WASHINGTON — Interest in the temporary therapy of a 10 percent dollar devaluation to aid the U.S. $6 billion trade deficit is fading here, as congressional leaders take up much stronger medicine —namely, the President’s request for authority to impose higher tariffs, or selective import taxes when a particular U.S. industry is threatened with disruption from a particular foreign exporter. The legislation might include the right to impose the controversial device of setting import quotas.

Both President Nixon and Treasury Secretary George P. Shultz made it clear in a joint Feb. 12 appearance, that monetary devaluation alone could not remedy the deficit. They explained that the dollar devaluation was only a temporary measure, and only a minor aspect in their hoped-for reform in international monetary exchange, and a freer, fairer international trade policy all around. In fact, number of economists here predict an end to fixed rates for currency exchange, in favor of letting them find their own level in the marketplace, like prices.

“Devaluation of the dollar is at best only a temporary solution to the problem,” said the President. That is why trade legislation is needed too,” Mr. Nixon added. He said U.S. trade negotiators need the “threat of import restrictions” imposing on a position to bargain harder in world markets and among international currencies. The President emphasized most strongly his desire for

(Continued on page 65)

Holzman/JVC Strive for Discrete Adoption

By CLAIRE HALL

LOS ANGELES — The Warner Bros.-Elektra-Atlantic group of labels is staging an educational campaign to support their decision to issue product in the CD 4 discrete quadrasonic system — announced officially last Tuesday in New York. Lea Holzman, president of Elektra and head of RCA’s joint engineering committee, will issue a booklet on quadrasonic and the various systems at the annual convention here this week of the National Association of Recording Merchandisers. The booklet will also be made available to record stores. Elektra Records will also set up a sound exhibit room in New York and invite record dealers in for educational briefings on the 4-channel system. RCA move to discrete quadrasonic was reported exclusively in Billboard Jan. 20, 1973.

By May, all three labels will be issuing titles on the market, Holzman said, and the

(Continued on page 100)

NEC: Shifts in Buying Tastes

By SAM SUTHERLAND

CINCINNATI—Shifting tastes in campus talent buying, dollar undercuts, underscoring activities at the 13th Annual National Convention of the National Entertainment Conference. Student delegates reported to the NEC’s “Experiment in Quality” by showing strong support for classical, jazz and country artists, as well as continued interest in lectures, programming, video and film. Both students and professionals also displayed a relatively business-like attitude, characterized by fewer after-hours disturbances and

(Continued on page 46)
SLADE. Their divine mission is to wake the dead.

And they're waking the dead all over the world with their latest transcontinental hit.

‘Gudbuy T’Jane’

from the hit album

‘SLAYED?’/SLADE

Your seeds are dead. We've got the sound to wake 'em!
Catalog to Get Full MCA Push

LOS ANGELES—Although MCA Records racked up four gold singles and one gold album in the past year and profits have been extraordinary, according to president J.K. (Mike) Maitland, the company, committed to marketing its entire new import, music has about 25% of what has to be one of the largest record companies in the country.

"We are a catalog company with a long-term philosophy," Maitland said. "We feel that the artist is an important vehicle for the distribution of musical material.(i Continued on page 114)

Capitol to Bow Soul Singers in Mid-'73

By BOB KIRSH

initial release will be both singles and LPs. Black artists currently on the label will also be come involved with the project.

"We have to get back from the long-term viewpoint," Arald said. "It's not going to be an overnight thing. But new acts do need daily exposure in specialized markets and this is one way to give them to the marketplace to dovetail with the other acts on the label.

LOS ANGELES—MCA, which is the only label to have won the gold album of the year award for both the 1971 and 1972 annually, has released in the past two weeks a compilation of blues recordings and a best-of album by Chicago. The latter has been released as a double LP, with the former as a single.

WASHINGTON—The Federal Trade Commission has warned record companies that it has proposed rules for use of negative space in advertisements. Warner Records, which has a large number of ads, has refused to comply with the proposed rules for compliance has not yet been set. The commission authorized the FTC to file a court challenge to the FTC's rule making authority has delayed putting it into effect formally.

Major Labels' Branch Trend

LOS ANGELES—The past 12-month swing toward branch operation as opposed to independent distribution is manifest in the geographical chart below. It sets forth the locations in the states, using the following descriptions: CBS and ABC—major branches (SB); and warehouses-depots (W), and independent distributors (ID).

According to the 1972 chart performance recaptials (Billboard, Feb. 17), the labels housed as below, did 66.9 percent of the LPs /tape business and 56.1 percent of the singles business:

London WEA UDC Capitol Col. Elektra RCA CBS

BOSTON SB W SO SO SB W

HARTFORD SB W SO SO SB W

PORTLAND SB W SO SO SB W

N.P. PLANT SB W SO W SO SB W

PHILADELPHIA SPRINGFIELD I W SO SO SO I SO

BUFFALO I SO W SO W SO SB

BALTIMORE I W SO W SO SB

ST. LOUIS I SO W W SB W

INDIANAPOLIS SB W W W SB W

CHICAGO SB W W SB W

TREASURE HUNT SO W SO W SO W

CINCINNATI SO W SO W SO W

MINNEAPOLIS SO W SO W SO W

ST. LOUIS W W W W

PITTSBURGH W W W W

PINCKNEYVILLE W W W W

HOUSTON W W W W

MEMPHIS W W W W

ATLANTA W W W W

CHARLOTTE SO W SO W SO W

MIAMI SO W SO W SB W

TAMPA SO W SO W SB W

TAMPA SO W SO W SB W

FORT LAUDERDALE SO W SO W SB W

CALIFORNIA SB W W W SB W

PHOENIX W W W W

LAS VEGAS SO W SO W SB W

TUCSON W W W W

SEATTLE SB W W W SB W

DENVER SB W W SB W

SALT LAKE CITY SB W W SB W

GREAT FALLS SO W SO W SB W

HONOLULU SO W SO W SB W

By MILRED HALL

Bell Hikes LP Dist. Prices; MCA Rape Up

LOS ANGELES—Bell Records announced a distributor price hike last week, bringing it into line with the median price the distributors are paying.

The increase was as follows:

Old Price New Price Change

$1.15 $1.49 $0.34

$2.19 $2.49 $0.30

$1.25 $1.59 $0.34

$2.39 $2.69 $0.30

MCA announced an eight-track distribution price increase from $2.61 to $2.85.

Big 3's Two Bidders

NEW YORK—MG&M and the New York Times are understood to be behind the recent battling in bidding for the Robbins, Field and Miller catalog of black albums. The Robbins and Miller catalog, which is expected to be worth $2,000,000, is expected to be sold soon.

FTC Urges Clubs To Follow Ruling

By Milred Hall

WASHINGTON—The Federal Trade Commission has warned record companies that it has proposed rules for use of negative space in advertisements. Warner Records, which has a large number of ads, has refused to comply with the proposed rules for compliance has not yet been set. The commission authorized the FTC to file a court challenge to the FTC's rule making authority has delayed putting it into effect formally.

The rules require that all promotional material clearly depict the terms of the plan, and in addition to the 10-day minimum for returns, the club would have to give full credit, and be able to update a club member's files for any items returned by a subscriber who was not contractually obligated to accept them.

The Federal Trade Commission warns subscription sales operations that even though no definitive date is set, the Negotiation Division "reserves the right to refer to any advertising or promotional material which results inotropic promotions and/or negative space is received after notification by the commission that the proposed rules are in effect."
RIAA to Give Disks
To the White House

Industry Association of America will present a White House Record Label to President Nixon on March 29, the 100th weekly radio show of his term. The record, which was selected by the White House Advisory Committee, features the voices of the President and Vice President, with music by the Beatles, the Rolling Stones, and other popular artists.

Also attending the special function will be the first lady, Mrs. Pat Nixon. The event will be broadcast live from the White House to the nation and will be followed by a reception for Congress and the Administration staff.

The White House Record Label is divided into categories: popular, classical, jazz, country, folk, and gospel. The label will be available to the public at cost, a catalog of the collection.

Canadian Label Probes U.S.

LOS ANGELES—Avenue of America will use four major mass merchandisers in five state areas to launch its first full probe of the domestic market.

Avenue of America, which is being held in a city, Kentucky, Virginia and West Virginia, is proving to be a regional merchandising manager. The AUM featuring the Alun Cadby Orchestra and Chorus will be repeated simultaneously in the U.S. and Canada.

In addition, to include other artists signed in Los Angeles and Toronto with AUM in production, the promo will be for a new three-record set, as in mid-March for one month.

States involved in the program include Arizona, Indiana, Kentucky, Virginia and West Virginia, employing the AUM's merchandising potential.

The label which has offices here and in Toronto, will, for the first time, release a promotional tour to send the month touring medium to key cities. AUM has been releasing for the past 15 years in the five-state area.

It will estimate around 300 stores with the advertising program.

Radio and television commercials, recorded in Toronto, will be released for AUM-promoted stores.

Record stores will be restocked in Charlotte, N.C., for the promotion. The L.P. features 40 songs.

In December, the company experimented with two albums, "Rock On" and "Love On," in five cities using the Canada and Super-X.x.

The emphasis on breaking into the American market is making the Canadian industry's domestic goal of sales to the international market, Gary S. Silver, president and general manager, explains. With Avenue specializing in cover budget albums, its second

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LBIILAGS AND DISTRIBUTORS FORM NAIRD; Eye Combined Efforts

By JOHN SIPPEL

MEMPHIS—The "little people" in the record industry, labels that help the artists and the material wasn't always the most successful, will get a bigger piece of the action.

The White House Record Label, a new company formed by the labels, will be available to the public at cost, a catalog of the collection.

"We believe that the small labels have been systematically ripped off by the majors, and we are determined to make sure that doesn't happen," said one label owner.

The NAIRD's charter calls for cooperation among the labels.

The NAIRD, formed by the labels, is set up to handle distribution, marketing, and sales.

One of the major goals of the NAIRD is to get new deals with retailers.

"We are very concerned about getting deals with retailers," said a label owner.

The NAIRD is set up to handle distribution, marketing, and sales.

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"We are very concerned about getting deals with retailers," said a label owner.
Introducing Bill Quateman: a great new writer, performer and talent.

BILL QUATEMAN

Bill Quateman's album debut, featuring the single "Only Love." On Columbia Records and Tapes
Dear Sir,

In my recent front page article on the use of radio to market products, I drew attention to the "propitious profit" opportunity that exists in the European market for products that are (or appear to be) English. I mentioned briefly that there were many local accents that could be used to advantage.

Regarding performances rights and other aspects of the European market, I believe it makes little sense to delve into this complex issue in detail in this article. However, it is important to note that the European Broadcasting Union (EBU) is currently working on harmonizing the laws of various European countries regarding the reimbursement of performers' rights.

I hope that the above notes briefly address the key points of your question, and that they in turn will enlighten their readers about the opportunities and challenges in the European market.

Yours faithfully,

Barry Grieff

Managing Editor

The Billboard

Is There a Price?

What's the price of a recording?

Today, no consumer can answer that question with a measure of assurance. So much depends upon where he lives, how hot the price wars are in his area, that no one really has a clear-cut idea of the price of a recording.

