inch 78, "Reminiscing In Tempo" and "Diminuendo And Crescendo in Blue" followed a similar pattern, spanning four and two 10 inch sides respectively.

Starting in 1943 Ellington composed an average one expanded composition a year. For the first several years these were premiered at his annual concerts in Carnegie Hall. Their extraordinary length, and the intensity of recoding companies, has denied posteriorly the opportunity to hear them in full. "Black, Brown And Beige," for example, ran to a full 50 minutes as originally presented, but it was not until years later that a few excerpts were released in an album entitled "At His Very Best" on RCA, now unavailable. A considerably revised "Black, Brown And Beige," with Mahalia Jackson added to sing the "Come Sunday" theme, was issued on Columbia some years later but has also been deleted.

"New World A'Comin" was only recorded by Duke for one of the World War II V-Days. Most of the subsequent works, particularly those written following the advent of long play records, were preserved in their entirety, but many are presently hard to find.

Following is a list of the most important orchestral pieces in this category contributed by Ellington since he took the initiative 42 years ago.

- Creole Rhapsody 1932; Reminiscing In Tempo 1935; Diminuendo And Crescendo In Blue 1937; Black, Brown And Beige 1943; Blue Bells Of Harlem 1944; Blutopia 1944
- New World A'Comin 1945; Portrait Suite 1945; Liberian Suite 1947; Deep South Suite 1947; Tattooed Bride 1948; Harlem 1950
- Controversial Suite 1951; Night Creature 1955; Newport Jazz Festival Suite 1954; A Drum In A Woman 1952; Portrait Of Ella Fitzgerald 1957; Such Sweet Thunder 1957
- Dusk In 1959; Idiom '59 1959; Suite Thursday 1960; Nut cracker Suite (Tchaikovsky's arr. Ellington-Strayhorn) 1960; Peer Gynt Suite (Greig, arr. Ellington-Strayhorn) 1960
- The Queen's Suite 1960; Afro-Bossa 1963; Far East Suite 1964; Virgin Island Suite 1965; Golden Broom And The Green Apple 1968

Venerable bassist Charlie Mingus goes over a score with Duke (top left). Duke provides the downbeat in church (left) and the band takes a break (above).

Dear Duke...

Our days together were great days.
I'm reminded of them every time I hear
II Don't Mean A Thing If It Ain't Got That Swing
Mood Indigo
Sophisticated Lady
Concentrate
Southbound Lady
In A Sentimental Mood
Black And Tan Fantasy

Bar

It was a gratifying experience to have supervised the recordings of these and many more of your compositions, and immensely pleased you on your distinguished career.

I believe the best of time will prove that your creative contributions are to Music.

May your future years be filled with the best of health and the best of harmony.

With great admiration,

[Signature]
Love You Madly

Tony Bennett
THE 10 WORLDS OF EDWARD ELLINGTON

Continued from page 15

selves, most notably at Columbia, where he spent most of the 1960s, recording a goldmine of masterpieces of which that company has not yet seen fit to release.

Ray Avery's Rare Record Shop in Glendale, Cal., and many other such shops, on a brisk trade in Ellingtonia. The final analysis may be said to be this one thing: a definitive Ellington record. For example, "Duke Ellington's Greatest Hits," taped at a Paris concert and available in 1967 on Reprise, disappeared, then cropped up a year or so ago on Columbia's Harmony subsidiary.

Everything he has ever done has become, to some extent, a living legend, item, since it is only a matter of time before any given album may come to make such a reappearance.

Though not a hot record property in the pop or rock sense, Ellington has shown a sure faculty for retaining his loyal following while continuing to attract the attention of younger fans. The presence of Chicago, doing "Jump For Joy" on the TV special, attests to the popularity of his music in the present generation.

(4) Radio. Ellington's airshots from the Cotton Club were of vital importance in bringing his music to the general public and in stimulating record sales. Though he continued on radio, his schedule was mostly composed of late night remotes from night club and dance hall locations, the cumulative impact was of enormous commercial value.

Radio has not played as large a role as it could and should have played in bringing Ellington's music to the world. For reasons that can only be attributed to radio, he never had his own sponsored network series. The top 40 attitude of many radio stations has kept the extent of record play far below what many dedicated listeners feel it should be.

Ellington, however, remains an inescapable part of radio—live even. On New Year's Eve he had a half hour direct from the Rainbow Room.

(5) Theaters. Soon after the Cotton Club, bolstered by the recordings and radio shots, had established him as a national name, Ellington and his band took over the Savoy Ballroom in Manhattan and played the bill with Maurice Chevalier at the Fulton Theatre in New York. Through all the years of great movie and live show houses, he was well represented in the Savoy and he was part of the Negro Apollo and the few other live-entertainment theaters that remain.

More or less in the same category, however, are the怕er in par- son dates: military bases, tours for the State Department, etc. These will be dealt with below under Concerts.

(6) Motion pictures. Through the years, starting shortly after the advent of talking pictures, Duke appeared intermittently in a number of band shots for RKO, Paramount, Universal and others. In some of these Irving Mills appeared on screen, seated at a desk introducing the ma on a man of many parts.

several of the early Ellington records he was the vocalist who gave such numbers as "Diga Diga Doo" and "Doon the New Low Down" their vocal color.

Hollywood on the whole was incredibly slow in taking advantage of the Ellington genius. Had a man of foresight been on hand in some of the studios, many durable masterpieces could have been committed to posterity. "Creole Rhapsody," for instance, could have been the basis for a short. "Black, Brown & Beige," as seen at Carnegie Hall in its original 50-minute form, would be of immense documentary value today for seeing on educational television and at schools and colleges.

The band's first feature film appearance was made in an Amos 'n Andy feature, "Check and Double Check." There were several other brief shots in feature films, as well as band shorts until the last film shot was made in the early 1950s. Ellington as composer of music for the screen was ignored, inordinately, until 1959, when he landed the assignment to write his first film score, "Anatomy of a Murder." The following year came "Paris Blues," which earned him an Academy Award nomination.

(5) Concerts. The orchestra gave its first American concert in 1932 at Columbia University, and made several such appearances during its European tours in 1933 and 1939, but the supposedly sacrosanct concert hall as a medium for jazz was all but ignored until Ellington's trend-setting series from 1943-50 at Carnegie Hall. During those years, various terrorists' uppers popped up the idea of regular concerts; Norman Grant (later to earn a frequent association with Duke) extended the idea to a touring concert, and Eddie Condon gave concerts regularly at Town Hall. Ellington's was the only big jazz orchestra to play at the Metropolitan Opera House (1951). Another precedent was his orchestra's appearance at the Savoy in 1935 in tandem with members of the Symphony Of The Air.

The 1950s and '60s saw a gradual shift of emphasis until conc rere appearances outstripped his band's. This was the 1956 concert at the Newport festival, when Ellington's rendition of his "In a Sentimental Grove," as a reworking of "A Primitive" was the highlight of the program. Many looked to Ellington to lead the way in the new rebellion against the traditionalism of the old jazz. Ellington's historic tour of the Soviet Union in 1958 was a major event in the history of jazz and demonstrated Ellington's unique ability to transcend cultural barriers and bring the music of his time to a new audience.

Ellington's concerts have a dual importance in that they nat
only enable him to present his music under optimum conditions but also expose it to vast person crowds, are among his most rewarding assignments, with a very healthy tour or five-figure gross at theatres, stadiums, festival grounds and auditoriums of every kind from here to Moscow and Melbourne.

(6) Television. For too many years, Ellington's TV work was de
voted largely to guest appearances of the Ed Sullivan type in which he appeared, with or without the orchestra, playing one or two of his less popular songs. But he was not content to let the medium be lost to him, and in May of 1958 "A Drum Is A Woman," a CBS spectacular (color was very rare on CBS in those days) demonstrated Ellington's ability to transcend the limitations of that medium and create music that would transcend the limitations of that medium and create music that would

Ellington's one-time reputation as a television star has been off and on the tube frequently during the 16 years since "A Drum Is A Woman," but that event remains unique. It remains in the annals of television history as one of the few opportunities of playing Ellington a free hand again, for the commercial potential of an original Ellington work along similar lines would be infinitively greater.

As noted before, "Duke Ellington, ... We Love You Madly!" is a show, rather than a "Duke Ellington, A Musical Americana" as the New York Times said. Of the 1960s, Ellington was influenced by his association with producer-musical director Billy Strayhorn, as well as other writers such as Howard Dietz, Pinky Moloney, vocal arrangers Ben handich and Zip Miller. The Duke Ellington Band (a couple and a quantity by Strayhorn, Juan Tizol and Mercer Ellington) were arranged for the large orchestra by a staff of writers that included musical supervisor Phil Moore, vocal arrangers Kenny Clarke and Mitzi Velić, and long-time Ellington associate Jimmy Nunn. The last album released under the Ellington banner was "Diminuendo in Blue," which featured a number of Duke's best-known songs, including "My cup runneth over," "Black and Blue," "Mood Indigo," and "Sophisticated Lady." The album was recorded in Los Angeles, and the sessions were co-produced by Billy Strayhorn and Duke Ellington himself. The album was released in 1956, and became a classic of the genre.

The 1960s saw the height of Duke Ellington's popularity, and the band's influence continued to grow. Ellington's music began to be heard more frequently on the radio, and his concerts became more popular than ever. The band's success did not go unnoticed, and the New York Times ran an article about the band in 1962, describing it as "a revelation of Duke Ellington's genius." The band's popularity continued to grow throughout the 1960s, and Duke Ellington became one of the most influential figures in the jazz world.

In 1963 Duke Ellington was simultaneously involved in the writing of music for a Canadian production of Shakespeare's "Timon of Athens," and the creation of "My People," an elaborate presentation to which he contributed concepts, lyrics, music, arrangement, event design, and lighting ideas. "My People" was part of the Century of Negro Progress Exhibition in Chicago for the duration. Since then, Duke had been on the road with his own ensemble, a "new" Ellington Band that he had assembled to play the show, with Jimmy Jones as conductor and Billy Strayhorn as supervisor. At a re-reading of the above leaves the impression that Edward Kennedy "Duke" Ellington was a man of many parts.

Joyce and George Wein
We've Always Loved You
Duke Ellington, who set out to become a successful composer and arranger of music for his own orchestra, had not gone far along that path when a new one opened up to him. Starting in 1930 (the year of "Mood Indigo"), lyrics were added to a series of works that had originally been designed simply for instrumental performance by his band.

During the last nine years of his association with Irving Mills, many of the great Ellington pop standards developed in this fashion. "It Don't Mean A Thing (If It Ain't Got That Swing)," in 1932, forecast the swing era by at least three years with its use of that word in its title. In the same year came "Sophisticated Lady," which took a little longer to gain acceptance as a words and music piece. "Solitude," recorded by the band in two instrumental versions in 1934, was duly fitted up with words by Eddie De Lange. By 1938 Ellington had fully accepted the premise that his melodies could be designed for general use as popular hits; at that point he collaborated with Henry Ramsey. John Redmond and Mills on "Let A Song Go Out Of My Heart," the most successful of a number of songs he wrote for the Cotton Club show that season.

Following is a selective list of Ellington works that have become pop and/or jazz standards. Unless otherwise indicated, they have lyrics, either by Duke himself or various lyricists. Names in parenthesis indicate musicians who collaborated on melodies.

Duke's collaborator on almost all of the "Jump For Joy" score, including the title song and 1 Got It Bad. Other lyricists who worked with Ellington have included Johnny Mercer ("Satin Doll"), Lee Gaines ("Just Squeeze Me"), John Latouche ("Boy Dream"), Carl Sigman ("I Ain't Got Nothin' But The Blues"), Irving Gordon ("Prairie To A Kiss"), Don George ("I'm Beginning To See The Light" "I Ain't Got Nothin' But The Blues"), Mack David ("I'm Just A Lucky So And So"), Frankie Laine ("What Am I Here For"), Peggy Lee ("I'm Gonna Go Fishin'"), Mill Collier ("I'm A Meatball"), and Ted Persons ("Things Ain't What They Used To Be").