To remind dealers that there is a suggested list price—in the form of the Billboard Price Guide, published bi-monthly—this will be back by broadcast on classical radio stations, and as a chart listing suggested list prices in all available configurations.

—Continued from page 4

Bill Owens, who recently resigned as board chairman of North West Releasing, has formed a concert production company based in Los Angeles, Colony Concts. ... Ron Umile, former manager of Quicksilver, has joined Chris Wong Management to take over new groups development. ... Larry Fegol has been appointed professional manager at April/Blackwood Music. He will be responsible for the exploitation of the company's catalog in New York and throughout the South. In addition, he will be reviewing songwriters and artists for possible publishing acquisition. ... Joe Barnhill has been appointed general professional manager of Central Songs, Nashville. Prior to his appointment, Barnhill served as national manager of Sam Miller Productions and West Coast regional professional manager of United Artist Music. Attorney Gerald Gold has joined International Famous Agency. He joins IFA following private practice in New York. John J. Martin, co-founder of Emery & Albertson, has been named president and chief operating officer. Emery & Albertson, Inc. has been renamed Martin & Twell. ... Bob Sargent, of Atlantic, has been named senior vice-president of Atlantic Records. Sargent, who has been with Atlantic for over 20 years, will continue to be responsible for all aspects of the company's business, including marketing, sales, and production. ... The new president of the company, Bob Sargent, has been appointed to the board of directors. Sargent will remain in his current position.

**

There are no professional managers at Queen Creek, Corporation, focusing on the promotion department, will also be selling the agency's acts to promoters world-wide.

—Daniel D. Williams

GRIFF

Barry Grieff has been named A&M Records merchandising director. He had been in sales with National Lampoon Magazine since 1969. Richard Mack has been set as Columbia Records national soul promotion manager. For the past five years he had national promotion for Atlantic. 

The company had been named A&M Records Northwest promotion rep and will base in Seattle. She did promotion for ABC Distributors of Seattle for the past three years.

Jack Meshier, veteran distribution executive who once headed the west coast territory for the company, has been appointed regional vice president, overseeing J.I. Marsh branches of Iowa, Kansas City and Denver. ... Marsh manager appointments include: Bill P. Burk, Denver; Dick Smith, Newhouse, Denver sales. Dave Mount transferred to the new Chicago Marsh branch and will direct the sales of the new branch.

Carmen' Out in Apr

NEW YORK—Polydor's recording of the Metropolitan Opera production of Handel's "Carmen" under the baton of Leonard Bernstein will be re-issued in April on Deutsche Grammophon The three-record set will be backed by broadcast on classical stations and a comprehensive advertising campaign and a billboard in Los Angeles. Details in March 10 issue, classical page.

LETTERS TO THE EDITOR

PSRI Replies

Dear Sir,

I read your front page headline "Common Market Rule Seeks Hunting PRS" over the article by Bob Parke in this issue, and am concerned about the probable future impact of the Common Market on the PRS in Europe's performing rights societies. PRS has been fighting for years to avoid competition among many of its members as it does in certain countries as it does now. Firstly because competing PRS's might be a probable waste of resources, and secondly because the PRS concept is not clear, and even the 1960 agreement is not even purport to explain in any way, this might be so.

The purpose of this letter is to discuss the letter which appears in the article arise from the transcending and threatening political situation in Europe, and to counter to another country. This problem does not affect the PRS at all since it does not administer recording rights. As regards performances rights it is too early to say whether a long-term effects of EEC conferences and the extension of the copyright shall be seen or one or two things can be said about the position.

1. While it is true that all the European societies try to keep down the cost of national societies' costs, it does not necessarily follow that one society's costs are proportionately lower than another society's costs. This advantage of the former member's transfers to their comparative positions.

2. The all European societies are in agreement that their members own their writer and publishers' rights. Therefore, we can state that there is no interest therefore which are not identical with those whose interests are identical with their own.

3. While the EEC societies, including the one to which it is provisionally changed for an about to change their conditions and regulations will be allowed to give to freedom to license users in each of the EEC countries to belong to the EEC countries to the United States of America. The various countries has few exceptions in this particular will probably refer to the United States of America to remain members of the society with the country of residence.

4. Although the EEC societies have not signed the requirement of the EEC authorities that the member's member's do not have to license users in each of the EEC countries, the requirement appears to have been motivated by discriminatory considerations and by the practical convenience of enabling the EEC societies to bring about a more unified-spectrum approach. The new-owners rights with the member (of the original-owners) must have the license to of two, if not three, countries.

5. I hope that the above briefly necessary stated the case to clarify this rather complex question and to dispel any misunderstanding created by your headline.

Yours faithfully,

Bennett Engel

Managing Director

PRS Publishing Company

Mind You...

The help you see in this issue should be a reminder that the question of how to use the new printed page of the PRS has been a very important one. The new printed page of the PRS will be available in March and will include all available configurations.

Editor's Note

The help you see in this issue should be a reminder that the question of how to use the new printed page of the PRS has been a very important one. The new printed page of the PRS will be available in March and will include all available configurations.
WE PROUDLY ACKNOWLEDGE THE
NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS
1972 ANNUAL AWARD NOMINATIONS

ALBUM OF THE YEAR
TAPESTRY/ CAROLE KING

BEST FEMALE VOCALIST
CAROLE KING

BEST COMEDY ALBUM
CHEECH & CHONG/ CHEECH & CHONG
BIG BAMBU/ CHEECH & CHONG

PRODUCED BY LOU ADLER

ODE/ od' /noun, Middle French;
A SONG, A LYRIC POEM
MARKED BY NOBILITY OF FEELING
AND SOLEMNITY OF STYLE.

ODE RECORDS INC.
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Record/Tape Firms Annual Reports Titillate Wall Street's Analysts

EXCELLENT OPPORTUNITY

General Manager of growing chain of 11 retail record stores in Southern California.

Please send resume and salary requirements to:

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Financial News

March 3, 1972, Billboard

Record/Tape Firms Annual Reports Titillate Wall Street's Analysts

---Continued from page 1---

---Columbia Broadcasting System (CBS) reported a net income of $6,099,000 or 41 cents a share, on sales of $37,956,000 for the second quarter ended Dec. 31 compared to net income of $1,186,000, or 25 cents a share, on sales of $41,925,000 a year ago. For six months, net income was $2,081,000, or 45 cents a share, on sales of $68,057,000 compared to a net income of $2,754,000, or 59 cents a share, on sales of $69,490,000, a year ago.

Blissak Menon, president and chief executive officer, said, "Even though sales in the half-year ended Dec. 31 were marginally below the corresponding period of the previous year, net income before extraordinary items increased by 65 percent."

Deacon Ltd., London, reports six month gains for the period ended Sept. 30 of a net profit of $8,121.

Recordings Studio and Hacienda Estate

On 1 1/2 level acres behind electric gates, A/C, 5-bedroom main house and guest house, pool and studio fully equipped for 16-track recording. A music producer's fantasy come true! $373,000 includes all recording equipment, or exclude recording equipment $325,000.12 acres. JUNE SCOTT AND ASSOCIATES Call Omari O'Connor 213/278-8033

CBS Int'l Pub In Key Deals

NEW YORK--Subpublishing arrangements for major catalog cops/contracts have been set up by the CBS International Publishing Corp. (IPC), subsidiary of CBS, for Mexico, Columbia and Israel, respectively. Picaboo Publishing for Columbia and Cardinale Music, Inc. for Israel. A recording contract for Gordon Lightfoot's Early Morning Music and Kool & the Gang at Oklahoma City and world-wide exclusive of the U.S. and Canada for the Sheropa Music catalog.

Gemini Joins NARM

NEW YORK--Gomini Poster's has become the first poster to join the National Association of Recording Merchants.
Airplay and sales exploding from California to the New York island.

John Wayne goes on record for America.

America starts going on record for Wayne.
Holzman Sets Guidelines for Discrete Quadrasonic Success

Continued from page 1

album jackets will bear the term "Quadrasonic," along with the four channel discs, and RCA has granted WEA permission to use the term "Quadrasonic" on all and its respective albums. The reason for the WEA decision to go discrete was simple; the company felt that "all matrix systems involve a compromise. We decided to accept the compromise and go for it." He felt that current matrix hardware used on one side and the hardware used on the other already were "obscure," and that WEA made a decision on where it will press its quadrasonic records. Currently, CBS employs a new method of recording both Warner Bros. and Elektra products. He urged both retailers and record pressing plants to begin educating themselves for the coming quadrasonic world. It may be years before we see a "known" package on pressing of quadrasonic product to all pressing executives from a list supplied by Holzman.

RCA Records has more cutting lathes coming in from Japan, he said. Cartridges for quadrasonic albums have to be cut at half speed in Japan, but Holzman felt this was only a "minor drawback." "This equipment, when used, actually contributed to better quality, he said. He felt the electrical supplies for the pressing plant itself were still needed, and each lathe had to be reduced in size to fit in the lathes. In his opinion, we're going to need 25 lathes in operation in the next 12 months, if RCA is going to stay in the field of education that quadrasonic currently suffers in the market. The consumers who are interested in quadrasonic know more than the clerks in the stores. A massive education job is needed," he said.

Retailers should push the quadrasonic products:

- Retailers should push the quadrasonic product. "We need some promotion," he said. "RCA is in the business of selling records, not producing them. It's the artist and the label's responsibility to meet the need. We are trying to broaden our market, but we are not being sold to the public."

- Retailers should make potential customers aware of the quadrasonic product. "It's easy to get people to try the product, but they carry quadrasonic product via promotions, advertising, etc..."

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Following up an album with Carlos Santana that sold over a million copies, Buddy Miles now presents his most powerful music yet.

Presenting the debut of The Buddy Miles Band on Columbia. It's the album Buddy's fans have been waiting for over a year.

All new. All Buddy at his best! The Buddy Miles Band, "Chapter VII." Another first, On Columbia Records and Tapes
Racks See Healthy Profit Times in '73

By John Slippel

Major rock jobbers are not taking the financial beating they suffered in 1972 laying down. A check of sub-distributing executives indicates they have cut the latest two years to the most profitable 1973, using marketing savvy to improve their fiscal position.

John Kaplan, vice president in charge of marketing, Handleman Co., Detroit, says he feels the time is over for record/tape manufacturers to "subsidize" prices to dealers prices by cutting deeply into the rack-jobbers' margin. Some retail chains, such as Sear's, can today buy as cheaply as $3.06.

"We are being forced to do a better merchandising job more than ever. We have less profit to work with. I know that we are placing more emphasis on promotion (Cutout and buy-back) and sales. We can get a surer profit margin there. Racks still provide 70 percent of the total record/tape sales. Actual dealers get more ad money based on the percentage of business they contribute to a manufacturer.

"Let a supplier try to analyze his cost of doing business with a retailer as opposed to a rack. Handleman can buy $1 million worth of goods at one time. It is all shipped to central warehouses. We buy in huge quantities per number. It's easier to pull a million dollars worth of one order than a million dollars worth of separate retailer orders. We deserve a better markup. For 20 years, the rack-jobbers have enlarged the total exposure to records and tapes.