Ellington himself has been increasingly active as a lyricist of late. His best known credits in this area are "The Blues," "Rocks In My Bed," "I Like The Sunrise," "I Love You Madly," and the words for "My People" and the sacred concert.

"C Jam Blues" is also known as "Duke's Place," lyrics by Roberts, Katz and Isao Thilde.

---

**LOOK OUT!**

BILLBOARD'S

**NARM ISSUE**

IS COMING MARCH 3, 1973

Ad Deadline: February 17
NEW YORK
Frank Sinatra (Reprise) named 1973's Entertainer of the Year by the March of Dimes... John Denver (RCA) leaving for London on March 31 for a monthlong recording... The upcoming Black Oak Arkansas (Atlantic) will undergo a name change from "Rock, Roll, and the Blues" to "Rock, Roll, and Roll." Produced by Tom Dowd, the new package is scheduled for a mid-May release. It's a boy for Neil Young (Reprise) and Carly Simon (Artists & Writers)... Edward Newman has composed the words and music for the ABC-TV special, "The Incredible, Indisputable, Physical, Magical, Mystery Trip to be seen Wednesday (7).... George Burns (Buena Vista) preparing for his one-man show at Carnegie Hall on Feb. 13. Sea, Gale McGeary (E.Wye) will address the annual luncheon of the Music and Performing Arts Division of the 1973 Anti-Defamation League and the Music and Performing Arts Lodge, B'nai Brith on Feb. 14 at the Waldorf. John Lennon (Apple) and Paul McCartney (Apple) reconciling?... Stan Lee has just won a legal battle involving a Playboy Jazz and Pop Poll Award... Carpenter Crash... LOS ANGELES—Richard Carpenter of the Carpenters was injured in a motorcycle collision in a local cycling park Sunday (1)... He was thrown into a piledriver, which intends to be back in action by Feb. 11, when the group plays suburban Anaheim...

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BLACKusic JAMES K. CREIGHTON

Talent Signings

Naceef May Close Las Vegas Operation

By LAURA DENI

Talent operation Naceef, owned by the late Don Naceef, may be closing its Las Vegas operation. Naceef's signature Los Angeles-based talent operation has been receiving increased attention recently... 

Joe Cocker has re-signed with Sydney-based Naceef Talent. Joe has had three gold albums with Atlantic, all with his band, Traffic. He has recorded with a number of musicians, including John Beck, with whom he has recorded "The Longest Time." American Airlines chose the "Traffic Jam" (MGM) title. The Good Life Records, Ltd., for its new flight of aggressive,This offer is available at participating locations only. Rain check valid for selected times. See store for details.

COLOR GLOSSY POSTCARDS

Enormous 6x4 Cardboard Signs

NEW YORK—Gerard W. Purcell, a managing director of the Purcell Talent, Inc., has entered into an arrangement whereby selected talent will be presented at the cafe on a regular basis. With the arrangement geared for the presentation of talent, record companies, talent directors, and the like, Purcell, president of the management company, will be the manager of the cafe, which will manage the bargaining for talent, and he will handle personal management and artist development operations at the club.

Talent Wanted:
1. SINGERS
2. COMPOSERS AND LYRICS
3. GROUPS

We will audition all talent who are interested in becoming part of our established West Coast booking agency. We have no age restrictions, publishing and distribution through "Vapor Lane," and you do not need to live in Los Angeles to be considered. Send us your name, address, and a copy of your resume. Call Mrs. G to arrange for an appointment. (213) 215-5129

OMEGA SOUND INC.
1931 Clemens Street
Philadelphia, Pa. 19130

FEBRUARY 10, 1973, BILLBOARD
Ratner Heads Multi-Service Co.

NEW YORK—Circus Talents, Ltd., is being designed as a flexible, "under-one-roof" service operation that will provide touring musicians with complete technical and managerial facilities for live performances. The Circus organization will receive its professional baptism later this month with initial duties slated to include sister sounds for the Bee Gees, scheduled to begin touring with a 36-piece orchestra on Feb. 23. Also due are trucking duties for the Floyd, representing the first time that highly technically-oriented group has permitted an outside organization to assist in production.

Circus will also handle full production responsibilities for Emetsin, Lake & Palmer's European tour in April, now being treated as "bigger than the Stones" with regard to production preparations. That group may be touring the U.S. later in the year, and Circus is expected to be involved in bringing that production here.

Utilizing specially designed tractor-trailers, Circus will provide a portable proscenium for stage productions, a 96,000-watt lighting system utilizing two hydraulic towers for light placement, and a 24-channel, custom-designed sound mixing system. Richard Vickers, general operations director for Circus, stresses that the sound system in question, designed by Circus' own staff, is distinct from "hardwounding" American p.a. facilities. Vickers stated that the Circus system will offer American audiences a well-rounded, intimate sound that has characterized sound amplification abroad.

Circus will also arrange all transportation and lodging throughout each tour, supply lighting and sound crews and assist in box office management and tour expense accounting, according to the client's desires.

The special trailers will provide a cushioned ride for all equipment, with all equipment handled by members of the crew, emphasizing care of instruments and other equipment. The lighting system is also designed for video and film illumination, providing intensified colors and thus avoiding the need for conventional white floodlights.

Principals in the operation are Neil Ratner, president, formerly tour manager for Edgar Winter's White Trash; general operations director for Emerson, Lake & Palmer, and special assistant to Dee Anthony of National Enterprises. Jim Morris, vice president, former partner with Kelsey, Morris Sound of London (designers and operators of custom sound equipment for many English acts and halls, including the Rainbow Theatre and special assistant to Robert Stigwood) and Vickers, formerly stage and production manager of King Crimson and Emerson, Lake & Palmer.

Circus Talent will initially operate out of New York, with plans to extend the West Coast and further work in Europe. Services are expected to eventually include provision for remote recording of touring acts.

Circus Talents is located at One Lefrak City Plaza, Flushing, N.Y. 11368.

Country Musical By Vidtronics

NEW YORK — The Vidtronics Company, Inc., has been set to distribute the new Bobby Darin-Chris-Carmichele syndicated musical series. The half-hour variety show, which is packaged by Snowitz, Inc. and produced by Hal Tulchin Productions, utilizing the possible activities on the West Coast and further work in Europe. Services are expected to eventually include provision for remote recording of touring acts.

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Circus Talents is located at One Lefrak City Plaza, Flushing, N.Y. 11368.
“I have always felt that if a record company really cared about Tony, and really put Tony in focus today, and promoted him like they are promoting some of the harder rock groups, that Tony would outsell them all . . . and I think we are finding that on the new album.”

Mike Curb,
President of MGM Records,
talking on the Mike Douglas show.
Radio-TV programming

Tex Meyer Outlines Strategy To Boost Tenn. WGOW-AM

CHATTANOOGA, Tenn.—WGOW-AM, a 5,000-watt station headed by Tex Meyer, has come into a "bright top 40 sound." The program director said the strategy he's using is to "keep the station fresh and forward-looking." Meyer noted that "the station's been a top 40 station for the last couple of years, and we're continuing to move in that direction." He said the station's format is "aimed at the younger listener, and we're trying to provide them with a wide range of music and variety programming." Meyer said the station's success can be attributed to the "people behind the scenes," including the station's managers, sales staff, and entertainment directors.

35 STATIONS TEAM UP FOR LEUKEMIA PROGRAM

LOS ANGELES—At least 35 major radio stations, including 12 in Los Angeles area, are teaming up in a 24-hour radiothon starting at 5 a.m. Saturday with all proceeds going to combat leukemia. Most of the broadcast, which will feature a vast number of recording artists, will originate here; however, musical personalities Robert Q. Lewis will host a special program from Texas, while Bill tiers from New York will air from Chicago.

Among the radio stations participating in the broadcast will be KFMI, KBIG, KABC, KBIG, KSL, KSL, KPFK, KSDO, KRTA, KXN, KIS, KPFK, and KORI-AM, all in the Los Angeles area; plus WHN-AM, New York; KRLD-AM, Dallas; WRSU-AM, New Brunswick, N.J.; and WIND-AM, Denver.

Frank DeVolo and his orchestra will be on hand, as well as the bands of Ron Starr, Glen Miller, and Bill Roberts. Executive producer of the broadcast is J. S. Marwick, advertising and sales promotion director of KFMB-AM, Los Angeles.

KIOI-FM Ready For Q' Discrete

SAN FRANCISCO—An AM broadcast station, KIOI-FM, is preparing to go on air this fall. The station is being developed by James Gabbett, who has been in the broadcasting business for over 10 years, and will be the first of its kind in the United States. Gabbett said the station will be "discrete," meaning that it will not broadcast any music or programming. Instead, it will be used solely for advertising purposes. Gabbett said the station will be part of a "massive" network of discrete AM stations, all of which will be used for advertising.

Cannon Aims Great Falls AM-er at Rock

GREAT FALLS, Mont.—KEIN-AM, a Top 40 station without much of a format, has been shifted into high gear by program director Jim BOOM Cannon, who has been asked to turn the station into a "happening" place for special events. The station was known as K0FAM until October and featured an MOR format.

TOP TAPES — For the smaller market stations that receive little or no regular record service, TOP TAPES is a monthly service of the top forty hits in MOR or Top 40 plus picks and breakthroughs. Address for more information:

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TOP MOR | TOP 40 | TOP COUNTRY | AUTOMATED MUSIC—SAMPLE TAPE

Contact RPM, the automated programming people
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35 STATIONS TEAM UP FOR LEUKEMIA PROGRAM

FEBRUARY 10, 1973, BILLBOARD

www.americanradiohistory.com
WCBS/FM has the largest audience of any FM station in America. In fact, only six AM stations in the country have larger average audiences.

Six months ago, without much fanfare, WCBS/FM adopted a "Solid Gold" musical format featuring million-seller record hits from 1955 to the top hits of today.

That was six months ago. Today we're letting you know that WCBS/FM now reaches a weekly audience of 2,331,000 people age 12 and over, making us the number one FM station in the country.

In New York, WCBS/FM is also the number one station among adults between 18 and 34, during the average quarter-hour Monday-Friday from 3 pm till Midnight and weekends from 6 am till Midnight.

If you're an advertiser interested in reaching the largest audience in FM history, pick up the phone and give our sales force a call.

2,331,000 people are at the other end of the line.

Stereo Solid Gold

WCBS FM101

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Los Angeles (213) 486-4125
Vox Jox

WGST-AM, Atlanta, seems to be doing well with an old format. John Bocinar is program director. Rest of the staff includes Ken Ker,territorial sales, Glenn Richards-midday, Jim O'Neill evenings, and Johnny Murray all night. Bowman does the afternoon drive show.

Bryan Fip has turned up with Programming dubs, the Ken Draper syndication and programming consultant firm in Los Angeles. Arlen S. Miller has joined Drake-Chenuilt Enterprises, Los Angeles, as vice president and general counsel. Drake-Chenuilt continues to grow and now has six syndicated automation formats, including "Solid Gold," "Hit Parade," "Classi- cal Gold," "Stereo Rock," "Great American Country." Drake-Chenuil is also now syndicating "Jerry Julls..." television interview show.

The KNIR-AM, Santa Barbara, lineup includes Frank Belle, Ray Sills, Les Williams, and Carter B. Smith. Robert F. Reilly is general manager and Jack Bolton, program director of KDOC-AM, Seattle. Air lineup at KDOC includes Don Wade 5 a.m., Johnny Novak 9 a.m., Bobby Sill 12 noon to 3 p.m., and Chris Henson 6 p.m. to Frank Addis, where did you go?

Finally found out why Ted Ace
kins got his by wife Lil in the Los Angeles football poll—he was too busy for WLAF in Chicago to be a rock to worry about all.