"Kaplan warns that the price differential and its negative effect on rack-jobbing will be a central topic at the NARM convention.

Lou Lavinthal, president, ABC Records Tape, Seattle, a nationwide rack-jobber, reiterated much of Kaplan's best about the price squeeze begun when Warner Bros. went into business and tried to pry loose dealer accounts from rack-jobbers.

Lavinthal stated that he felt a strong assist to his business had been consistent string of new chain accounts which ABC has opened since September, 1972.

High Costs Lottsa Earnings

By Elliot Tiegel

If the record business is operating in a business climate of profits without prosperity or prosperity without profits? Profitless prosperity is a nice catch phrase to use in a speech," says Jerry Schoenbaum, Polydor Records president. "It's much too simplistic and doesn't in any way explain everything."

Big profits can be made in an environment of rising costs on all fronts. Schoenbaum admits, but "you've got to maintain a large volume."

"You've got to go out all the time" is the way this veteran executive describes the driving feeling which he says is necessary to generate a bottom line situation which looks presentable at the end of the year.

Successful companies—and there are plenty of them—are making dollars nicely. They are doing this despite rising costs in tapes to renting studio time to hiring promotion men, to increased royalty deals to advance movies being asked by artists.

Record manufacturers are hit by the business of doing business in a business which calls upon other businesses for its supplies and services. And these businesses are upping their prices up to the record manufacturers, so that profit margins are not as wide and as sweeping as they were a few years ago. But one good, solid hit sure can make a profitable situation profitable if a business is run like a business with cost control in effect and an awareness made that being in show business doesn't mean going crazy.

"We're not living in a profitless era," says Larry Utall, Bell Records president of the American record industry. "We are making money, but perhaps we're not realizing a commensurate amount for the value of our product. I believe there are profits to be made, but our product is being sold at less than its intrinsic value. Our product is worth far more than it's selling for on the street. The price should be raised."

"Our costs are going up: the distributor and dealer's costs should go up also, but nobody should be put in a squeeze. The
GET ON THE MOVE

To make matters even more involved, and Move fans even more ecstatic, both groups will be touring the U.S. soon, the former with a stage show that even those who have seen it can't bring themselves to believe. Also at around the same time, Roy Wood's solo album Boulders will be coming out. Advance reviews have gone so far as to predict this album could change the face of popular music. We'll leave that for history to decide — all we promise is that Boulders is an album the like of which you've never heard.

All this activity is the product of the fertile brains of Roy Wood and Jeff Lynne, who with Bev Bevan (also in ELO) make up the Move. It's no wonder these guys are widely considered to be the most exciting and innovative team in rock music today. Anybody who doesn't know about them by now, quite simply, cannot have the slightest idea where pop music is headed.

Those who follow the charts don't have to be told about the Move. From their inception in 1966 the Move have never been without hit records in England, but in the past year more than ever they have emerged as true superstars. Their last single, Do Ya was universally acclaimed in critics' polls as the most phenomenal record of 1972 (as well as a top ten record in Seattle, Boston, Philadelphia and L.A.), and their new album Split Ends has been anxiously awaited by their many fans since 1971.

Besides Do Ya, it contains all of the other recent Move singles, heretofore unavailable on albums. Among these are Chinatown, California Man, Down On The Bay, and the delightful, fantastically commercial latest Move single, Tonight. With the addition of several tracks from their classic out-of-print album Message From The Country, as well as vintage photos and two complete sets of detailed liner notes (by Ben Edmonds and Richard Cromelin), Split Ends is an album Move fans old and new will find as educational as it is entertaining.

The group itself has reached split ends of a sort, having branched off in two distinct directions, while retaining a common root. In addition to the Move, there are also Wizzard and the Electric Light Orchestra. Wizzard, headed by Roy Wood (guiding genius of the Move) is currently enjoying a Top Five single in England, Ball Park Incident and is expected to have an LP, Wizzard's Brew, out shortly. ELO, fronted by Move co-genius Jeff Lynne, has already had one successful album, and in their new outing ELO II they continue to confound those who would attempt to categorize their music. Neither classical music nor rock & roll will be quite the same after what ELO has done in this album. The LP contains their current Roll Over Beethoven smash single.
This May Be A Good Quadrasonic Year

By Bob Kirsch

If this is the year quad sound will likely find a place in the homes of the most avid audiophiles, then the answer, from all quarters of the industry, seems for the first time to be a confident "yes." Why will it be this the first real year of 4-channel? Primarily, the reasons lie in involvement on the part of all segments of the industry. The hardware people have been pushing the idea for years, and there have been some real breakthroughs. The software people are involved in all phases of the business. The record companies have opened the door for other members of the industry to become a working part of the new market.

In addition, recent months have seen more and more manufacturers pushing the idea. There have been a number of new products in this particular system. Each manufacturer obviously would like to see his system or systems emerge as a standard, but for the moment the concept has taken the front seat. The belief seems to be going as far as they can to avoid a battle of annihilation and most say they see co-existence of the various systems for some time to come.

One of the major complaints and one of the longest standing from the hardware producers has been the lack of software available for the new medium. This has changed rather rapidly. Columbia has been issuing its Quadrasonic discs for some time now and has built a catalog. RCA has now taken a stand in the field with its own line. The most significant development of late has been that this year, RCA has started issuing its Quadriscopic discrete LPs. The discs have been on the market for the last month. More hardware, from JVC, Panasonic, RCA and a number of other manufacturers, has been backed by software to play this merchandise on, and the prices are felt to be mass market prices. Of even more important is the fact that RCA has also been an important market factor, with labels such as RCA, Dot and even Enoch, as well as the other biggies. The company's decision to enter the Quadrasonic market has been a positive move for the market, and the number of record labels that have been involved has been a key factor in the success of the system.

The Warner/Electra/Atlantic group has been involved for some time with the happening of the new quad sound. The company has been involved in a number of new projects with the software and hardware, and this is going to bring additional large quantities of software in the market as well as hardware. This year, RCA has started its Quadriscopic discrete LPs. The discs have been on the market for the last month. More hardware, from JVC, Panasonic, RCA and a number of other manufacturers, has been backed by software to play this merchandise on, and the prices are felt to be mass market prices. Of even more important is the fact that RCA has also been an important market factor, with labels such as RCA, Dot and even Enoch, as well as the other biggies. The company's decision to enter the Quadrasonic market has been a positive move for the market, and the number of record labels that have been involved has been a key factor in the success of the system.

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It might be best to examine in some detail the changes that have taken place recently. First of all, quad sound seems to make 4-channel a truly viable consumer item, concentrating primarily on software manufacturers and retail attitudes, and also on the growing consumer acceptance of the hardware. Using Columbia's system, the material moves through four channels through the encoder to the two channels of the SDN to the decoder to the four speakers. At least 54 audio tracks, four for construction purposes, four as the system, as well as a number of record labels. This has been an aggressive marketing strategy, with ads in many major newspapers and magazines, and also data on the system on the inner sleeves of all SDN albums. According to one Columbia source, the company feels that this campaign will become even more aggressive.

"We have recently sent out a progressive review program," said the source, "and that every major software executive in the country, the executives feel that the system is the most important sound innovation since stereo, and we base this belief on the fact that we have two major manufacturers who have compiled sales figures of 4-channel and stereo releases in December and January. The three major companies, with major releases from Santana, 'Abraxas' LP sold 11,000 copies in January. Two thousand of these buyers have beaten the price down to one point to a record company could get 65 cents. Today, the days are gone forever. Now it's 35 cents. But it's still a deal. Santana, 'Abraxas' LP sold 11,000 copies in January. Two thousand of these buyers have beaten the price down to one point to a record company could get 65 cents. Today, the days are gone forever. Now it's 35 cents. But it's still a deal.

Question: What would publishers prefer scrapping or cutting? 

Rerman: There are paid royalties generally all publishers would much prefer to see all returned merchandise destroyed, not just the cut or returned at the cut rate. They want a fixed rate for each book. Why should any body buy, for example, a Camden recorded on 8-track tape and which, perhaps, will be cut down to 1$59 when they can get it for 50 cents RIAA record for much less.

Plus the fact that while the cut rate might be 50 cents, 40 cents or 50 cents he will go to the rack and see those records selling for $1.59, beginning of the month and up. So it's a problem. I think you'll find more publishers concerned as many of those as the publishers.

Certainly, the cutout distributor really seems to be in a very lucrative field and they are planning all kinds of new things. Berman: It's a big market. And these cutout buyers have beaten the price down to one point to a record company could get 65 cents. Today, the days are gone forever. Now it's 35 cents. But it's still a deal. Santana, 'Abraxas' LP sold 11,000 copies in January. Two thousand of these buyers have beaten the price down to one point to a record company could get 65 cents. Today, the days are gone forever. Now it's 35 cents. But it's still a deal.

Question: Why, then, do cutouts exist?

Rerman: Well, it exists because they're there. They'll press up 100,000 records that have never been played and they haven't been played yet because they can't figure out what to play them with. It's a no-profit record, so they can do it and sell them. They can sell them back to the record store for more or less.

Question: What about the presses? Do they get paid on all product, cutout or not?

Rerman: Berman: I don't know. I think that the presses are getting paid on all record sales, but that's the only thing I can't be sure of.

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Records That Set Records Wear Ivy Hill Packages.

Ivy Hill Wraps Up the Grammies.

Of the eight NARAS nominees in the Best Album Cover category, six boast exteriors manufactured by Ivy Hill Packaging Co. That's a neat 75% of the best of the industry. Here's what Ivy Hill's share of the Grammy nominations looks like:

CHIEF – Dewey Terry – Tumbleweed
FIVE DOLLAR SHOES – Neighborhood
FLASH – Capitol
SCHOOL'S OUT – Alice Cooper – Warner Bros.
THE SIEGEL-SCHWALL BAND – Wooden Nickel
SUNSET RIDE – Zephyr – Warner Bros.

Ivy Hill Handles the Hits.

This kind of quality comes in quantity from Ivy Hill Packaging Co., quantity made necessary by the range of companies who wouldn't trust their record packaging needs to anyone else, the quantity needed to keep up with hits. It's no accident that of the five top albums of 1972 tabulated by a leading trade magazine, all five were Ivy Hill packages. That's a neat 100% of the industry leaders. Here's what Ivy Hill's 1972 best sellers look like:

TAPESTRY – Carole King – Ode
MUSIC – Carole King – Ode
HARVEST – Neil Young – Reprise
AMERICAN PIE – Don McLean – United Artists
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Phone 516/487-6200

West Coast Office and Plant
4800 South Santa Fe Avenue
Los Angeles, California 90058
Phone 213/583-8974

www.americanradiohistory.com
Tape: There Are No Blank Spots

By Earl Paige

The importance of prerecorded and blank tape in the U.S. marketplace is being emphasized by those in the music industry as phenomenal. The most dramatic evidence can be found in independent duplicator/ marketers such as GRT Music Tapes and Audio Tracs, which have turned around from a bleak period barely over a year ago and now reporting record growth.

Smaller duplicators such as Dubbing Electronics report rapid growth as well. At the same time, marketing custom duplicating as CBS, not only have competition from the independent duplicators but also find themselves marketing itself in their own product. Even the so-called stepchild of prerecorded tape, open reel, is enjoying a resurgence, not only from AST's stepped-up efforts but also via the increased activity of Magtec.