KIOI-FM Readies

* Continued from page 39

tion on whether to approve such broadcasting. Gubertt is on sever-

Meet Your New Radio News Team! It's 1973's favorite syndicated radio idea...THE ACE TRUCKING COMPANY'S NEWS CAVALCADE OF THE AIRWAVES.

Sixty-five News Reports (2½ minutes each) that add up to "an outrageously funny idea and a helluva sponsor pleaser!" (KSLM Salem, Oregon)

"It's all we expected and more..." reports WSQA in Savannah, "Listener response has been just great and just like Tooth Fairy and Chick-

the Anchorman's a Bimbo, The Weathergirl's a Dingaling, The Sportscaster's a Boob.

"Carnival of Love" was launched by Alan/Tuna Productions, a radio syndication firm that produces the show in the suburb of Woodland Hills. The show, airing in length up to six hours and 12 hours long, will be coming virtually on a monthly schedule, according to Jeff Alan, who heads the production firm. Alan is producing the show by the package, either in units of six, nine, or all. "We're not doing a per-show basis, we're doing a per- six-hour block, producing only rock-station programs."

A rock show focusing on morals will be available for March airing. After that, Charlie Tuna, an air personality at KROQ-AM, Los Angeles, and Alan will be upgrading their successful radio show with a rock show called "Christ and Rock," which is being negotiated. Then comes a folk-rock show, followed by a Christmas special, followed by a show called "The Superstars," which will be 12 hours

Radio- TV programming

By CLAUDE HALL Radio-TV Editor

American things like the wishbone. Now, after all of the flattery has died down, I've found out there were probably more program directors picking for the 50,000-

nominal. I wanted several hundred people to call him. He has assured me that he'll return every call for people that calls, he'll send a copy of the Velveeta album. If you've already got the album, call him anyway. He gets loner up on the 103rd floor of the United Artists Building.

Mark Wheeler has been named program director of WRIT-AM, Milwaukee. He'd been operations manager of WLYC-AM, Tampa, Fla. Steve Young is the new music director of WRIT-AM.

Bob Kingsley has scored KFOX-AM, Los Angeles, and will do a midnight-4 a.m. country music show on the station. Mark Curtis will replace him on Saturday nights. The move to country music on the all-night show is a bunch of nonsense to me I just leave the radio station sort of a programming pothole. The station sells its "total spectrum radio," what with 30-minute news blocks, big bands, country, and MOR. To me, considering the calib-

rates, we're talking of some of the best air personalities in the nation. Info on the various packages depend upon the market and the firm will also custom produce local spots and announcements for an extra fee.

LOUIS ANGELES — "The First Package," a series of 11 radio shows, has been launched by Alan/Tuna Productions, a radio syndication firm that produces the show in the suburb of Woodland Hills. The show, airing in length up to six hours and 12 hours long, will be coming virtually on a monthly schedule, according to Jeff Alan, who heads the production firm. Alan is producing the show by the package, either in units of six, nine, or all. "We're not doing a per-show basis, we're doing a per- six-hour block, producing only rock-station programs."

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Harvey Holiday of WDAE-FM in Philadelphia chats with Harold Brown, left, of WDAE, group on United Artists Records. Group was in town performing at the Spectrum. Holiday put the interview on the air.

THE NEWS CAVALCADE comes complete with custom promos, open and closes, and other built-in audience expanding features, making it... "A hilarious and refreshing change of pace—a knockout!" (WHIR, Memphis)

Produced by Dick Orkin and B. Zwieg Share for The Chicago Radio Syndicate, Inc.
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2FEBRUARY 10, 1973, BILLBOARD
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Johnny Rivers

Following Friday evenings "Tonight Show"
1:00 AM, Feb 10th.

Special Guest Star Wolfman Jack
Albert Hammond
Paul Williams

Johnny Rivers & The L.A. Reggae Band
The Spinners

Steely Dan
Doobie Brothers

NBC-TV Executive Producer Bert Sugarman
FORT EDWARD, N.Y.-ZBS Media, Inc., the creative radio programming organization that originated the traditional "Fourth Tower of Inverness", is hoping to repeat the success of that project with an expanded distribution of the series, this time to a much larger audience. The project is known as "Creeksides", a new radio series, the music of which will feature the "Fourth Tower" hero, Jack Flood, in an adventure across the eastern U.S. This month in Morocco recording backings at the Grand Atlas Mountains, an ancient and exotic location, the production, which is described as a "mythological fantasy", has just been completed.

Fulton is particularly pleased with the work going on at "Creeksides," stating, "It's going to be a whole new world." He plans to have all the episodes ready for distribution by the end of the month.

Blume also produced "Wishing You a Happy Christmas," a holiday program for WZBS-FM, WOBN-FM, and WZBS-FM in Pennsylvania. The program features a holiday version of "Wishing You a Happy Christmas," with special holiday greetings from the stars of "Wishing You a Happy Christmas." The program was distributed to stations across the country and received widespread praise from listeners.

Blume is also working on the "Fourth Tower" project, which is scheduled for release later this year. The series will feature the adventures of Jack Flood, a young man who discovers a hidden treasure that leads him on a quest to save the world.

Blume is the creative force behind the "Fourth Tower" series, which has been running for over 20 years. The series has been praised for its imaginative storytelling and compelling characters, and has been a favorite among listeners for years.

Blume is also working on a new book, "The Great Adventure," which is scheduled for release later this year. The book is the first in a new series of adventure stories, and promises to be a thrilling read for fans of the "Fourth Tower" series.

Blume is a native of Fort Edward, N.Y., and a graduate of the University of Massachusetts. He began his career as a radio station manager in the early 1980s, and has been involved in the radio industry ever since. Blume is married to Joanne, and they have three children.

Blume is the proud owner of ZBS Media, Inc., a radio network that is dedicated to providing quality programming to its audience. He is currently working on several new projects, including a new series of children's shows, and a new music series for stations across the country.

Blume is a dedicated family man, and enjoys spending time with his family when he is not working on his next project. He is a devoted fan of the "Fourth Tower" series, and is excited to share his passion with his audience.

Blume is a true radio pioneer, and his contributions to the industry have not gone unnoticed. He is a recipient of the National Radio Hall of Fame, and has been honored with several awards for his work in the radio business.

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13. NET FURE RHI-72145
14. SILVERHEAD MCA-266
15. UNCLE DOUG MCA-229
16. STEVE TILSTON MCA-315

MCA RECORDS
NEW YORK — Polydor Inc., which for 1972 was up almost 30 percent over the previous year, "The year's end produced the highest sales increase of any year in the company's history," according to a statement from the company. "As a result of the successful strategy of Polydor's management, the company was able to increase its sales by nearly 30 percent in 1972." The statement went on to say that the company had achieved its highest sales increase in the history of the company, and that it was a result of the successful strategy of Polydor's management.

While a peak market in the country, has also been beneficial to each country-specific growth of the label's artists, and one artist's performance of a specific work.

Another effective method in increasing sales has been through new marketing concepts and increased exposure of product. This has been achieved by promoting new artists on a local level, along with more pervasive communication of product. Our arrangements with U.S. and non-U.S. record companies have increased the label's profile as an international label.

With the growth of Deutsche Gramophone, BOB, Love, national sales manager, reports that "a few new artists have been signed by the label. The forerunner of the current high profile of Deutsche Gramophone has been its in-depth, personal, and unique approach to recording. It has been a major factor in the album's current success, and we look forward to continuing to work with the label in the future."

**CLASSICALLY Speaking**

**Polydor Classical Sales in 30 Percent Spurt Over '71**

**BY IS HOROWITZ**

A new label moves into the American market and one wonders why it has taken so long for it to arrive. The challenge is how to capture the. When the label is an offspring of a giant organization like MCA, it is not surprising that it has been successful.

Well, the first classical release of 12 albums has been out for two months and it will be followed by regularly scheduled issues of 50 to 60 records a month. By September the catalog will number some 30 albums, according to John DeSica, the new production director. A web of 29 indie distributors will release the albums.

Examination of the first release, however, reveals a strange contrast and provides no solid indication of the label's market goal. The first album is a recording of the Mozart Piano Concerto No. 18 in C Major, which has been performed by the Philharmonic Orchestra of New York. One wonders if the original German pressings exhibit similar fluctuations.

**TOP 40**

**Easy Listening**

**BASF Release: Strange Contrasts**

**By IS HOROWITZ**

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**Classic Notes**

Daniel Barenboim makes his double debut as conductor and pianist on new Deccas Gramophone recordings of "The Requiem" and "Brahms" Four Sonatas. The handsome, colorful brochure. He directs Leonard Bernstein at the New Haven Festival Choir in the "Requiem." In London he accompanies Dvorak, Schubert, and Schumann to the Three Piano Concertos, to give in Germany, France, and England. Also out of the box, a live recording of a concert in the Musikverein, performed by the Philharmonic Orchestra of New York, recorded by EMI Angel.

Lawrence Zazzo, Daniel Bar- enboim and James Levine will be participants in special gala at Philharmonic Hall benefiting New York Philharmonic's Young Artists Program Fund and Feb. 28. Works will include Schumann's "Schwanensee" and Mozart's "Piano Concerto in C Minor."
Hot Action Albums


ALICE COOPER, "Hello Hurray," Warner Bros. Station: WMAL-FM

CHICK COREA, "Light As A Feather," Polydor. Station: KOL-FM

JIM CROCE, "Life and Times," ABC. Stations: WHCN-FM, KWMF-FM


CYNDIE, "Dynamite," Janus Station: WMAL-FM


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


Also Recommended

AEROSMITH, "Aerosmith," Columbia. Station: KTFM-FM

RANCE ALLEN GROUP, "Truth Is Where It's At," Gospel Truth Station: KZEL-FM

DAVID AMRAM, "Subway Night," RCA Station: KOL-FM


ATLANTA RHYTHM SECTION, "Back Up Against The Wall," Decca. Station: WRMA-FM

BARRY'S, "Do You See What I See," WDAS-FM

BEE GES, "Life Is A Tin Can," RSO Station: CHUM-FM

MIKE BLOOMFIELD, NICK GRABENHETZ, "Steady Blues," Warner Bros. Station: KOL-FM


JOHNNY HAMMOND, "The Prophet," Atlantic. Station: WDAS-FM


KING HARVEST, "Dancing In The Moonlight," Atlantic. Station: KTFM-FM

HAWKIND, "Doremi, Fossil, Latigo," United Artists Station: WBFU-FM

JIMMY PHILLIPS, "Inside Two," Epic Station: WBFU-FM, WRFU-FM, KTPF-FM

BELLE JOHN, "How Did You Know My Name?" Warner Bros. Station: KOL-FM

ROBERT KENTYATT, "Gypsy Man," Atlantic Station: KZAP-FM

DOCTOR JOHN, "Right Place Wrong Time," Atlantic. Station: WBFU-FM

KING KOTTON, "The Best Of," ABC Station: KZAP-FM

B.B. KING, "The Best Of," ABC Station: KZAP-FM


BILL MASON, "Gettin' Out," Warner Bros. Station: WDAS-FM

YUSEF LATEEF, "Hush and Thunder," Island Station: KZAP-FM, WBFU-FM


MARVIN, WELSH, FERRER, "Second Opinion," Sire Station: WHCN-FM

CURTIS MAYFIELD, "His Early Years With The Impressions," ABC. Station: WDAS-FM

JOHN MAYALL, "Down The Line," London Station: KRFM-FM

ELLEN MCCLAINE, "We The People," Polydor Station: WDAS-FM, WBFU-FM, WCHM-FM

BARRY MILLS, "Scotthorn," Mainstream Station: KWMF-FM

THE MOVE, "Split Ends," United Artists Station: KESM-FM

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


PRETTY THINGS, "Freeway Madness," Warner Bros. Station: KPPF-FM

DEEP PURPLE, "Who Do We Think We Are?" Station: KTFM-FM


SLADE, "Slaved," Polydor Station: BRUCE SPRINGSTEEN, "Greetings From Asbury Park, N.L."