Magtec, moreover, is also looking to the mass market rock/jockey for distribution of nonmusic spoken word product. GRT is stepping up its spoken word line and sees it moving through record tapes. Meanwhile, manufacturers and marketers of blank tape are increasing their efforts to find genuine use for their own product. Even today's hot item, Audio Magnetics, for one, has launched a distributor program for its Tracs line and Columbia, for another, is offering blank tapes via a two-program theme through CBS television.

Pointing to record highs in reported sales, earnings and shipments (Billboard, March 3),MainThread, president and general manager of AST, William Stower, reports a new record monthly production month of 117,000 tapes, with 37,000 tapes shipped during December, consisting of 2,025,000 cartridges, 418,000 cassette tape and 20,000 open reel packages.

GRT, subsidiary of Phillips Recording Corp., is also out after independent duplicating business according to its president, Mike Thaler. He said business is up 55% over the same period last year, sales at Coplegate, L.I., plant. Dubbings, additionally, now has operational a new duplicating plant and has capacity for 30,000 cartridge production a day.

"It was a very successful year with sales increasing by nearly 30% over the previous year, and the market continues to expand," he said. "We now have a full range of products and services to meet the needs of our customers, and we are confident that the future will be even more successful for us."
Paul Anka wrote it.
Wes Farrell produced it.
Wayne Newton sings it.

"While We're Still Young"

"...a constant new beginning"
—Wes Farrell

Chelsea Records is manufactured and distributed by RCA Records.
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It's becoming obvious that the compatible discrete four-channel system offers the best solution to four-channel disc encoding. More and more music enthusiasts are buying discrete equipment and major record companies are committed to the discrete format. The discrete four-channel market for both software and hardware is here now. And it's booming.

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Indie Distsrubs & NARM: On the Same Track?

By Ian Dove

Getting up the concept of the Distributors Advisory Committee for this year’s NARM convention, executive director Jules Malamud stood back in November: “Sensibility must be thrust aside.” He looks to the 1973 NARM distributor meeting. “There’s a real opportunity for the distributor to get together with manufacturer and discuss their problems specifically in smaller meetings. We expect the group of very important distributors attending this year to become leaders, to sustain and lead, the independent distributor.”

“The good distributor is a vital and a viable force in the record industry and I feel that the distributor will continue to support NARM just as NARM will support the independent distributor.”

Malamud feels that one of the basic problems facing the independent distributor is the perception that the market is going to “realism” in the pricing structures so that every area of distribution gets a fair shake, a fair hearing, and a reasonable profit around the costs of operation put against the services provided.

Malamud’s conclusion on record as believing that the personal element plays an important part in the record industry and this is very apparent at the independent distributor level. He cites a company such as Stan’s Independent Distribution, which is stressing relationships with independent distributors and insists on earning with service.

Scoring the distributors who ignored the rules and went after the quick dollar—shipping out of their territories rather than understanding their importance in their own areas—Malamud says that despite the morale problems, the independent distributor was not losing out.

The solid creative distributor, who was an independent distributor, was able to move with the market, would continue to move, not always opportunities available, he comments, and one of the purposes of the NARM committee was to make everyone aware of them.

Malamud is also pointing out the fact that manufacturers, such as Record Manager and Distributors Assn., that merged into the NARM organization, are now forming their own independent organization.

Joe Martin, head of the Apex-Martin distributor, sees gloom for the indie. He says that the independent couldn’t be in better shape. I don’t know of any independent that didn’t do better in 1972 than he did in 1971. But a few things have to be said at NARM.

“I get irritated when manufacturers are quoting how tough it is for the independent. If they don’t stop saying this some independent may be stupid enough to say: ‘I’ve got a big top hit. Why will somebody have to sell their product to?’

I hope that NARM will serve as a forum where people can apprise what they mean and what is in their hearts. No.

“The independent needs to be left alone to do his business as he has done in the past—this should be stressed at NARM. A company like A&M Records has nothing but praise for the independent—Russ Regan’s got a ‘hit’ and Regan’s the independent distributor?”

Martin has three major beliefs that he will take to Los Angeles with him.

1. An independent record on television—‘I hope that NARM will bring up this situation where we have a dialogue. A dialogue for this kind of package that specifies: ‘Not available in any store.’ I’m not talking about TV selling of records, just this kind of antistore advertising.

2. The independent record doesn’t see a future. I turned to a TV guide and saw a three-page advertisement for tapes that worked out with the various deals offered to be about 17 cents a tape. Again it was send away, join the club, not available in any store.

“Now a guy who has just bought a Walkman a walk in store and asks for a tape, the Walkman would immediately think it’s a rip off. But the manufacturers set up this kind of reaction with this kind of advertising. It should be discussed at NARM.

“NARM could curb some of these things that are destroying all distribution channels.”

Martin feels that NARM could help. The only way out is no advertising last Sunday in my local paper from Marshall Field & Family and a Creedence Clearwater album at prices that meant they just had to be cut.

“Now I’m the independent distributor for both Bell and Fantasy and these are not official distributors.

“Record manufacturers are also letting the dealers use their advertising money for advertisements that don’t mean anything about the record except the price. Advertisements for consumers in newspapers tell them to buy the advertisements in the trades. That’s the wrong way around.”

Both Neil Bogart, co-president of Buddah Records, and Larry Uttal, president of Bell Records, have advocated price increases in the past. Uttal was especially vehement in his remarks at the “consumer syndrome affecting the record industry and that too many people are buying records to draw customers for high-price items. The price squeeze, he said, was expected to be one of the major topics of discussion during the convention.

The pricing of records is a major crisis affecting the distribution of records by virtue of inverse feedback and growing cost of distribution business—from manufacturer, distributor, rackjobber, and so on.

What’s most interesting about the whole debate—although it’s far from over—is that it’s being gone into a torrid argument—is that everyone is more or less letting the blame sit on someone else’s shoulders.

John Cohen of Disc Records in Cleveland Heights, who operates a chain of three retail stores and feels that the record industry is “giving away” product, is also part of the picture and this is one of the things he’s going to “raise hell about” in his speech this week at the NARM convention.

Cohen puts the bulk of the blame on the record labels as the significant factor on records on the outlets being stocked by rackjobbers. “It’s not the rackjobber himself, it’s his outlet. I think the rackjobber is being had by his outlets.” And Cohen feels that the record manufacturer is “pushing” the situation rather than holding it down.

One of the things that Cohen sees is that the rackjobber is going “to raise hell about” in his speech this week at the NARM convention.

Cohen feels that the prices that the record companies have built in to the product, but, via dealer, are going to be undercutting prices in many cases. In any case, the independent record distributor is facing the worse situation we’ve ever had in the industry.”

Rick Fric, vice president for sales for MCA Records in Los Angeles, feels that the independent record companies have been re-packing and packaging the product in order to bring about effective price increases.

For example, “Jules Malamud and I met a few months ago and he was asking us for $12. The two LP Neil Diamond set ‘Hot August Night’ retails for $9.98. It’s just a matter of the product. It’s just a matter of the product... if it’s in the grooves, you can sell the product at any reasonable price. The ‘Tommy’ album set, $16.98 and has sold out. "12" has sold out. "12," a two LP Neil Diamond set ‘Hot August Night’ retails for $9.98. It’s just a matter of the product... if it’s in the grooves, you can sell the product at any reasonable price. The ‘Tommy’ album set, $16.98 and has sold out. "12," a two LP Neil Diamond set ‘Hot August Night’ retails for $9.98. It’s just a matter of the product... if it’s in the grooves, you can sell the product at any reasonable price. The ‘Tommy’ album set, $16.98 and has sold out.
The title song from the United Artists film ACROSS 110TH STREET is the latest in a phenomenal series of hits from one of the major pop talents to emerge in the last two years. Across 110th Street follows Bobby Womack's newly certified gold single, Harry Hippie, which is still on the charts. It continues the string of gold records begun last year with That's the Way I Feel About 'Cha, Woman's Gotta Have It, and Sweet Caroline. Put that together with his two top thirty albums from the last twelve months, COMMUNICATION and UNDERSTANDING, and it's easy to see why a new Womack single is nothing less than an automatic pop sensation.

Currently, Bobby Womack is on tour with Santana, and already bringing in incredible rave reviews. The remaining dates on the tour are:

2/26 Philadelphia, Pa. The Spectrum
3/1 Wilmington, Del.
3/2 Newark, N.J.
3/2 Greensboro, N.C. Coliseum
3/6 Knoxville, Tenn. Coliseum
3/7 Charlotte, N.C. Coliseum
3/8 Columbus, S.C. Coliseum
3/9 Hampton Roads, Va. Coliseum
3/10 Richmond, Va.
3/11 Atlanta, Ga.
3/14 Cincinnati, Ohio Cincinnati Gardens Convention Center
3/15 Louisville, Ky.
3/16 Ft. Wayne, Ind. Memorial Coliseum
3/17 Toledo, Ohio Sports Arena
3/18 Minneapolis, Minn. Sports Center
3/19 Memphis, Tenn.
3/22 Miami, Fla.
3/24 Tampa, Fla.
3/26 Jackson, Miss.
3/28 Shreveport, La.
3/30 Tallahassee, Fla.
3/31 Auburn, Ala.

United Artists
Records & Tapes

www.americanradiohistory.com
Videotape Looks Like the Next 'War' Area

Imagine the suprise of top-line executives at a handful of tape manufacturing plants in America's Pacific Northwest when they read their latest memorandums from their respective presidents.

"The videotape war is closer than ever. Are we prepared?"

The memos are well ahead of the action since there is still no major consumer item, but most bosses aren't missing any words.

It's true; with all the market shifts and new players entering the market, it's difficult to say how the video war will be for higher stakes with fewer "high rollers" participating.

Audio tape was round one; videotape is the next on the docket; and it's on to characters are primed for a fist fight.

Here is some truth, some speculation and yes, even some bad news; regarding the past, present and future of videotape.

Here is one general fact, however, that most tapes manufacturers agree on: Like in the audio cassette conflict, the video side is unevenly matched with big winners and some big losers—but at this early date it is all but impossible to sort them out.

Here are, however, some specific facts and predictions that can be stated right now.

As this new and revolutionary business dawns, the arena is full with such "Galaffines," as Bob Elliot of A&M Records says: "Nab, Ampex, Sony, DuPont, BASF facing a "David" in the person of Audio Magnetec, Inc.

The shakeout in the audio cassette war left many injuries, including Gillette, which went out of business for a short time before bowing out; Ampex, which suffered a companywide $90 million loss; Ilex, which also found itself splintered with red ink; Bell & Howell, which decided to concentrate on other markets; and several other companies operating on the industry's fringe.

A shakeout atmosphere is still very much present in today's scenario, companies continue to feel business boodimers and economic blights.

In the near future, we are in for another product assessment, of course, but developments of late seem to suggest that the videotape war will be different. The current market is a potent one: 10 companies: 3M, Fuji, Sony, Audio Magnetec, Memorex, Ampex, BASF, Philips, and DuPont.