PAUL "Neel," STOOKEY, "One Night Stand," Warner Bros. Station: KZAP-FM.


RICHARD THOMPSON, "The Human Fly," Reprise Station: KZAP-FM, KTFM-FM


TRET FURE, "Tret Fure," Uni Station: KOL-FM

IKE AND TINA TURNER, "Let Me Touch Your Mind," United Artists Station: WDAS-FM

VARIOUS ARTISTS, "Watts/Storefront," Wax Station: KZAP-FM, KPPF-FM, WBFU-FM


PAUL WILLIAMS, "Set In Memory Of You," Capitol Station: KZAP-FM

* * *

FEBRUARY 10, 1973, BILLBOARD
Hot Damn!

I’ll drive ya crazy the hottest, sexiest, wildest! Raunchiest record of the year!

Dick Curless Sings "Chick Inspector"

CAPITOL RECORDS #3543

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Producer: Joe Allison
Writer: Vaughn Horton (ASCAP)
Publisher: Happy-Go-Lucky Music (ASCAP)

"Chick Inspector" is also included in Capitol’s new LP album #8581 11119. Title: Dick Curless Live at the Wheeling Trucker’s Drivers’ Jam—Release Date—February 12, 1973

ENDORSED BY CIA (Chick Inspector Assoc.) Get your "Chick Inspector" badge now!

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FEBRUARY 10, 1973, BILLBOARD
Country Music

Roadshow Seminar Attracts Hopeful Writers to Wheeling

By BILL WILLIAMS

WHEELING, W. Va. — The first "on the road" Songwriter's Seminar, featuring successful writing teams and others, drew more than 30 participants from five states in a two-weekend presentation here.

Sponsored by the Tel-Write Corporation and the Wheeling Jamboree, the seminar featured Eddie Miller, composer of more than 1,100 recorded songs, including "Release Me."

The basic concept of the seminar was that itimitated last year at the University of Tennessee here, where some songwriters and others, were involved with those, were instructed in songwriting, music publishing, and the business aspects of writing.

This was the first in a series of such seminars to be held across the nation in cooperation with radio stations. Stations promote and house the seminars for a nominal fee, and two days of intensive instruction and workshop practices take place.

Miller described it as "a means of giving the writer an opportunity to learn first hand what might take years of walking on the streets to learn."

This first such seminar out of Wheeling was put together by Ed Rice, president of Tel-Write, in cooperation with Glen Roesler, manager of the Jamboree. Also taking part in the seminar were Johnie Dave, an expert in the business aspects of writing and publishing, and Bill Williams of Billboard, who discussed the overall interrelationship of the music industry, ranging from creativity through distribution and promotion.

Last minute "canceled success," the seminar drew registrants from Ohio, West Virginia, Pennsylvania, Maryland and Kentucky.

Wheelie already has negotiated with several other clubs to hold gatherings, taking to those potential songwriters away from Nashville, as well as those here and elsewhere.

Tel-Write is a corporation which not only conducts seminars, but records and sells cartridges by songwriters dealing with instruction on the proper approaches to writing. Thirty of the class already have been offered as part of the course.

Several new features this year, among them: free price to the Country Music Association for tickets to Opryland, USA; and three free meals.

Pro-registration already is underway (Fan Fair, Box 110, Nashville, Tenn., 37202), and there will be open registration beginning Monday, June 4, at the Municipal Auditorium, which will house most of the events.

On June 6, the Bluegrass Show will be held in conjunction with the Country Music Association's annual Reunion Show, featuring the old-timers of country music.

Bill Hudson, chairman of the Fan Fair board, said that 90% of the 200 available hotel rooms already have been sold out for the event. A few were sold for such availability.

The Fair is co-sponsored by the Country Music Association and the "Grand Ole Opry."

Catskills Beckon Country Conclave

MONTICELLO, N.Y. — The Eastern States Country Music Incorporated will be held at the Kutsher's Convention Hotel in the Catskills April 13-15, according to an announcement by Mickey Barnett, president.

All of the convention activities, judging, and meals will be under one roof, Barnett said. Several workshops will be conducted this year, including one on "Guitar Picking" for musicians, and another for disk jockeys dealing with Country Music programming and promotion.

ESCI also will present the most promising artists in the Northeast competing for awards. A golf tournament also is planned, and an Eastern States Country Music queen will be selected. Awards will be made at a banquet following a cocktail party on the evening of April 15.

Display areas are available for the first time, along with hospitality suites, with more than 1,100 square feet of exhibit space.

Barnett said early registrations indicate attendance by radio stations, recording companies, musical instrument manufacturers, and general membership.

Registration fee for the convention is $10.00. The cost for the complete weekend, including lodging, meals, and all prices at $40.00 to $56.00 per person, with special rates for children.

Previous conventions were held in West Point, W.Va., but Barnett said the move to New York state would "promote country music throughout the Northeast and expand the potential of country music and the Northeast artists."

Registration for a maximum of 15 states is expected. The hotel is equipped to handle any number.

This looks like the one!

CLAUDE GRAY'S
BIGGEST HIT TO DATE...
WOMAN EASE MY MIND

MILLION #31
IT'S GOT GREAT WRITTEN
ALL OVER IT. JUST CHECK
OUT THE STATIONS CHARTING
(*) AND PLAYING IT (*).

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\* WJAL \* WAKE \* WDBN
\* WDFN \* WJJO \* WAXY
\* WBCF \* WAKY \* WJBW
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IT'S ON BILLBOARD'S CHART
AND DRIVING UPWARD!
PULLED FROM THE EQUALLY
OUTSTANDING ALBUM ...

"PRESENTING CLAUDE GRAY"

Million #1002
Exclusively on MILLION RECORDS

Industry Backs Pugilists

NASHVILLE—Amateur boxing here has struggled along in the past and it's no wonder. One of the principal backing groups for amateur boxing in Nashville is Eddie Rice, former Golden Gloves champ in the city. Others include Dale Gardner of Blue Ecko music, and Golden Gloves champion of Texas; Johnny Meadors of Country Music, and Paul East Bay champion. Don Winters, musician, Florida Golden Gloves champ for three years, Chuck Chellman, former boxer in the U.S. Olympic area.

Chellman, who heads up the match, says he is bringing new faces in the boxing program is sponsored by John L. Sullivan, who has the largest and most successful amateur program in the State. John McCarty of Billboard is a boxing judge and the official of Amusement Business is a fight reporter.

"About one-third of all our revenue comes from Music Row," Chellman said. And he added that regular visitors at the fights include the executives. Earle Porter Wagoner and Tommy Coghill.

ERNEST TUBB receives recognition for his 30 years at the "Grand Ole Opry" from manager Bud Wendell.

February 10, 1973, Billboard
PARK CONCEPT
Auctioned to Safe Mortgages

BURNS, Tenn. — Underground City U.S.A., Inc., a massive park complex organized in 1968 by Shelby Singleton and Tammy Key, was sold at auction last week to two mortgages totaling $130,000.

Key, president of the Park Records and publishing firm, was president of the organization. The park was set up originally on a division of the Singleton Corporation. It was to have developed and operated a 543-acre Disneyland type family entertainment park at an estimated cost of $28 million.

Directors were Singleton; Nobell Bull, a former official of the Singleton group; Key; James Frazier and Grant Smith. Stockholders included Jeanne C. Riley, disk jockey John Richbourg, and many others Nashville music industry people.

In December of 1969, Singleton announced that the first phase of development would be "under construction immediately," three months after Singleton resigned from the project. Later he and Bull resigned from the board.

Some work got underway, but the site produced only a carnival and a restaurant. Both are now gone.

Butler Adds to Producing List

NASHVILLE—Larry Butler, already one of the leading independent producers here, has signed an agreement with Columbia-Epic to produce a number of the label's acts.

Through his production company, he is already handling Johnny Cash, the Carter Family, Dick Feller, Johnny Williams, Jean Shepard and Tom Rapp. The firm is also doing work with United Artists and Paramount.

Butler's new affiliation will include several artists, but they have not yet been named.

Corey Buys Back Catalog

NASHVILLE — Corey International has bought back its entire catalog of 360 songs from Central Songs, and will utilize two of them in upcoming releases. Dallas Corey, president of the firm, gave no purchase price, but said the songs revert to his publishing company.

Corey will have one of the releases himself, and the other will be by Tobi Lee. A new artist from Phoenix, Ariz., both are scheduled for early February releases, following sessions at RCA here.

Network Show Features Women

NASHVILLE — The predominantly female-oriented "Country Music Hit Parade" has added the names of Donna Fargo and Anne Murray to the cast with segments on the Feb. 23 presentation on NBC-TV.

The actual taping will take place at the Grand Ole Opy House and will feature hits such as Ernie Ford, Lynn Anderson, Eddie Arnold and Anne Murray and Charly McClintock.

A special cocktail party will be held after the taping for the benefit of the American Cancer Society.

The network show is sponsored by the American Gas Association through the cooperation of the local gas companies.
When Tom T. Hall's father died in Kentucky, it was necessary, of course, for him to cancel some dates. But young Johnny Rodriguez and the Storytellers filled in beautifully. Johnny was a hit wherever he went, thanks to the tuneage of his mentor. Bob Moore, formerly with Cliffie Stone on the West Coast, has moved to Wheeling, where now he is a regular member of the "Jamboree" and is booked by Bob Gallion. He feels he needs exposure in the eastern part of the nation. Gallion, by the way, now books 18 artists out of his agency, including Patti Power, with whom he co-wrote her new Hickory release. Marty Robbins will headline the second KEAC Jamboree at the Palladium in Los Angeles Feb. 23. Appearing with him will be Johnny and Janie Mosby and Brink Arter. Ray Price was a sellout at the first such undertaking in January. Johnny Frank Saltberrys new release on Earle Records is self-written, self-produced, and self-everything. His wife, the former Mary Taylor, also has been cutting. Larry Butler and Larry Lee have just finished LP's on UA's Dick Felher and Paramount's Tom Rupp. Watch for the HeeMan Sisters of Biloxi, W. Va. They've just recorded on the Jamboree label, and they have a new, refreshing sound. The release should be out soon. They are 13 and 17 years old. The Concert Express will present Merle Haggard and his show in two dates at the end of February at Springfield, Mass., and Oklahoma City. He'll have his regular show, plus Ernest Tubb and the Texas Troubadours and the Osborne Brothers.

The world premier of "Gospel Road," the film shot with Johnny Cash, June Carter, etc., in the Holy Land, will be held at Charlotte, N.C., Feb. 14. The benefits will aid the student fund of Gardner-Webb College there. Bob Wills, the all-time great, will be on for the tribute show honoring him in San Antonio, March 6, his birthday. The show is being organized by KBUC's Andy Jackson. It will honor Wills, and all of the proceeds will go to him for his constant medical expenses. Among those appearing are Tompall and the Glaser Brothers, Charlie Walker, Johnny Gimble, Eldon Shamblin, Al Strickland, Shepy Johnson, Johnny Lee Wills, Billy Gray, and Leon McAuliffe.

February is Skeeter Davis month at RCA, and it's well deserved. Mary Lou Turner was warmly received at her first appearance with Bill Anderson. It was at Charlotte, and the audience size was 8,000. The ten-hour show involving Earl Scruggs and his friends at Kansas State University drew nearly 8,000 people—and tickets were being scalped. It was one of the biggest shows in history there, described by one patron as "the best thing to hit prairie Kansas since wheat." Porter Wagoner is a man of many actions. He did three days in the studio producing Rock Twist, returned for two more days for over-ducking and remixing, did a show in Louisville, returned for two spots on the "Opry," then left immediately for a show in Peoria. Buzz Martin, "the Singing Logger" is set for a series of appearances in the Northwest, including one for the Oregon State Jukebox Operator's Association. Johnny Cash named vice president of the Muscular Dystrophy Association of America.

The first book-and-record or cassette package for voices with complete recorded examples (10 sides). Price, $18.95 each.