Some of these companies will merely produce videotape and not market it, while others are planning to actively compete for the consumer dollar.

On all sides, the tenor of discussions in board rooms are "nuts and bolts" on the surface the tape producers tend to be conciliatory, rather than acrimonious.

There are, to be sure, wide differences between companies on high energy vs. consumer-driven segments. It's a question of whether or not the consumer market will be in a position to take on the losses sustained by many companies in the audio cassette skirmish.

The only statement that the videotape producers can agree on comes from Irving Katz, president of Audio Magnetec Corp., which was the first to do a mass mailing to introduce many of the proposed videotape formats—its alive and successful in the educational-industrial-markets. However, it will need wide girths to encompass the home consumer field.

Everyone agrees, but after that there are many different views. Even the supposedly sure things like standardization and compatibility are questioned.

Still, it looks like the speculative junk may be being nailed in the press. Katz admits: "Before anything is settled, either in hardware or software, it will take a lot of guts to make any definite decision of purpose. There have been too many false starts and pseudo announcements to consumers and too few industry-wide united meetings."

A reflection of the rising interest in video can be seen as more and more mass retailers dip their toes in the turbid waters. But, video is still a rich man's toy.

The picture is gradually changing, however, as more companies—particular equipment makers—are getting involved with systems in their compatibility, improvement in visual performance, and standardization of operation and a standardization of concepts.

All this is important, to be sure, but the home video war is still going to come when consumers are lured to stores by a reduction in price of equipment and software.

Another big problem is the lack of the industry coming to terms.

There is the complete lack of interchangeability between many systems. Separate manufacturers of each disk, another utilizes a plastic film into which has been impressed a holographic image. Here is a field where there are many different tape speeds and four different tape widths.

In the near future, some end user who buys one type of player can only play recordings made for that particular system.

After all the razzmatazz, and when there is a single price, most video manufacturers—both hardware and software producers—see the emerging business this way:

1. When videotapes become a household word and there is still much to do in its technological development, it should create new opportunities for consumers in every possible market development, both on the consumer side and business, education and industrial.

2. Anything can be read, seen or heard by any television medium. Its potential is limitless and its effect on all peripheral activities is staggering.

3. It is the medium of the future, but only when it becomes a commodity product.

In the meantime, a war is being waged for the pot-of-gold that can be a mainstay of the industry for decades.

If the 50s were the decade of television, the 60s were the decade of audio tape, then the 70s will become the decade for video home products.

Before all that happens, though, there will be a narrowing of the field, the decade ahead and a unity of purpose in the designs and concepts of video equipment that will make them universally interchangeable.

As for now, everybody is stubborn and insisting that their brand is the best.

At this stage of the game, videotape blank and prerecorded, is a dream on the horizon, but it is a dream that3s going to demand even more of those billions of dollars that we have sold to businesses for business reasons.

There are some major requirements which have already forced us out of the way of buying blank videotape and once there is a sure mark of a truly market developing, they will surface with their new home electronic baby.

This can be a good "Quadrasonic Year"

Continued from page 14

The firm recently ran a successful quadrasonic retail promotion, finding that hard rock was the major beneficiary.

Bob Elliot of A&M Records says "The quadrasonic market is becoming more of a consumer item, and judging by the interest we've got out and the way they are selling, it's going to be a big market. One reason is the addiction to stereo sound, and people need the hardware. Another is that the consum- er is getting acquainted with the concept. More retailers are also becoming interested in the vice president, and we are increasing our catalog due to the response from the market."

At United Artists, Bud Dolein- ger adds, "We are working on a release of quadrasonic tapes that will be the Feb. 15th, 1973 release. Some of the artists included will be Shirley Bassey and Bobby Bland. We will have a release in the near future that will appeal to the big band and jazz market."

Another record buyer adds that there will be a new color on the quadrasonic channel in 1973, and we put emphasis on the software.

We demonstrated in the sign on the record tape deck inviting the customer to come in and view our quadrasonic tape. We also sell samsplers," Roth well continues, "and we're developing a new concept for a quadrasonic storage device."

"I've always been impressed with the attention to detail and the use of quadrasonic music because I feel the youth market will be the driving force of the development of quadrasonic. Classical, however, should also be an extremely big market. I can also see children's records as being a good market. This would allow for total participation on the part of the child."

Reader adds, "SQ is the prominent format now, and it's been doing very nicely for us. Tape has also been moving. Hardware, including a patent on the discrete FM broadcasting system, has been granted by the Federal Communications Commission. A patent has also been taken by some computer makers to use the hopes on the CD-4 discrete record system. The patent was assigned to A&M Records, Inc.

Another point which might be mentioned is that the progress of hardware manufacturers has either included or are planning to include in the near future the capability to handle all three of the quadrasonic systems. This action indicates that the consumer will have an acknowledgment of 4-channel as a concept rather than a battle of innovation between species. The consumer need not be afraid of purchasing a "quadrasonic" tape. Since stereo is used by the majority of people, it is going to become more "univer- sal" as time goes by."

From all vantage points—hardware, software, the retailer and consumer—does appear that this is the year in which 4-channel becomes the mass item for his advocates have always predicted.
Gershwin Push by Chappell & WB

By SAM SUTHERLAND

NEW YORK—The late George Gershwin will be the focal point for a broad range of multimedia promotional efforts throughout this year. With Gershwin's 75th anniversary coming next fall, his music publishers, Chappell Music, Inc., and Warner Bros. Music will be collaborating on various ventures to explore the Gershwin catalog.

Following the U.S. Post Office's commemorative Gershwin stamp, being issued this Wednesday (5), the pitch of promotional efforts will rise as Gershwin's music and life, will be explored via video projects, television programs, recordings, concerts and books.

The Gershwin revival follows on the heels of successful revivals of the music of Cole Porter and Noel Coward. Buddy Robbins, director of professional activities for Chappell, noted that public interest in those composers

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(Collect) Person to Person
(Calls to Mr. Satter)

had helped encourage Chappell and Warner Bros. to promote the Gershwin catalogs anew.

Catalog Push

Publishing activities for Chappell Music will begin with a general brochure, prepared in association with Warner Bros. Music, including a complete list of Gershwin compositions and a biographical profile. Also stated for publication are a hardcover edition of Gershwin compositions, published by Coward-McCann and Warner Bros., and including the Chappell Gershwin compositions, thus comprising a virtually complete Gershwin catalog; and a Chappell folio including "Porgy & Bess" and the Chappell compositions by Gershwin from his last years (1935-1938), including his film work.

Next fall, both George and Ira Gershwin will be explored in three separate books expected to provide further exposure for the late composer. Bob Kimball, author of "Cole," which detailed Cole Porter's life and his impact on American music, has written "The Gershwins" for Atheneum, while Charles Schwartz's "Ira Gershwin," which will be published by Bobbs-Merrill, the publisher of the "Porgy & Bess" releases, will be a new printing and updating of "Ira Gershwin: 1924-1963," by Ed Jablonsky, published by Doubleday.

Gershwin on Record

Robbins noted that the Porter and Coward revivals being celebrated this year had two previous histories. During the last one or more years, they were released on record, particularly via reissues of older recordings. Those recordings, Robbins stated, have been of variable quality, as they fill a void left by contemporary issues, which rarely explore the original renditions of those classics.

The Gershwin will be revived via new recordings first, however, with Warner Bros. Records slated to record the first LP this week, featuring rare and unrecorded Gershwin piano pieces, performed by William Bolcom. Robbins also cited the release of Gershwin piano pieces now being projected as records.

Also proposed is a reissue of Gershwin piano rolls, with plans now being made to locate rarely recorded piano rolls first recorded by the composer.

Robbins noted the flurry of reissue excitement of recent years first followed the Porter and Coward revivals, and stated that "Gershwin compositions are perhaps more active in catalog than Coward or Porter's work. As we also noted that, in the 37 years since Gershwin's death, there is now so much more music in catalog than Coward or Porter's..." which has accounted for 50 percent of the rental library income for Chappell.

The Gershwin catalog will also receive a boost via concert performances. The first, presented by André Kostelanetz will be presenting a special Gershwin concert at the Saratoga Performing Arts Center in Saratoga Springs, N.Y., this summer.

Also projected is a memorial concert in the planning stages but expected to be given at a Gershwin major concert hall. Television will also be explored. The first Gershwin project announced to date is a special documentary on Gershwin composition and production of "Porgy & Bess," which will be tentatively scheduled to produce.

Rock, Pop Groups Luring Youngsters to Race Track

LOS ANGELES—Rock and pop groups have found a most unusual facility in which to perform this season—Santa Anita Race Track in Arcadia, Calif., about a half-hour's drive from Los Angeles.

The track, accustomed previously only to the starting hailer, now presents pop groups and artists every Saturday afternoon of the meet, with the idea being to lure more youngsters to the track.

California, unlike many other states, has no age limit barrier on race track customers. Those limits are imposed only at the ticket windows. Thus, teenagers can enter Santa Anita to hear the concerts, but cannot buy a ticket at any betting window.

Concerts are held on an enclosed stage in the infield called the Wine Shed, and are scheduled between races. Since there is usually a 30-minute period between races, the groups perform for about 15-20 minutes four times and afternoons, between 1:15 p.m. and 4:00 p.m.

For the same admission price, the better, if he so desires, can listen to the concert, from an infield vantage, or confine his studies to the radio. Besides, the Sheed's acoustics are set so they can be heard over the track's acoustics. Concert-goers have to hear the show from the infield.

The series is the brain-child of Santa Anita's young director of public relations, Alan F. Balch, in his first season at the Arcadia track. Thus far, his maiden attempt has been a winner, since more and more youngsters can be seen inside the track, listening to the pop and rock shows.

Dick Gilmore of Creative Management Associates in Beverly Hills is booking the shows. First performer for the series on Dec. 30, was Danny Brooks, followed by Boozer Farm, Kenny Rankin, Hollywood, Edith Buedell & Karen, Brownstone, Jim Sullivan and Faye and Jeff. Coming on Saturday (3) is Albert Collins, followed by Houston and Landry, Sudden Trend and Brownstone. As yet, no groups have been set for March 24 and April 7, the series' final day at Santa Anita. While race tracks have been used elsewhere for single dates, such as last summer's benefit marathon at Roosevelt Raceway in New York, the Santa Anita series marks the first regularly scheduled rock series at such a facility.

Two 'In Concert' Series Are Taped

NEW YORK—Two 90-minute specials for ABC television's "In Concert" series were taped at the Banana Fish Garden here Wednesday (21) and Thursday (22), according to Don Kirshner, executive producer of the series.

The fifth special of the series to be aired sometime in March, featuring folk singing groups Newman and Brown and Sherry Al Green, the Mahavishnu Orchestra, the Electric Band, Tim Maials, and Dr. Hook and the Medicine Show, will be the sixth of the series, also to be aired in March.

As with previous "In Concert" specials, the shows will be aired simultaneously on ABC's FM radio stations across the country. The specials are directed by Don Mixon and produced by Don Sotag.

Heads Festival Judging Rules

NEW YORK—The Marden-Katz Music Festival has been named to supervise the judging procedures for the American Song Festival, according to festival president and chairman of the board Lawrence W. Goldberg.