The power of the written word takes a giant step forward in this valuable publication that teaches choral arranging with the aid of five recorded discs or cassette package.

With arrangements skillfully produced and directed by Anita Kerr, VOICES offers 22 see-and-hear chapters plus nine chapters that delve into the selection of voices, rehearsing, conducting, breathing, and even advice for all types of singers.

Through VOICES, Anita Kerr shares, in her own way, all the knowledge she has gained through her years of group singing, writing and conducting.

VOICES, from MCA Music, is a must for every music library.

VOICES by Anita Kerr. Read it... and listen to the words.

To get your copy of Anita Kerr's VOICES fill out the attached coupon and include a check payable to Billboard Books.
16 channel noise reduction?

dbx announces two 16 channel noise reduction systems offering the same capabilities as their popular 187 system. Take your choice of
dbx 116 16 channel record or play, remote control, with external dbx 324 power supply, 10-1/2" rack space.............$6,800

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For full information and the name of your local dealer, call or write
CBS Blank Tape Via 2-Step Dist; 19 Rep Firms, Small Dealer Focus

NEW YORK—Columbia Magnetics is breaking with a conventional system of distribution to market its new line of Microcassettes and quarter-track and open-reel tapes, according to Ted Cohen, manager, consumer products of the new division.

Decision to market the Columbia and Soundcraft lines to distributors as well as directly to the retailer, was based on Columbia's desire to give the small retailer an opportunity to realize a worthwhile profit from stocking the line.

To ensure this goal, Columbia Magnetics has established separate price structures for both its distributors and retailers. "In this way," said Cohen, "the little guy who can only stock a couple dozen pieces of tape in his shop, can come directly to us, and get the price we feel that would not leave him feeling ripped off."

Despite this close affiliation between Columbia Magnetics and the Columbia Records Division, the new line is not being marketed through Columbia's usual sales efforts, but through 19 independent sales representatives around the country.

Distributors, according to Cohen, are being selected from various markets including drug stores, consumer electronics hardware, music distributors, discount shops and mass merchandisers.

RCA Gives Go-Ahead for Consumer TVC Program

NEW YORK—With RCA's successful introduction of its first public demonstration of its Ma-Tape TVC system—of its Ma-Tape TVC system—and plans for its consumer marketing debut, it is likely that similar efforts will be made to exploit the system to other markets.

"RCA is committed to the system," said Bob McDermott, licensed white hotel, retired, and survived, and re-emerged as the man entrusted with the consumer software for the bbling little $795 Ma-Tape unit.

McDermott is not only committed, but while Ma-Tape evolved, he was working behind the scenes preparing a proposal designed to turn RCA into a diversified, entertaining and viable outlet of program material.

Its equipment is expected to be installed in the consumer-oriented division of the company.

"We feel that we are in a transitional period," said one of the unit's three Warner Communications labels, who will carry the program.

(Continued on page 53)

L.A. Chain Pushing TVC to Consumer

By BOB KIRSCH

LOS ANGELES—Fedex Electronics here will soon offer a complete store in videocassette equipment, according to the group, which plans to open several other outlets to consumer-oriented equipment.

Equipment agreed to be installed by the company, the Sony 1-inch U-Matic system and the Akai reel-to-reel, will be included in the 16-inch 1/4-inch unit may also be included.

The chain also has a double track home video in the Los Angeles Times, which mentioned above, "a definite win for the consumer." (Continued on page 53)

WEA Pushes Tape; Ads, Merchandisers

By ELIOT TIEGEL

LOS ANGELES—Warner, Elektra, & Atlantic Distributing Corp. has been working closely with these companies this year in the promotion of the product for a variety of reasons. The company, which handles product for the Warners Communications labels, will develop separate units for each of the 48 separate designs for each of the 48 separate designs for each of the 48 separate companies, which, with appropriate finishes, can be filmed for later viewing.

Tape Carrying, Storage Units Hot Sellers; Quality in Design and Construction Stressed

CHICAGO—Tape carrying cases and home storage units continue to be one of the hottest accessory items at the winter home electronics market. "There have been some new models," said a representative of the company at the 1972 Consumer Electronics Show.

Display Media, Inc., said it had the first storage case for home video, "the B&W video," which was expected to be available in May. List is $72. (Continued on page 53)

Who is the professional tape duplicating company that offers coast-to-coast multi-plant duplicating facilities?

There's only one Viewlex CUSTOM SERVICES The Tape Duplicating Company

FEBRUARY 10, 1973, BILLBOARD
Barshop says no. However, in a brand new TVC brochure released to its sales staff and dealers, the literature on the Omnivision system calls the unit "today's most advanced business communications vehicle, and tomorrow's most exciting entertainment system for the home." Even Panasonic's advertising schedule, although geared to such business publications as Business Week, The Wall Street Journal, Fortune, Forbes and U.S. News and World Report, carry consumer messages like, "Now You Can Watch Programs You Won't Find in TV Guide." The question then is, "Quo vadis, Panasonic?"

Maxell's five new can improve your

When we decided to bring out our new Ultra Dynamic cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

A huge improvement in cassette tape. Magnified 10,000x so you can see it.

The first thing we did was to improve our tape. We reduced the size of the PX gamma ferric oxide particles and increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

The little pad that takes all the pressure has finally gotten a grip on itself.

Other cassettes keep their pressure pads in place with glue—or rather don't keep their pressure pads in place with glue. So we've designed a little metal frame that holds the little pad in a grip of steel. And now our customers don't need to worry about signal fluctuations and loss of response any more.
Memorex Develops High Density Iron Oxide Blank Tape

NEW YORK — The Memorex Corp. has introduced a new blank audiotape cassette featuring what the company calls the finest quality iron oxide formulation available anywhere. The new formulation, designed by the company's research and development team, represents the culmination of more than a year of intensive research and development, according to James Loser, Memorex's advertising and promotion director.

According to Loser, the resulting formulation is the densest, strongest, signal-holding iron oxide coating ever developed. He added, "The new oxide offers the advantages of performance quality identical to chromium dioxide tape, without the need for special bias switches. It also offers greater low frequency output than any other standard or chromium dioxide tape."

Calling the MRX2 formulation a breakthrough improvement in tape fidelity, Michael Martin, technical director of Memorex, said the new oxide particles are not only more needle-like in shape, but also stand alone with greater than ten to one particle length to width ratios. The Memorex executive added, "Our new MRX2 oxide has a near perfect crystal structure, a uniformity of oxide dispersion in the coating and smoothness of the tape surface. This lower distortion allows the tape to be driven 20% harder with acceptable distortion levels."

Memorex plans an extensive marketing and merchandising program to launch the new line. The project will blanket the mass consumer market, calls for a continuance of nationwide television exposure using the "Shutter glass" theme. There will also be full-scale consumer and trade magazine advertising, as well as local retail cooperative ads to support the new product.

Among the television programs selected for airing of the product are the Dick Cavett Show, Mission Impossible and NFL Football. These will all feature 30 and 60 second Memorex commercials. There will also be a full schedule of four color and black and white ads in such magazines as Playboy, Penthouse, Rolling Stone and other magazines.

Coupled with the advertising program, Memorex will continue consumer promotional "sweeps" that offer immediate benefits to consumers and merchants, including the "get one cassette free," "Cash Savings" offers which will continue through 1975.

RCA Video Plan
- Continued from page 49

films, how-to, educational or other forms of specially produced entertainment programming.

No indication is given either as to whether RCA will concentrate on the sale or rental markets, or both, or what price tags the software will carry. However, McDonald does indicate that he will shortly be making an announcement pertaining to these questions. It is believed that Movietron, having waited long enough, will have expected results of the software package, including marketing and merchandising plans carefully worked out before making any sort of public announcement which may rock him into a situation.

Unlike other companies committed to a single system, RCA does not have the advantage of involvement with several different systems, which, should they come to pass, would add to the viability of any software catalog developed.

WEA Pushes
- Continued from page 49

tape. WEA is making sampler tapes for its salesmen who were given car cassette players/recorders. These tapes feature tracks from new LP releases and the practice is being expanded to key buyers. Friedman estimates that between 300 and 400 people in sales and promotion receive the tapes and another 500 racks and dealers will be added.

Our business is improving. So can yours.

maxell Corporation of America, 50 Forest Avenue, New York, New York 10017
Mo. One-Stop System Speeds Back-Orders on New Tapes

By GRIER LOWRY

KANSAS CITY, Mo.—A workable system for handling back orders on new releases and other merchandise, is a vital part of serving retail-customers of Musical Ink, Kansas City, Missouri. Physically, the system centers on a bin arrangement, located near the back delivery door at the supplier, with each customer assigned a bin in which back-ordered records, cassettes and 8-track cartridges are placed.

"As soon as back-ordered merchandise is available, whether in our own inventory or whether it comes in from our St. Louis home base," said Joe Salpiero, the one-stop's outside representative with retail customers over the Missouri-Kansas trade territory, "it goes into the customer's individual bin. This precludes the possibility of an order, which comes from St. Louis, getting mixed with other inventory. It also ensures that it gets into the hands of the retailer immediately. We think it is important to get back-ordered goods into the hands of the customer ordering them. This is merchandise we know someone wants."

"The merchandise in the bin is either held for the retail-customer to pick up, goes out by Merchant's Delivery or is delivered personally by a member of our staff," Salpiero said. "Most retail-customers appreciate getting a back-order on record-releases, say titles by Three Dog Night or Moody Blues, quickly. They can order in the morning and if it's in our stock, the customer of the retail operation can have it that afternoon."

"Our special form for use of retailers in back-ordering speeds up service," he added. "Made in duplicate, it has blank sections for name of store, address, line and date, artist, quantity, name of customer requesting it. The store keeps one copy, gives the other to our salesman. If we have the title in stock, it goes into the customer's bin immediately, if not, we send the white copy to St. Louis for processing."

A 100 percent service plan, which covers re-ordering and re-stocking displays, is followed with all retail customers. These details are handled by a salesman who calls on some customers weekly and replaces sold merchandise with the new of a tab system. Two-part tabs are attached to all LP's, cassettes and 8-tracks. One tab, located on the tab is stamped on an automatic labeling machine at the supplier reflecting record number, date, title label, quantity to be kept in stock and the suggested selling price. This information, plus the manufacturer's suggested retail price, the retailer actually asks for the item. Upper portions are torn out at the point of purchase and the lower portions are sent by the salesman in keeping stock to a designated location.

The arrangement of the backup inventory at the Kansas City one-stop is.

L.A. Chain in TVC Push

"Continued from page 45"

the hi-fi business as we now know it," Renne said. "It will be a video/audio business within 10 years, so we're trying to examine the future now. We're looking at everything in the way of hardware, and software, and we won't touch a hardware system unless the software is ready."

Renne said that a retailer will take a chance in video "as we did in audio. We're going to put it in all the stores that space allows and we will have separate video departments. We also will do advertising and advertising revolving around hardware.

"We want to aim at the average consumer, the mass market," Renne continued. "Just as we carry audio products ranging from the lowest in price to the highest, we will do the same in video."

Concerning the display of software, Renne said that video software will be displayed in the record and tape department, not directly with the hardware. Renne also said he feels the video disk will be a major factor in the consumer market, while tape will be a factor but will probably have more impact in the industrial and educational market. "Both systems will co-exist very nicely," he said. "What we are looking at is the combination of disk for disk and tape in video."

"Distribution will probably be primarily for entertainment," Renne said. "The hardware and the software will be priced in a mass merchandise range, and consumers are familiar with records."

"But the videotape market will also be a huge one," he continued. "by virtue of several things. For one, there are thousands of things that will not be on disk. Some of it will be original, and a lot of material may be taped by the hardware manufacturers. There will be a lot of people who will want both. Basically, I see videotape challenging what is stop on albums, cassettes and cartridges is not minor factor in giving retailers new ideas. Plus, the merchandise is grouped on the metal shelving by label. Then item is given a number to the number on an order sheet used by salesmen in making re-orders. In filling orders, personnel simply follow the numerical sequence on the list with the same order followed on the merchandise stock over shelves. And the salesman simply goes down this numerical list and checks off items needed in ordering merchandise for the retailer.

FCC Extends TVC Waivers

WASHINGTON—At the request of the Matsushita Electric Co., Ltd., of Japan, the Federal Communications Commission has decided to extend temporary waivers for marketing video recording and playback devices all the way to Sept. 15, 1978. On that date, the FCC's new rules for the selected Class 1, Modification 1, requiring type approval, will become effective.

The commission found that the Matsushita request for a waiver presented no public interest considerations (granted to Mar. 1, 1973) was reasonable, ,the FCC should give the company time to incorporate the required receiving equipment in the recorder. The company plans to announce its new products presently marketing the devices, after meeting only the technical requirements. Other companies which are presently marketing the devices, including those required by the FCC, would also have suffered "hardship" if compelled to meet the earlier deadlines on type approval and an emergency switch with not originally required in the proposed rule, the FCC decided.

Athenia Industries Inc.

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00 BRIGHTON ROAD, CLIFTON, N.J. 07012 (201) 471-8044
WASHINGTON Hi Fi Show Focus on Quadra sonic Equipment

WASHINGTON—Rock in all its variations and quadra sonic sound will dominate the Bell Day Washington High Fidelity Music Show to be held at the Washington Hotel. The Hi Fi show is held here every year, attracting more than 20,000 visitors in 1971, and its producer, president, Teresa Rogers, expects at least 22,000 attendance at this year’s show.

A full spectrum of all the new est gains made by scientists and technicians in quadra sonic stereo “total surround” sound, and other high fidelity refinements, will be on view at the Washington Hotel. Exhibitors will occupy 90 display rooms on four floors of the newly renovated historic downtown hotel which is only a block from the White House.

Multi-speaker systems, contain ing as many as 24 to 25 speakers, will provide “an unusual experience in high fidelity sound reproduction.” Manufacturers demonstrating them claim benefits to be derived from the multiplex system are to be a decreasing of resonance, with a consequently purer sound. Tuners will demonstrate freedom from drift, great sensitivity and high gain with very low noise.

All speakers are available with combination synchronous/in duction motors, tubes, and units that maintain perfect balance in all planes of motion, and “many other features.” Seminars will be put on by the Washington Section of the Audio Engineering Society, demonstrating multi-track and other recording techniques, and discussing acoustical and other questions.

Store Displays

Continued from page 49

One of the most unusual cases was shown by Chamberlin Industries, Conway, Ark., also a new IHE exhibitor. The firm’s unit, actually a vending machine, holds 400 tapes for $550. Its unusual construction derives from a large revolving plastic disk that is fitted into the front and which has a smaller revolving disk inside the larger one. The revolving disks mean that only one hand hole is necessary.

The trend to almost custom-size cases was highlighted at the Rock Creek Fixtures exhibit where four units were shown. These are security cases with sliding plastic doors which come in either cornucopia or natural walnut finish with white interior. The models were designed for TDK’s quadra sonic LP and tape cases, was highlighted by two IHE exhibitors, Quality Display Fixture Co., Charlotte, N.C., and Model 101 that holds 216 cartridges or 432 cassettes and 528 LPs. The case is 54-in. long, 36-in. high and 36-in. deep.

Creative Store Equipment, Ty rrell, Tex., introduced another LP and tape unit an IHE called the Mini-Combo that holds 40 cartridges or 60 cassettes and 100 LPs and lists for $175. It’s 25-in. wide, 59-in. high and 16-in. deep.

Yet another trend in the design that eliminates sliding plastic doors, according to Dave Touzel, Master-Craft Displays, Twin Lake, Mich. Touzel said the doors sustain scratches from the constant opening and that a better design is one that allows for tapes to fall to a bottom section accessible through a door. The cases are loaded through a front glass that is removed.

Master-Craft recently went to a standard size on two models allowing it to be more competitive in price. Touzel said Model MCP-340 holds 340 cartridges, 72-in. high, 48-in. wide and 16-in. deep. It sells for $257 as a standard model without fluorescent lighting, bottom storage and bell button.

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No question about it! The professional tape duplicating company is Viewlex

The only company...

- with coast-to-coast duplicating facilities—N.Y. and L.A.
- offering total in-house recording and packaging graphics service
- manufacturing the world's foremost line of tape duplicating equipment (Electro Sound)

Laurie Will Handle, Make Its Own Tape

NEW YORK—Laurie Records will handle its own manufacturing and distribution of its line of tapes later this year, according to Bob Schwartz, president of the firm. The move follows the termination of the label's $1tape manufacturing/distribution agreement with GRT.

Schwartz said that "the need to get catalog product into the distribution stream on an in-depth basis, rather than piece by piece, prompted the label to retain control of the tapes." Schwartz added that Laurie is preparing an 11 tape release package. The tapes will retail for $6.95, with room for dealer discounting, and will include product by D. M. the Chiffons, the Royal Guardsmen, and a "golden oldie" package. The release will be offered through independent distributors and Laurie's direct buying policy.

DeMambro as Distributor

NEW YORK—DeMambro Radio Co. Inc. has been named as master distributor for the University Sound Products line in New England, according to James Morrisi, University Sound's sales manager. DeMambro Radio Supply Co. will be handling the University line, which includes P.A. and high fidelity speakers, amplifiers and preamplifiers, microphones, recorders, phonostands and accessories, and portable sound equipment.


Exact Time Loaded 8 Track Blanks

- 56 Different Lengths in Stock
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- Reference for Made-A-Tape and Electrode Equipment

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7" 1800' POLYSTER $1.15 $1.25

PROFESSIONAL automatic turntable Model 629 from Benjamin Electronics. Quality and operation. It accommodates 7-10 disks, and lists for $95.00.

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Columbia Magentics Blank Tape Line Focus on Packaging

The lines will also participate in the merchandising program by featuring and listing the number of dealers from which the lines are available.

Packaging will play a major role in Columbia Magentics merchandising program. Emphasis on both the Columbia and Soundcraft lines will be on graphics, with the Columbia line featuring a detailed specification sheet as an integral part of the carton or cartridge wrapping.

The spec sheet, according to Cohen, is on the back panel of each wrap, and shows a frequency response chart, and a phonograph diagram of the housing, keying to descriptions of the important features, as well as listing frequency response and wow and flutter.

Said Cohen, "The specification sheet is repeated, in permanent form, inside each cassette box, and on the housing of the blank 8-track cartridges.

The cassettes and cartridges of the Columbia line are also being packaged with extra free labels for re-recording. As Cohen pointed out, inside each cassette box is a perforated "crack and peel" sheet containing two numbered self-adhesive labels, and a tape box spine label.

Cohen stated that the entire sheet of labels may be inserted into a typewriter to produce finished labels with high legibility and professional appearance. "The index," he added, "may be applied to the cassette itself, the outer box, a notebook, file cards, or whatever convenient.

"The internal mechanism of the Columbia cassette features Delrin guide rollers mounted on metal pins for accurate tracking with minimum friction," said Cohen. He also added that label strips within the cassette housing are made of graphite impregnated Mylar to further reduce friction and eliminate noise caused by static buildup.

The tape housing is made of a medium impact plastic, which according to Cohen, is rigid enough to maintain tape alignment, yet resilient enough to resist shredding if dropped.

Cohen continued, "A constant tension pressure pad provides consistent tape-to-head contact, and is mounted in a three-sided metal butt-end shield to prevent pickup of hum and stray noises.

The Columbia "Soundcraft" line is geared to the professional recordist, and features color-coded front and back for quick identification, and school audiovisual applications. It also comes with crack and peel sheets containing extra labels. Both lines are available in lengths of 40, 60, 90 and 120 minutes.

Columbia is also marketing a complete line of blank 8-track cartridges, incorporating many of the features found in the cassette lines.

There are also additional features in the top-of-the-line 8-track cartridges, such as the inclusion of a polyester base material, precision slits to avoid signal loss or mechanical difficulties within the cartridge housing.

Additional features include a stable, one-piece hub, rotating on a Delrin suspension, from which the tape feeds. The tape hub also rotates around a Delrin guide, and around a silicone rubber pinch roller, also mounted on a Delrin sleeve for smooth operation with minimal wow and flutter.

Cohen explained that the actual shell of the cartridge incorporates a novel design wiper arm, with an extra-large roll chamber to avoid the tearing or tangling of the tape. A foam pressure pad provides optimum tape-to-head wrap for complete signal pickup.

A full line of open reel tapes in lengths of 1,200, 1,800, 2,400 and 3,600 feet lengths will also be marketed. These will come with a timing chart for all common tape lengths and speeds.

To round out the line will be a substantial selection of accessories bearing the Soundcraft label. This will include border, splicing, condenser coating tape, and a kit for viewing the recorded tracks on magnetic tape.

The kit, designated Magna-See, uses a special non-toxic, non-flammable fluid, which, according to Cohen, makes the tracks visible, so that a recorder can be evaluated for head azimuth, track uniformity, balance and head wear.

To date, over 100,000 Craig Floor Mount Car Stereos have been sold through our dealers! Including our recently introduced 3133 Quadraphonic and 3607 Dolby Cassette unit—the fifth and sixth models in our complete Craig line.

And we've only just begun.

AST Record '72 Output

(Story in Music Section)

FEBRUARY 10, 1973, BILLBOARD
Jukebox programming

Retail Push on Jukebox LP's

CHICAGO—The jukebox album can be exploited as a consumer and one-stop retail store according to Reuben Lawrence, head of Creative Merchandising and Ruby Sales here, who has acquired a cut-out stock of over 15,000 pieces. Lawrence claims he moved over 50,000 pieces overseas in shipments to the U.K. and Sweden some time back. Price of the latest group will be determined by the quantity purchased and be between 32 and 50 cents, he said.

Both major producers of jukebox LP's, Richard Prutting (Little LP's Unlimited) and Bernie Yaikofsky (Gold Mor Dist.), have yet to develop plans for retail exposure of the product to the consumer. However, Prutting has said on numerous occasions that there exists a need for the jukebox patron to recognize this unique product. Prutting has even developed special strip titles which he hopes singles out the mini albums in jukebox program panels.

Lawrence's stock is part of the library once offered by Redisc and continues in addition to the Redisc Roman and the other jukebox catalog. It is composed of Soma, Epic, Warner Bros., London, Atlantic, UA, Columbia, Blue Note, Hilltop and Reprise. Quantities range widely from 1,622 of a "Walk on the Wild Side" soundtrack package to copies of "American Waiters."

Set In-depth MOA Jukebox Sessions

CHICAGO—TOPics probing price play strategy, motivating employees and communications to location owners and personnel will be explored in depth during the April 13-14 Music Operators of America convention at the Monte Carlo, according to a preliminary agenda. The range of the three sessions will relate to programming and to programmers, though the topic is much broader.

Head of the seminar again is Dr. Gerry Squier, conference coordinator of the school's Center for Consumer Affairs. Faculty speakers are Dr. Salvatore Belli, Dr. John Malone and Dr. William Sideman.

MOA Drive to Create State Jukebox Associations

GLENeden BEACH, Ore.—An energetic campaign for the development of more state organizations throughout the country will be the major theme of the Music Operators of America convention in November, members of the Oregon Annunciation & Music Operators Association were told last week by Harlan Wingrave, Emporia, Kan., president of the state organization. The convention was held to encourage the establishment of associations in states where none now exist, Wingrave said.

Part of the 22nd annual effort, he stated, will be a re-formation of the MOA public relations program. A special public relations kit will be sent out to the membership soon. It will contain an updated version of the already popular "Jukebox Story" single and other materials designed to improve the image of the industry.

Jukebox businessmen Bob Fallow (left) now heads Oregon association. Pool table dress of Fran Doloff drew interest at the group's meeting (she is wife of Seattle Disc City owner over the past five years). For the establishment of the Oregon group, he observed, the MOA received practical help from the Pacific Northwest region. Subsequently, he pointed out, the national effort was bolstered substantially by support from Oregon. "For example," he explained, "the resolution your association passed on the copyright problem was very helpful. Without an Oregon association help and communications would have been impossible."