The festival, open to U.S. amateur and professional songwriters, will be held Labor Day weekend at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., and will award separate but equal prizes in nine categories up to $2,500. With a paid, professional staff, if necessary, the awards determination will be made by a panel of prominent songwriters and music publishers, selected from the field of 30 semi-finalists.

Grand Funk Riders High in Arkansas

LOS ANGELES—Grand Funk Railroad broke the all-time attendance and gross record for Little Rock's facility, Barton Coliseum, at their Feb. 17 concert. Promoted by Bill Johnson of Beaver Productions, the show broke an attendance record for the 10,000-seat hall previously held by Elvis Presley.

DURING the kick-off party for the project "Young Discoveries in Jazz," talent search, held at New York's Half Note jazz club, Newport jazz producer George Wein is seen confering with John Anderson, executive director of the Tea Council of the USA, left, and Artie Shaw, right.
"This album is a whole lot more than the best gift idea the industry's ever come up with... a children's concert LP which should change the course of things to come... In short, it's a record of, for and by human liberation for both children and their teachers and parents."—CASHBOX

"A collection of charming songs for now."—NEWSWEEK

"'Free To Be... You And Me' has obviously been put together with thought, integrity and skill. It's diverting and I applaud its message... The creators deserve the gratitude of liberated parents. The children will be too busy enjoying themselves to say thank you to anyone."—THE NEW YORK TIMES

"Marlo Thomas' 'Free To Be... You And Me' is one of the most exciting albums of the year for adults and children alike.

—Jim Bacon/HERALD EXAMINER

"'Free To Be... You And Me' (it's subtitled 'Marlo Thomas And Friends') is so charming and wonderful... It was made for children but it's equally delightful for grownups."

—Joyce Haber/LOS ANGELES TIMES

"This revolutionary album of songs and stories is funny, tender, and remarkably soft-sell. While offering children a world-without-end of options, it is bound to charm grownups and broaden their views, too."—NEW YORK DAILY NEWS

"Marlo Thomas' 'Free To Be... You And Me' is a delight for parents and a must for children."—Vernon Scott/UPI

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Music Produced by Stephen Lawrence & Bruce Hart
Stories and Poems Directed by Alan Alda

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BELL RECORDS
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Huge Push On Ross LP

LONDON—Tamla Motown is preparing its biggest British promotion campaign to accompany next week's release of the Diana Ross soundtrack album "Lady Sings the Blues." The promotion will also be a prelude to the film's British premiere in April.

The company has produced 250 giant cutouts of Diana Ross for distribution to cinemas and record shops. Initial promotion will concentrate on the London area, but with the film's general release the campaign will become nationwide.

Motown, in addition, has also pressed 250 special records—featuring selected tracks from the album—to be distributed to cinemas in the ABC chain showing the film.

The company is interested in the record to be played for two weeks before the film is due to be shown, thus building consumer interest. The soundtrack album will also be on sale in cinemas.

Teacher Forms Detroit Firm

NEW YORK—Bountiful Records, jazz label headquartered in Detroit, has been formed by full-time music teacher David Hudson. First album released on the fledgling label, "The New McKinzie Cottonpickers," features Hudson's own jazz band. Vice president is Jim Taylor who is president of The Detroit Hot Jazz Society. Re this month for a second album by the Cottonpickers.

The Surf Side Six, small local band featuring Tom Saunders, has just signed to the label. Recording of the group is also stated for this month.

Promotion so far has been direct advertising in jazz oriented publications and classified ads in Billboard. Liberty and High Fidelity. The company to date has only sold at retail. Distribution deals are in the works.

Bonfils' tapes are being recorded at Pampa Studios, the only Detroit studio run by a woman. Mastering is done by Frankford Wayte in Philadelphia and pressing by Archer in Detroit. Jackets are printed by New Directions locally.

$_8^8$ CONCERT 8 $8^{88}$

The company has also produced press kits, posters and leaflets for the album and film. Advertising in the music and film industry consumer press and the national newspapers will be coordinated with Paramount, the film company.

A special university promotion has also been planned, which centers on a 15-minute clip from the film. The film extract will be available to all universities.

The album, released last week, will retail for $10.

Signings

- Jim McCarty, former member of the Airplane, has signed with Esp- Disk. He will record his first album, which is planned for a May release.
- Robert Bell, leader of Kool and the Gang, has signed with the label of the Queen Beeing Corporation.
- Centre One Productions of St. Louis, Mo., a Harold Koplauer and Sonny Bono production, has entered into a production agreement with A&M Records. Pro Plan, Inc. to record the singing trumpeter and piano player with arrangements of John McVie and Yumamma. The contract is for four albums, two of which are to be available exclusively on A&M worldwide.

Jay Lasker, president of ABC/Dunhill Records, has signed seven artists to the label in a major move. Genya Ravan was inked through the office of Jimmy Miller Productions. Formerly lead singer with Ten Year Drive, her first album for the label, "They Love Me, They Love Me Not," will be released this month. Thomas Jefferson Kaye has just finished recording his first album for ABC/Dunhill in Los Angeles. Best known as a writer-producer, his debut offering will be produced by Gary Katz and released in March.

Rufus, a six-member Chicago group, will join ABC/Dunhill's hard rock line. The group evolved out of the American Breed of "Bend Me Shape Me" fame. Bob Monroe is producing Rufus. William St. James is an acoustic act that has just parted with the label and will be produced by Cushman and West. Tim Moore, Philadelphia, producer-songwriter-singer-arranger, has just had his initial single for ABC/Dunhill released. "Fool Like You."

Charles Mann is a performer who will broaden the 60's scope of the label. Mann has been writing, performing and building a solid following around the Atlanta area, which led to his signing. His first single, "Way You Love Me," has just been released. Currently recording songs for their debut ABC/Dunhill album is Diamondhead, a southern California group.

Country artist Dickey Lee has been signed to a long-term contract with RCA Records. Under terms of the contract, Lee's recordings for Rivertown Productions, in which he is a partner with Jack Clement and Alan Reynolds, will be released as RCA recordings.

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Gold Awards

With the RCA quadruple two-record "Elvis from Hawaii Via Satellite," certified Gold by the RIAA, Presley becomes the first artist in the industry to receive a Gold award for a four-channel recording. At the same time, Presley's RCA Greatest Hits record, "30 Gold Award Hits, Vol. I," released in August 1971, has also been certified Gold itself. To date, Presley has had 55 million-selling singles and 17 albums certified Gold by the RIAA.

Atlantic vocal group, The Spinners, have racked up their second RIAA certified Gold record in a row with "Could It Be I'm Falling in Love." Their earlier Gold disk, "FILL Be Around," has been nominated as Best R&B record by a group by NARAS members. Columbia Records Logans and Messina have struck Gold for the first time. The duo's second Columbia album, "Logans and Messina," has been certified Gold by the RIAA.

Billy Paul's "360 Degrees of Billy Paul," a Gamble-Huff production on Philadelphia International Records, has been certified Gold by the RIAA. The album contains Paul's recent million-selling single, "Me and Mrs. Jones." Also on Philadelphia International, The O'Jays, the three-man group whose "Back Stabbers" single topped the million mark, and a half mark last fall, have struck gold again with their single, "Love Train."

Atlantic has certified Gold its Deluxe, early-pressing label of Ringling Bros. and Barnum & Bailey's. The record was signed writer-director Jeff Lieberman.

Current activity for Lieberman includes co-authorship with Ernie Pinoff of the soon-to-be-released feature film, "Blade."

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Atlantic Records has signed Barnaby Bye to a long-term exclusive recording contract. All four members of the hard rock group and four-part harmony as well as compose all their own material. The group's first record will be produced by Atlantic president Ahmet Ertegun and Barnaby Bye.

Folk-singer-actor Theodore Bikel has been signed to Peter Pan Records to record children's records in the world. The first Bikel recording for Peter Pan will be "Theodore Bikel for Children," and will include American, Hawaiian, Spanish and pop hits.

The album is set for a mid-March release.

- Roy C. veteran producer-arranger, signed by Phonogram for release on Mercury.
Talent In Action

DAVID BOWIE
Radio City Music Hall, New York

During his first New York appearance at Radio City Music Hall, Bowie gave every indication that his highly publicized image of glamour, talent, and professionalism had been well developed. His presence was already brimming with confidence and the aura of a star in the making.

MARY TRAVERS, DAVID BLOOM
Trojanaire, Los Angeles

Communication is at the heart of this veteran performer's style. For 45 minutes Tuesday (Dec. 22) she held her audience spellbound with an emotionally charged program of new and old songs, and a collaborative performance with self-assured and supportive David Lindey.

MIRIAM MAKEBA
JON LUCIN
Philharmonic Hall, New York

Her return performance had waited thirteen years. During her absence, a host of changes had occurred in the music industry, but her voice remained as pure and powerful as ever. Her performance on stage was a testament to her enduring talent and the strength of her music.

JOEL GREY
Empire, New York

Joel Grey, Columbia Records artist, and nominee for an Oscar for his role in "Cabaret," sang in the famous New York theater through the most successful opening night show the Empire Room has seen since "Cabaret." Grey is an entertainer par excellence. As a composer and director of "Cabaret," he has given his art the finest possible voice. The show's success is due to his vision and the talent of his cast.

ABIGAIL LEWIS
Walter, Astoria, N.Y.

As the musical "Cabaret" opened on stage, the audience was captivated by the performance of Joel Grey as an aspiring songwriter. His colorful and engaging style brought the story to life, capturing the essence of the era and the drama of the characters. The show's success is a testament to the talent of its cast and the vision of its creators.
Brewer Back In Disks After 2-Yr. Hiatus

NEW YORK—Teresa Brewer has returned to the recording scene following a two-year hiatus in recording activity. Her new LP finds Miss Brewer now working with leading N.Y. session musicians on tunes including recent contemporary compositions.

That album will be the focus of an extensive promotional campaign by her label, Flying Dutchman’s Amsterdam Records. Personal appearances at key retailers, radio interviews and nightclub engagements will be included to support the release, “Sing a Doo Dah Song.”

The new album, produced by Bob Thiele, who produced many of Miss Brewer’s earliest dates, includes compositions by Kenny Loggins and Jim Messina, and by Gil Scott Heron. Among musicians featured in the sessions were Gato Barbieri, Leon Thomas, Airto Moreira, John Simon, Joe Beck and Bucky Pizzarelli. A single, “Simple Song,” has already been released.

Personal appearances will begin in St. Louis on April 2, with a two-week appearance at Lake Tahoe scheduled for late July.

Meanwhile, Miss Brewer has already begun work on two new LPs with producer Thiele, with one featuring Bobby Hackett, and the other recorded with the Count Basie Orchestra.

Polybor’s Siegel To Coast, Milan

NEW YORK—Polybor Inc.’s ad director, Peter Siegel, is kicking off a two-week trip to the West Coast with stops in San Francisco and Los Angeles, as part of a busy travel schedule this month and next. He will attend to new talent on the coast and will visit various recording studios to make production arrangements.

Siegel, after a brief return to New York will then fly to Milan for a product meeting in early March of Polybor-affiliated companies. He’ll meet with foreign label managers and finalize international distribution of recent domestic releases.