He stressed too, the help the state organization has been able to provide on tax problems. "As individuals," he observed, "you would have had difficulty solving these problems, and it may have been all but impossible. But as an association, you were able to hire, experienced, and highly respected legal counsel to represent you."

Association meetings, too, he noted, have enabled operators to know one another better, noted another better by going side-by-side for socializing and exchanging ideas. All the larger independent operators from throughout the state will be encouraged through participation in the state associations to provide a forum for the association in its Silver Anniversary drive to encourage the establishment of associations in states where none now exist, Wingrave said.

Twenty-Fifth Anniversary MOA Merit Awards will be given to members this year for outstanding work in public relations. The presentation will be made at the convention next November, Wingrave announced. The Silver Anniversary convention is being held November 9-11 at the Conrad Hilton Hotel.

One of the major jobs of state associations, the national MOA president emphasized, is the telling of the story to people in key positions of responsibility, particularly to elected representatives in the state legislatures and to other government officials. "Nobody is going to educate anyone," the president was greatly impressed, he noted, by the strong legislative effort generated by the Oregon association.

Wingrave presented an MOA commemorative gavel to the Oregon association's newly elected president Bob Fallow, at a banquet concluding the convention Saturday night. Similar presentations were made to all states, with an MOA gavel on the table for each state association at subsequent conventions as an expression of MOA appreciation for the support given the national organization.
In Billboard. Get into it!

Campus News


Plug Winter Song
NEW YORK—Musicana Records president Al Rabin is continuing to push "It's Snowing in New York" as a record program all winter and has available now as a jingle and instrumental flip.

FEBRUARY 10, 1973, BILLBOARD
French Discount-Org Scores Local Companies

CANNES—Acquisitions that some French record companies were deceiving the public by the wording on certain album sleeves and by the way record sales were made were by representa- tives of the French music indus- try—now called MIDEM, which was still a stormy MIDEM industry at the time. The conference, held in the Miramar Hotel and attended by many, was an unpro- tocolar meeting of the representatives of the different French record stores in France, and for the first time, the incidence of "trickery" was very severe in the French music industry. It should not be eliminated altogether in the interest of better customer service.

Gregoire Katz, representing Bir- day, the leading French record company, said that if the French record companies did not adopt a standard, a good solution for French buyers, who don't have to look at these records; but in the meantime, it is an industry that does not have a good reputation.

Among specific examples mentioned were the following:

U.K. Jazz Label—Berlin Deal

CANNES—Alan Bates of Black Lion Records, the U.K. jazz label, an- nounced that he had concluded a deal with Deutsche Verlags- und Akquisitions GmbH to distribute his label in all of West Germany, Austria, and Switzerland. Bates added that he was still working to secure representation for his label in the United States.

To offset the discovery of the first quarter of 1972, Kayo Records will be releasing a new 12-inch single, "Lost Love," by the English rock band, the Kinks. The single will be released on the label's own imprint, "Kayo Records," and will feature the title track, "Lost Love," and the hit single, "Daydreamer," from the band's last album, "Lies in Wait." The single will be distributed in all markets by the major record companies, including EMI and Polydor.

From the Music Capital of the World

CANNES—Beatles, who were promoting their new album, "The Beatles," in Berlin on March 13, have decided to re-release the album's first single, "Ticket to Ride," in West Germany. The single will be released on the label's own imprint, "Manhattan Records," and will feature the title track, "Ticket to Ride," and the Beatles' second single, "A Hard Day's Night," from the band's last album, "Revolver." The single will be distributed in all markets by the major record companies, including EMI and Polydor.

CANNES—Madonna, who was promoting her new album, "Like a Virgin," in Berlin on March 10, has decided to re-release the album in West Germany. The album will be released on the label's own imprint, "Sire Records," and will feature the title track, "Like a Virgin," and the Madonna's second single, "material girl," from the band's last album, "Like a Virgin." The album will be distributed in all markets by the major record companies, including EMI and Polydor.
Pirate-Bootlegger Is Fined $1,152 in U.K.

LONDON — A 23-year-old Wolverhampton man who illegally duplicated and sold pirate and bootleg tapes worldwide featuring several top British acts was fined a total of $1,152 last week in the Birmingham Magistrates Court, to be held under the amended Performers Protection Act.

At Wolverhampton Magistrates Court last week, Stuart Alan Brasier, 23, admitted making and selling illicit recordings of four LPs, Four Brothers, and Pink Floyd In Concert. Although Brasier worked from his home on Farm Road, Pelsall, Wolverhampton, he exported tapes as far afield as Australia.

The court was told that Brasier, currently seeking a new opportunity and occupation, was caught after selling information tapes and using his skill to sell pirate records. He was found guilty of piracy and bootlegging and that he had built-up a substantial business in the U.K.

WEA Foreign Meeting Held

CANNES — Presentations of 1973 summer and fall activity by the European companies, were the highlights of the WEA Cannes meeting held at the Port Canto, Cannes, during MIDEM week.

Atlantic International vice president Larry Mendelsohn told Billboard: "For the first time we had everyone of our European licensees present, including representatives from Lebanon, Greece, Turkey and Spain."

All the meetings were attended by WEA executive vice president Mel Pomer.

JOINING in the celebration of the tenth anniversary of the creation of Billboard's London office are, left to right: Andre de Veyre, Billboard's regional publishing director; Pickwick International chairman Ol' Leslie; EMI publishing chief Ron White; Billboard president of international operations, Mort Neaster; Pickwick U.K. chairman John Rankin; and EMI chairman, Steve Gottlieb; Mike Mahtland, president of AMC; Roy Featherstone, director of repertoire; EMI Records; Douglas Waggerger, head of BBC Radio 1 and 2; Geoffrey Bridge, head of the British Phonographic Industry; Teddy Warriner, assistant head of head of BBC Radio 1; Ken Glancy, head of RCA U.K.; Bill Grierson, general manager, Walt Disney Productions Ltd. U.K.; Hal Cook, publisher of Billboard; Fred Marks, international vice president; Fantasy; Paul Rich, international manager of Capitol Music, U.K.; Charisma chief Tony Stannard Smith and Alan Halton, director and general manager, Robbins Music, U.K.

Closure Of Four U.K. Rock Theaters

LONDON — The closure of 1973 Montreux Festival

CANNES — The resurgence of jazz in the U.S. and Europe will be covered at "Charlie, Night in New Orleans" with Dr. John, Crooner, and "Jazz in France," with the Meters and Allen Toussaint.

Concluding the weekend, on July 1, will be a blues and gospel evening.

The jazz section of the festival starts on July 3 with an evening of Swiss jazz, and the remainder of the weekend follows.

July 4 Black Lion's Salute To Swing, with the Alan Walsh Band, Stephanie Grappelli and Barry Harris, Earl Hines and the Dave Kennedy-Baldock All Stars. (Produced by Alan S. Williams.)

July 5: Today's Sound With Imp5, with Michael White, John, Pro mmaputers, Alice Coltrane. (Produced by Ed Michel.)

July 6: The Sounds Of The '80s From CBS, with Miles Davis, John McLaughlin and Carlos Santana. (Produced by Tarmyeo.)

July 11: The Festival will feature various U.S. high school and university jazz bands with top American soloists.
Bootleg Recording Made of Isaac Hayes

**Continued from page 59**

and comprises Farnon compositions spouting some of London's top session musicians, including trumpeters Stan Rodenker and Kenny Baker, lead and rhythm guitarist Les Carter, and drummer with former rockers "The Sixpenceful Monkeys," who has a record out now with Sanriku Records.

The LP will appear on Thomas's label, the new "Real Records," a company started by Thomas to release his own and other's recordings. He has a deal with Sire, the American branch of Brian Epstein's company, and has a new album due out on the label in the spring.

The breadth of his recording activity includes a broad range of dance music, and he plans an LP of his own material on his return from M.I.D.E.M.

Neil Gay Productions set a release in France, Greece, Spain and Italy, and plans to issue the record in the UK on DMS's subsidiary label, DMS-200. The record will feature 11 tracks and be released in France through the company's label, M.I.D.E.M.

**U.K. Bootlegging**

**Continued from page 60**

and that bootlegging is the illegal recording of copyrighted material. No need to fear, however, as your boss's hobby too. He was, like most young men, he continued, "he was last recorded by the recording department trying to impress on the size of his business and for this reason the whole of the FIASCO recording was sold for $2300 from the sale of the tapes.

Brass was given until he finishes his current prison sentence - the end of April - to pay the fine. If he fails to pay, he was told he would have to serve another three months.

"They may be broadcast in stereo to give both stereo and four-channel playing equipment of any special kind at the radio station. Regular Matrix four-channel records may be obtained from monophonic stations, and are available in broadcast form as normal stereo records."

Samuel is now working on the V.S. Video Matrix-T.C. Chir" (integrated circuit) which makes its debut this month. The device is designed for cassette recorders, which will be sold at a lower cost than hitherto, listeners will be able to incorporate the new circuit.

Samuel claims sales of over 50 percent of four-channel equipment in Japan, and 400 records now available worldwide using the Q.S. Matrix Regular Matrix T.C. records, representing twice as much in quantity as its nearest competitor. Some lightening action following a MIDEEM deal which was resulted in pressings of a single being available within four days of completion of the deal. Isaac Hayes accepted a joint Stock on the Sunday, flew the tapes to London Airport the following Tuesday and the pressings were received the next day back in Cannes last Thursday.

The single is entitled "Harmony" and is released in the UK this week.

Apart from the Intune catalog deal, Samuel plans to see France for reported last week, another catalogue arrangement with John Ransome of Intime for the US.

Following negotiations between Martin Schellhorn and Paul Rich, CABINET will be the first to use the Music Catalog of the Chans-Janus Recording companies and the Japan Music Material catalogue on Eastwood and Eastwood Records among whose artists are the Detroit Emeralds, and Donnie Andrews.

Cabin is also active on behalf of the firm's German subsidiary Michael Hoes, Beetles Springfield, and Gary Glitter, who is signed to Gem Music.
This a power-packed album featuring some of greatest vocal groups of all time. The songs range from "So Long and Goodbye" to "What a Fool Believes," and each track is a masterpiece of its own. The artists, including The Bee Gees, ABBA, and Fleetwood Mac, give their best, making this album a true delight for anyone who appreciates classic hits.
On Sunday, January 28, Diana Ross was named 1972's most promising newcomer to films, when the Hollywood Foreign Press awarded her a Golden Globe Award at its 30th annual awards banquet. It was the latest in a long line of honors given her for her acting debut as Billie Holiday in "Lady Sings The Blues."

For a "newcomer," she's rapidly becoming quite a veteran at receiving awards: Cue Magazine has named her "Entertainer of The Year." She won Image Awards for "Best Actress of The Year" and "Entertainer of The Year," and the Golden Apple Award for "New Star of The Year."

Listen to great moments from "Lady Sings The Blues," as well as Diana Ross' stunning vocal interpretations of many Billie Holiday classics on the motion picture soundtrack album.

Listen to what's happening at Motown. You'll hear the times change.

"Without You" has been named Record Of The Year by MELODY MAKER and by DISC.

And now their joint efforts have just won nominations for four Grammy Awards.

They make us proud.

RCA Records and Tapes
**Breaking Disks**

America has discovered another fine, new Canadian act, *Edward Bear*. This quartet has broken into the top 20 of our singles survey with "Last Song" on Capitol. The disk appears in the 19th post up from 24. Their bouncy, young sound is at the top of several station's playlists we surveyed, including WIBG-AM Philadelphia; WXYX-AM Cleveland, KJR-AM Seattle and WMAR-AM Chicago. KCBQ-AM San Diego calls it its pick. The single is going into the top 10 at KXOK-AM St. Louis, WOFL-AM Atlanta, KGW-AM Portland; WKY-AM Oklahoma City; WSGN-AM Birmingham; WTRY-AM Albany and KBWQ-AM Fargo.