Talent

Nephews of Williams in U.K. For Promotional Activities

LONDON — Andy and David Williams, MCA artists and twin nephews of singer Andy Williams, arrive in Britain on Sunday (4) for a week of promotional activities.

Their current single, “I Don’t Know Why,” is being promoted via Dial-A-Disc for a month. It is introduced by David Hamilton who also gives news of what the 14-year-old duo will be doing during their visit.

While they are here, the pair will add a personal message to the telephone promotion.

Decca will be taking spot commercial time on Radio Luxembourg during the week prior to their arrival and on the Saturday (March 3) MCA has booked a single 15-second spot on London Weekend TV. An album, “Meet Andy and David, Williams” is issued on March 2.

During their visit MCA will also be organizing a reception and record dealers window display featuring color posters. Advertisements...

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BILLY PRESTON
Himself

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RARE EARTH
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HELEN REDDY
Tom Catalano

BARBRA STREISAND
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Looking over it I guess WE REALLY AREN'T MODEST AFTER ALL but WE ARE PROUD!!

SOUND LABS INC.
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Hollywood, California 90028

Studio Track

By SAM SUTHERLAND

Out in North Hollywood, the Warner Bros. Studio is teeming right along, with a conversion to 24-track capability now complete. The old Omega Sound has been remodeled by Warner's Lee Herschberg to handle 24-track work with 24 channels of Dolby noise reduction.

Projects just completed there include a new LP by Arturo Gatti, who has again sought Lesney Warren and John Pilla to produce. Herschberg also engineered Robin Hall's production of the new Doobie Brothers album, scheduled for release in a month, while Lander and Herschberg again teamed up to record Gene Parsons with producer Russ Titelman.

Mastering activities at the studio have recently included mixing for Procol Harum's new Chrysalis offering, "Ground Hotel," and the wondrous world of sound tracks, "The Thief Who Came to Dinner," the new Y. O'Neill film, and brace yourselves, "Deep Throat."

At Avidedge Sound Studios in New York, general manager Bob Schaffner recently offered a quick glance at activities there. Dave Woods and Free Flow Productions brought in a McLendon Spring, while Polydor's James Brown mixed both the "Black Caesar" sound track, his most recent single, and the new Lynn Collins single there. Both the Brown and Collins productions were handled by Bob Rohr for James Brown Productions, a division of Polydor.

Also in were Direw McCalla, recording his first Roulette album with producer Fred Bulim David Niven, Jerry Love, Don Passante Associates and Bobby Robinson. Avidcircle Studio A, a 16-track room, has recently received a new acoustic treatment utilizing structural changes and monitor equalization to clean up the sound. Meanwhile, in the control room, 20 channels of DBX noise reduction have been added.

Midget of the Month: Martin Mull, Capitol's recording artist and noted Duncan Hines Dodotist, has at least one and/or several projects underway. Next month, Mull is planning to record his second Capitol LP live, in concert at Sunset Sound in Los Angeles. No details are available regarding supporting musicians and/or sound effects, but Mull is expected to wear a dazzling white tuxedo while wife Kristin will appear as Linda Lovelace.

That session may coincide with the first Phony Film Festival, another projected Mull extravaganza centering on his first feature-film, "Monk's Lincoln." Mull, a veteran devotee of midges, was recently viewed in Cin-cinnati stripping away from the lunch table after "one of the little fellows." When Mull returned with a look of disgust, an observer asked, "Does he have warts?" Mull's reply was "No." Said the disappointed iconoclast, "It was only a dwarf."

New Folks: New Jersey now has a new room, that being the Mid

Recordi ng Studio in Princeton. Designer and builder is Boris Mid

ey, an engineer and musician who has recorded with Roger Kallaway and Garth Tuck for ABC/Impulse. He's also arranged for the Merv Griffin show, the Tonight Show and the NBC Network. Now Midney has relocated to Princeton to work on independent projects in the new eight-track room. With production man Will Ring, he has formed the Midney Recording Company as well, with initial singles, already released, by Winds and Makers. The Scully-equipped room is at 317 Mt. Lucas Road in Princeton.

Out at Ultra Sonic Recording Studios in Hempstead, N.Y., will again be hosting WRIR-FM's weekly live concert series. Sponsorship for the series, taken by Dr. Pepper during the first year, has been renewed, with Dr. Pepper and agent-agency hoping to sustain the listenership built up during the first year of the series.

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EDITOR'S NOTE: This is the third installment of an in-depth interview with RON ARDO, currently program director of KGB-AM-FM in San Diego which is featuring an unusual format: the DJ. It was Jacobs who contributed vastly to the development of the DJs' role as program director of KJH-AM, Los Angeles—this interview was conducted by Claude Hall, radio/TV editor of the Billboard.

JACOBS: Los Angeles had an entirely different vibe from 1965 to 1967. I was talking to Paul Gunell a couple of days ago...he's the art director for the cruising records, you know? And we were talking about 1967 because we've got to make a whole bunch of new album covers...and we were kidding about 1967 because the cover of that is going to be a headship and there's the Monterey Pop Festival poster in the window and incense and water pipes and what was happening. And I didn't realize that "Seventeen Peepers" came out in 1967 because he had included that in the album cover and he added "Everything happened in '67: '67 was an incredible year in Los Angeles. Particularly for us at KJH-AM because FM didn't start up really big, you know? KJH-AM was the thing. In 1967, people had thought that KJH-AM was the hippest thing that had ever happened and that it was an establishment...thought it was terrific and wrote nice things about KJH-AM. There was no FM rock 'n roll. Everybody went up to LA Cienega or Sunset people were listening to KJH-AM. If you went down Sunset in 1967 there were really great scenes there. I can remember standing in front of a place called Tiger Tail at the time which used to be Gene Norman's Crescendo and a new group had just come from New York that everyone was talking about but no one had seen before and they were playing inside—the Lovin' Spoonful, and I was out on the sidewalk arguing with Phil Specter about the war in Vietnam while Abbie1 & Abbie2 was waiting in his limousine to take Spector off somewhere, you know? Charlie Green and Brian Stone had all of their thing going with Sonny & Cher, the Byrds were happening. Los Angeles was incredibly active and vital and exciting in the summer of '67. I think from that time on, it went downhill. For me, emotionally, you know.

HALL: What was the first station, KJH-AM, got some good numbers?

JACOBS: October, 1965, the station was No. 1 overall. In 1966, Hoover, which was important at the time. When we started, I kept a chart on my wall. About a year ago Ted Atkin finally sent me my chart. I just charted the Top 50 records from February until when I left there...and we realized that KJH-AM was the number one station in Los Angeles in 1965...something like that. I think it was No. 1 overall. And what KJH-AM has attempted to do and screwed up, we did correctly in 1965.

HALL: When did you realize that KJH-AM has become almost a legend...or did you?

JACOBS: While the stuff is going on, you're into the thing that you don't think of the significance to it or an importance because it doesn't strike you. In 1965, as far as I can tell, everything was happening at the same time. But there was no thought of it being huge. And I'd heard about this device which was called a frequency pitch generator, rather primitive equipment and when we went to Germany, I had heard about this device which was called a frequency pitch generator, not that it was unique or far-reaching effect than was obvious when we went to Germany. And I should have known, because I was in Germany in 1965...everything KROQ has attempted to do and screwed up, we did correctly in 1965.

HALL: And you did not realize that the time I came home after work one day and found my wife listening to KPFM—FM, I decided that I couldn't do that much more with KJH-AM because it was starting to be hypocritical. It's really important to be able to listen to the radio station that you work for or program. I think that anyone who is working on...on the air or programming a radio station that can come out and say they don't like to listen to it but after all, it's a living...people who just come in and punch a time clock when people are contributing going in their attitudes towards the audience...and the fact that we're doing a service for an adolescent audience, people who shouldn't be in radio...they should be locked permanently in an elevator with the Morak stuck on a Stanley Black record of "Strangers in the Night." That's one of the chief problems in this business—people will say about their own station well, I don't like to listen to it, but those kids—whatever they consider the audience to be...listen to it. If you can't read your own magazine, go to your own movie, watch your own TV show, then the hell with it...this is a land of a lot of opportunities. If you have something going for you, you should apply it in an area where you can dig the results of what you're doing. I reached a point at that time that I realized that everything I was doing professionally was hypocritical, a contradiction of my own personal ideas, you know? I'd gotten sufficiently older and less competitive...the most important thing was winning No. 1. After October, 1965, I'd just throw the things in a drawer I had written for the Pulse—and be aware that in on the third shelf the talents were celebrating. By then I left KJH-AM, I figured our...I could do my job very well in about 18 minutes a week. Really Claudia, because everything had no number or color...it was so damned systematized that I knew exactly what we had to do and like...if you could do your job in half a minute the rest of the time you're either going to be as creative in...Continued on page 32.

'Riskés' Lyric-Theme Song: Alan/Tuna Synclision

LOS ANGELES--Alan/Tuna and Hills suburb here, has launched another radio documentary of sorts on Rock-'n-Roll into syndication and this time under the title of the show, "Who's Boss." The series is called off-color tunes over the years dating back to "Wake Up," a Little Suze and Yellow Teltman show which has been acquired by United Airlines and will be fed on-flight entertainment beginning June 1. "Love and Rock & Roll" also features interviews with artists, including Bobbie Goldboro, John Lennon, Jimmy Page, Del McCoury, and Ray Oceans. Alan/Tuna Programming already have four specials available, each ranging from three to six hours long, and are coming.

Kip Walton's Video Series

LOS ANGELES—Gold Solid Gold, the Grammy-winning team, will televise a show on ABC next week. Kip Walton Productions in teaming up with the Sam Riddle Organization. The show will be announced by whatever medium will be used. It will be in 50's. Length of show is not known yet.
Bill Gavin's Personal Picks

---I especially like:

'ROSANNA'-Dennis Yost and the Classics IV (MGM South) Previous entry was very strong throughout the South, this has the class to take it all.

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404/233-8703
Bob Walker, a four-year veteran of WTIX-AM in New Orleans and 1-5 p.m. air personality, has been named the new music director of the Top 40 station. WTIX-AM program director Bob Mitchell is looking for an air personality. Ex-WTIX-AM music director Mike Green is going across the street to program WXXO-FM as of Mar. 1. ... Roland Bynum, program director of KGFI-AM, Los Angeles, is looking for an all-night personality. Send air check and resume to him fast. ... Bob Shulman, after a year-and-a-half with WTIX, is now at WHBI-AM in New Orleans.

By CLAUDE HALL
Radio-TV Editor

WGLD-FM, Chicago, is looking for Top 40 or progressive work. 312-349-4206. ... Out a note from Greg Casey. He produces his own radio show and buys time for it on WHBI-FM, New York. That's a tough way to be in radio, man.