Sales are strongest in Chicago, Philadelphia, Baltimore, Cleveland, Atlanta and Seattle. WABC-AM in New York is playing it yet, but its FM sister WFLO is, so New York remains weak sale-wise.

Everybody knows Aratha Franklin and the general public can expect a chart popping out of the new Atlantic single "Master Of Eyes" which features her new collaboration with Quincy Jones orchestrations. We made it a pop pick last week and it jumps on the single survey in 77th place. The first top 40 station reporting it on its playlist in the West is KQRI-AM in Los Angeles, but the soul radio community is actively toasting their sister with initial reports of play to us from KGFI-AM Los Angeles; WMBM-AM Miami; WLIB-AM Detroit; WVON-AM Chicago.

**Hot Chart Action**

The Spinners have arrived again. Their Atlantic single, "Could It Be True", made the leap from the 10th post from 13 and seems destined to be a supper followup to their "I'll Be Around" hit. The group's catchy, melodic sound styles a relative new form of commercial soul music which is firmly entrenched within the spectrum of pop music. The song is number one on our soul survey and has had an infinitely easier time breaking pop right away than had its predecessor. The reason seems to be that a number of top 40 stations went on the single immediately rather than waiting for it to break soul and then move into their listening area. So the Spinners are spinning smoothly in all top markets and are in the top 10 at the following stations (in order): WIBG-AM Philadelphia; CKLW-AM Detroit; KYA-AM San Francisco; WXYX-AM Cleveland; WPWC-AM Washington; WITF-AM New Orleans; WPOT-AM Hartford; WAYS-AM Charlotte; WTMY-AM Atlanta and WABC-AM New York. It's also in the top 20 at both WLS-AM and WCFL-AM Chicago.

Sales are strong in all metropolitan markets and will probably increase as the act plays there in person.

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**Pop**

**NEW YORK CITY-I'M DOIN' FINE NOW** (2:48) producer: Them Bell; writers: Them Bell, Sherman Mitchell, Mythique, Bing. This is a good introduction to this new act which seems to be a synthesis of the old-fashioned soul of the 50's and the current pop of the 70's. The record moves smoothly and the voices keep moving along in a background while the voices keep moving along. Fyps: no info available. CHICLSE 76-1013 (A&M).

**Orchestral version of an Indian film theme**

**BATEAUX—TELL HER SHE'S LOVING** (2:37) producer: Stu Smith; writer: S. Blau, Isham. A fine brass piano ballad. Tied with soul's big brother is a revival of an oldies classic. Their title song here becomes "Dance with your happy voices with upbeat swing and Horn rhythm in life. Fyps: no info available. COLUMBIA 441092.

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**Al Also Recommended**

**PILGRIM WIZARD—Me Koo Me Moe Me Nite** (2:38) producer: Bob Fisher; writers: David Whipper, David Craver. A fine jazz rock ballad. The record moves smoothly and the voices keep moving along in a background while the voices keep moving along. Fyps: no info available. COLUMBIA 441092.

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**Country**

**JACK BLANCHARD & MISTY MORGAN—A HANDFUL OF DIMES** (2:28) producer: Jack Blanchard; writers: Jack Blanchard, Bubi, R. H. Martin, Austin. Left offers and a solid hammer lead to the eventual lead us, to believe it's going up to a gentle pop-big hit. Not so, the voices build and the slides emerge and the electric bass bass heavy.

**BILLY "CRASH" CRADDOCK—DON'T BE ANGRY** (2:37) producer: Ron Chapman; writer: Bob Chapman, Jackson, Axtell. Billy Crash Craddock brings down a little, handling this fine ballad with ease and grace, and it should be as big as it's not longer than its output on Capitol. Fyps: no info available. ABC 11249.

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**WAYLON JENNINGS—YOU CAN HAVE HER** (2:38)

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**Soul**

**LITTLE ROYAL—I SURRENDER** (2:10) producer: Hal Needles; writers: Royal Tovmbe, Andrew Stewart; Pr. NYC. This is the age old story of a love affair to self with woman's back. Royal's vocal interpretation is instead soul pleading, with a fine production surrounding it in some of the most musical arrangements to do justice to a single cut of Kris Kristofferson songs: "Sunday Morning Coming Down," "Help Me Make It Through The Night," and "Fade The Good Times." It makes excellent listening! POLYDOR F 10653.

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**Also Recommended**


**JUNE TWIGG—A Wonder (3:24); producer: John Holliday; writer: Jerry A. Stock; BMI. 404058.

**NANCY WILSON—Are We Married? (3:25); producer: David Cook; writer: Janet Carter, Jerry A. Stock. BMI. 404058.

**DAVE PELL SINGERS—Thank God We're Over (3:25); producer: Paul Williams; writers: Paul Williams, Roger Nichols. BMI. 404058.

**RICHIE BAVARESE—It's All Over (3:25); producer: Ron Carter; writer: Norman Hailey. BMI. 404058.

**JESSE FREDERICK—Believe In You (3:25); producer: Nick Wynn; writer: Joseph Frederick, David Mabry. BMI. 404058.

**Man From Earth—First Hit**

**GRIFFITH—Everybody (3:25); producer: Tony Scott, John D'Andrea; writer: Tommy Rowlett, Lou Filler. BMI. 404058.

**ROSE—Don't Take Away The Music (3:25); producer: Jerry Fuller; writer: Jerry Tippins. Bursa. BMI. 404058.

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**Also Recommended**

**PAT ECKERM—The Life (3:30); producer: Martin Harris & Harry Schenker, Schad; BMI. 404058.

**BILLY "CRASH" CRADDOCK—DON'T BE ANGRY** (2:37) producer: Ron Chapman; writers: Bob Chapman, Jackson, Axtell. This record brings down a little, handling this fine ballad with ease and grace, and it should be as big as it's not longer than its output on Capitol. Fyps: no info available. ABC 11249.

**THE BELLS—KRIS COLLECTION (4:52)**

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**NANCY WILSON—Are We Married? (3:25); producer: David Cook; writer: Janet Carter, Jerry A. Stock. BMI. 404058.

**DAVE PELL SINGERS—Thank God We're Over (3:25); producer: Paul Williams; writers: Paul Williams, Roger Nichols. BMI. 404058.

**RICHIE BAVARESE—It's All Over (3:25); producer: Ron Carter; writer: Norman Hailey. BMI. 404058.

**JESSE FREDERICK—Believe In You (3:25); producer: Nick Wynn; writer: Joseph Frederick, David Mabry. BMI. 404058.

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**ROSE—Don't Take Away The Music (3:25); producer: Jerry Fuller; writer: Jerry Tippins. Bursa. BMI. 404058.
Forget your troubles, c'mon get "Happy."

Get "Happy (Love Theme from Lady Sings The Blues)." Bobby Darin's chart climbing new single on Motown Records. Get happy. Watch "The Bobby Darin Show" every Friday night at 10 pm on NBC.

Listen to what's happening at Motown. You'll hear the times change.

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<td>37</td>
<td>PEACEFUL EASY FEELING</td>
<td>Bobby Hepp (Bobby Hepp), United Artists 504606</td>
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<td>38</td>
<td>LIVING TOGETHER GROWING TOGETHER</td>
<td>6th Dimension (6th Dimension), Bell 45,310</td>
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<td>39</td>
<td>DON'T LET ME STAYIN' FOR YOUR LOVE, Part 1</td>
<td>Luther Ingram (Johnny Cash), Declay 3201 (Columbia)</td>
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<td>David Bowie (Gus Dudgeon), RCA 46-6290</td>
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<td>HIGH AND MIGHTY</td>
<td>Earth, Wind &amp; Fire (Earth, Wind &amp; Fire), WB 300506</td>
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<td>ROSALIE</td>
<td>Sam Weady (Mike Weady), Capitol 23010</td>
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<td>TODAY I STARTED LOVING YOU AGAIN</td>
<td>Beverly Reeves (Ricky Nelson), Atlantic 45-1926</td>
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<td>SOUL SONG</td>
<td>Shirley Brown (Shirley Brown), Del 17429 (Fasafiya)</td>
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<td>LUCKY MAN</td>
<td>Emerson, Lake &amp; Palmer (Steve Lake), Capitol 44550</td>
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<td>HELLO HURRAY</td>
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<td>EASY RIDIN'</td>
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<td>SOMEBODY LOVES YOU</td>
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<td>53</td>
<td>LOVE MAGIC</td>
<td>Johnny Rivers (Johnny Rivers), Bell 45,310</td>
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<td>54</td>
<td>SOMEBODY LOVES YOU</td>
<td>Richard Harris (Richard Harris), United Artists 505606</td>
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<td>55</td>
<td>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</td>
<td>Vicky Lawrence (Gruff Garrett), Bell 45,310</td>
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Compiled from national retail sales and radio playby the Music Popularity Charts Dept. of Billboard.
AL GREEN has just recorded his next hit single...

"Call Me (Come Back Home)."

Produced by Willie Mitchell.
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<tr>
<th>Week Ending February 10, 1973</th>
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<tr>
<td><strong>TOP LP's &amp; TAPE</strong></td>
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<th><strong>ARTIST</strong></th>
<th><strong>Title, Label, Number (Dist. Label)</strong></th>
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<td>NEIL DIAMOND</td>
<td><strong>Misty</strong> (Columbia CL-1701)</td>
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<td><strong>RAPIDWEST</strong></td>
<td><strong>TLC</strong> (Capitol ST-11175)</td>
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<td>BURL IVES</td>
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<td><strong>Raphael Saadiq</strong></td>
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<td><strong>STEVE MILLER BAND</strong></td>
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<td><strong>TELLER</strong></td>
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<td><strong>KENT NASH</strong></td>
<td><strong>Hello Again</strong> (Atlantic SD 7048)</td>
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<td><strong>BOBBY WHEAT</strong></td>
<td><strong>The Best of Bobby Vee</strong> (Parlmoine 711190)</td>
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<td><strong>BILL WINTER</strong></td>
<td><strong>Close to Home</strong> (Capitol ST-11175)</td>
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<td><strong>DAVID BOWIE</strong></td>
<td><strong>Bitch</strong> (Parlophone 711190)</td>
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<td><strong>DONNY ACHESON</strong></td>
<td><strong>Who Do We Think We Are</strong> (Warner Bros. RS 37049)</td>
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<td><strong>BARRY GIBB</strong></td>
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<td><strong>RICK WILSON &amp; THE STONE CARAVAN</strong></td>
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<td><strong>RICK WILSON &amp; THE STONE CARAVAN</strong></td>
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<td><strong>JIMMY HANSON</strong></td>
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<td><strong>DOROTHY MICHIEL</strong></td>
<td><strong>It's All Over Now (Spanish)</strong> (Capitol ST-11175)</td>
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<td><strong>DONNA FORD</strong></td>
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<td><strong>BOBBY TIDWELL</strong></td>
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<td><strong>ERIK B &amp; ROY</strong></td>
<td><strong>The Best of Todd Rundgren</strong> (Capitol ST-11175)</td>
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**For Week Ending February 10, 1973**

**TOP LP's & TAPE**

**ARTIST**

**Title, Label, Number (Dist. Label)**

**STAGE**

**TIE**

**WEEKS ON CHART**
"I lose vision once in a while
We all get grounded at the start
But I still believe in magic
It comes from seeing with the heart’/*

...some of the Stoneground Words
from Melanie’s latest album.

“Stoneground Words”
NRS 47005

*Neighborhood Music Publishing Corp. © 1972
Produced by Peter Schekeryk

Neighborhood Records
Distributed by Famous Music Corporation
A Gulf + Western Company
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<td>JOHNNY MATTHEWS</td>
<td>Song Book</td>
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<td>Brothers in Arms</td>
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<td>LEON RUSSELL</td>
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