Dick Sumner has "Lovin' Touch III" out with Random House. Price is $2.65. Summer is radio's answer to Rod McKuen. ... Don Hughes, 803-792-8777, is looking for Top 40 work. He's got some small and slightly larger experience, such as WXXO-AM in Sumner, S.C. ... Scott Jeffries, music director of WYNG-AM, Goldsboro, N.C., makes a plea for better record service. Promises me a six-pack of beer if his service improves. Can't hardly top that kind of offer these days. Paul Schottam, WKHI-AM, Holyhill, S.C., a Top 40 station, needs singles desperately. Guarantees feedback to record companies. Really wants to help. Chris Glennon from WLOF-AM in Orlando, Fla., has joined WAPE-AM in Jacksonville, Fla., as production director. Staff lineup now has Larry Dixon in morning drive, Don Smith in midday, Cleveland Wheeler in afternoon drive. Wheeler adds: "Under current programming, we're working one-third gold out of total airplay. We desperately need more singles to send us their back-to-back gold series to replenish our library."

Gary L. Hamm, stationed in Thule, Greenland, with the air force, is coming back state-side to Hill Air Force Base, Utah, and wants a radio job in that area, so be on the lookout for him to come knocking at your door. ... Jack Armstrong is leaving WKBW-AM, Buffalo, after about two-and-a-half years in the evening slot to join WJAS-AM, Pittsburgh, which is going to rock in a few weeks under Buzz Bennett. Jeff Kaye, program director of WKBW-AM, is looking for a new super personality evening host. Going to audition 10 of the best on the air for a couple of weeks Mar. 5-16 in Jack's old slot and let the audience have a say in who gets the gig. Send tapes and resume to him. Good station, excellent pay. ... Larry Glenn is now with WSGN-AM, Birmingham, Ala. He's been studying at the University of Alabama. News staff at the station includes Pete Taylor, Glenn, Doug Linderick, Joe Miller, and news director Dave Perry. Air personalities are Steve Norris 6-9 a.m., Rick Davis 9-noon, John Bass noon-4 p.m., program director Glen Powers 4-7 p.m., Amaya Kincaid 7-noon, and all-night man Scotty Clark. Lord, there can't possibly be two of them. I can't believe Robert W. Morgan, but two Scotty Clark's demonstrates a lack of creative name selection. Or something.

Ken Rogers, general manager of WIPF-AM, Honolulu, writes to make sure all his friends don't miss the phone call for the Ken Rogers with Chart Records on Nashville. Gary Stark, sales manager, has been promoted to general manager of WMQY-FM, Miami. How's this: Starring Manhattan Cable Television. New York, is airing radio shows on TV 3-7 p.m. Sundays. The CATV system is carrying the audio of such shows as "The Lone Ranger," "The Green Hornet," "Gangbusters," and "Fibber McGee and Molly," while showing slides. ... Rick Allen has left KMLA FM, Ashdown, Ark. to join KEGF-FM in Fayetteville, Ark. ... The lineup at KMLA-FM includes, general manager Steve Florence from 3-3:30 a.m., Kevin O'Connor until 7 p.m., program director Ronn McKay 7-1 p.m., Dave Monday 1-3 a.m., Terry Snell does weekend work.

Dale Uhl, WEMP-AM, Memphis: "I just loved the little plug you gave me in the last week's Vox Jox. I don't remember who their (RCMO-AM, Kansas City) morning man was, but he's gone to Milwaukee." You will, Dale. DANIEL (Continued on page 26)

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Country music's newest national radio show... three special hours, each and every week.

You've been waiting. And so have we.
You've been expecting someone to come up with a truly national country music show for radio. A fully produced, weekly music special that gets inside, that explains that presents all of America's country artists and their music in an entertaining, but meaningful new way.

We've been waiting, too. For the right time. For the best combination of research, writing and production talent. For the best host. And for the best program concept to fit all kinds of radio station formats...to provide a real programming attraction each week.

It's here, now. CONTINENTAL COUNTRY.
Not just coming, Here. Into its fourth week of production, CONTINENTAL COUNTRY has already featured guests like Eddy Arnold, Chet Atkins, Glen Campbell, Donna Fargo, Tom T. Hall, Jerry Lee Lewis...from CMA Hall of Fame stars to new, hit artists. The show is already on the air or ordered in 19 markets, including Los Angeles, San Francisco, Nashville, Indianapolis, Sacramento, Dallas and Tulsa.

The concept. A weekly, three-hour review of country music of yesterday, today and tomorrow...produced in an exciting, smoothly edited package of music, interviews and narration...shipped each week for broadcast in three hours, or in consecutive one-hour segments as follows:

HOUR I — "The Glory Road"— traces country music from its origins to the hits of the recent past...recalling the super songs and reminiscing with the super artists.

HOUR II — "The High Road"— presents the week's chart hits and interviews the stars that are making news today, right now...including special reports from BILLBOARD Magazine editors, Claude Hall and Bill Williams. Brief "Billboard Reports" are featured every week.

HOUR III — "The Express Road"— looks at the future... meeting new artists, hearing new releases and reporting new trends from all parts of the continental country.

The host: Jerry Naylor, from Chalk Mountain, Texas, A regular on the Louisiana Hayride in 1954...an MGM recording artist today...with years of experience and vivid memories as an artist and disc jockey in between. Jerry is at home in CONTINENTAL COUNTRY... talking about and with the people he knows best and presenting the music he loves most.


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Street __________________________ City __________________________
State __________________________ Zip __________________________

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New Colo. FM Country Outlet

SECURITY, Colo. -- KYWD-FM, which will feature a format focusing on both modern country and progressive country sounds, will hit the air here in a few weeks, according to new operations manager Gary Hall.

Hall said the music format is "a carefully thought-out blend of modern country and conservative progressive country including the strictly country side of Bob Dylan, Poco, Neil Young, Mac Davis, Kris Kristofferson, Judy Collins, etc., eliminating strong suggestive lyrics or erotic content. This will comprise about 35 percent of our music format. The rest, proportionately, will be made of the Dolly Parton, the Johnny Cash's of which about 40 percent of this material will come from albums."

The new KYWD-FM is located just a couple of miles outside of Colorado Springs. Facilities will be among the most modern in the state.

Emergence: 'Goodies & Babes' • Continued from page 32

Sure, you guys make great batteries... But are you sure your advertising carries enough juice?

It will if you use the right outlet, and there are a lot of key marketers of home entertainment product--hardware, software and accessories--who are convinced that Billboard is the high voltage outlet for their advertising. One reason could be the almost instantaneous response our advertisers receive as a result of advertising in the music industry's number one newsweekly.

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It's your move.
YesterYear's Hits

POP SINGLES—Five Years Ago
March 2, 1968

1 Love Is Blue—Paul Mauriat (Philips)
2 Theme From The Valley Of The Dolls—Nino Rota (Columbia)
3 Sittin' On The Dock Of The Bay—Otis Redding (Stax)
4 Sweet Summer Soldiers—The Chambers Brothers (MGM)
5 Everything That Touches You—Warner Bros.

POP ALBUMS—Five Years Ago
March 2, 1968

1 Paul Mauriat & His Orch.—Blooming Hills (Philips)
2 Bob Dylan—John Wesley Harding (Columbia)
3 Herb Alpert & The Tijuana Brass—Whipped Cream (Reprise)
4 Herb Alpert & The Tijuana Brass—Busy Body (Reprise)
5 Bruce Springsteen & The E Street Band—The Wild, The Innocent & The E Street Shuffle (Columbia)

Clapton Concert Recorded by RSO

Who else could spend 10 years in college and stay at the head of the class?
BEST NEW SINGLE OF THE WEEK: 
"MAMA I GOTTA BRAND NEW THING" UNDISPUTED TRUTH (GORDY)

BEST NEW ALBUM OF THE WEEK: 
"THE 2nd CRUSADE" THE CRUSADERS (BLUE THUMB)

NATRA convention committee members held their first meeting of the year Jan. 13 mapping out plans for this year's convention. The 1973 convention will be held at The Marriott Hotel, New Orleans, La., and will mark another election year for the organization's officers and board members.

B.B. King has been chosen to receive the Humitarian Award presented by the N'Blui Brth, Music and Performance Lodge of New York. David Rothfeld, president of the lodge, announced that King will be honored at the annual presentation dinner in the Hilton Hotel, New York in June.

HOTLINE

The Single Singers have been added to the list of performers who will appear on the Grammy Awards telecast March 3. Verve recording artist Jimmy Smith recently taped the James Earl Jones' hosted TV show, "Black Ombusch." The Mercy Charities will tour with the 5th Dimension starting March 4 at Tennessee State College, Nashville. The songwriting and producing team of Kenny Gamble and Leon Huff and its label have garnered a total of four nominations for Grammy Awards this year. Nominee Billy Paul, the O'Jays and Harold Melvin and the Blue Notes all record for Gamble-Huff's Philadelphia International.

Carolyn Franklin's first album in almost two years features some great tracks. Listen to "Boy I Love You," "Sweet Woman," and "My Heart Sings." Hot from Maxay's "Majestic" LP, "Check Out Your Mind," on Capricorn. The first public appearance of singer-composer Bill Withers and his new bride, actress Denise Nicholas, will take place on the syndicated Mike Douglas TV Show. The program will be aired around the country through the month of March. The Crusaders are hitting with "Don't Let It Get You Down," from their new "The 2nd Crusade," LP on Blue Thumb. A&M has decided to go with the "Will It Go Round In Circles" side on the Billy Preston single. Valerie Simpson reportedly has left Tunila Records and signed with Warner Bros... Mercury Records Jerry Butler has been signed as a presenter for the Grammy Awards Show March 3. He'll appear at the Los Angeles presentations, slated for the Hollywood Palladium... New Dramatics' "The Devil's In Dope," on Volt... Capitol has started a black music division... (Separate story in the Music section.)

BREAKOUTS

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to have your custom album made.
You'll be on the cover, compliments of AGI where
custom packaging happens everyday.
WHO—WHERE—WHEN

CLASSIC SULLIVANS (Warner Bros): Memoirs: March 1; Taffy, Vc: March 3; Music Hall, N.Y., March 13; Manhattan, March 17.

GARDEN LIGHTHOUSE (Mercury): Ferron: March 3; Regina: Sask., March 6; Sedona: Ariz., March 7; Edmonton, Alberta, March 9-9; Calgary, Alberta, March 12; Williston, N.D., March 22; Territorial, New York, Feb. 27; Troy, N.Y., March 3; Fredericktown, Ral., March 6; Boston, Maine, March 7; Bangor, Maine, March 8; Jesse, Iowa, March 11.

JUDY RICH (RCA): Horrors: House, Chey- wick, Pa., March 2-4; Brown Derby, Nor- folk, Ohio, March 5.

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BILLBOARD IS ON THE MOVE

And this week you'll find Billboard's Sam Suther- land, Bill Moran, Ron Willman, Jeff Smerin and John McCartney attending the N.E.C. convention in Cincinnati, Ohio.

They're at the Netherland Hilton Hotel and you're invited to drop by.

MARCH 3, 1973. BILLBOARD
The Golden Girl.
Donna Fargo.

It's been an incredible series of events.

- "Happiest Girl In The Whole U. S. A.". The gold record that was voted "Single Of The Year" by CMA.
- "Funny Face". Another gold single.
- "Happiest Girl In The Whole U. S. A.". A gold album.
- Donna voted "The Most Promising Female Vocalist", both Pop and Country.
- "Superman", Donna's latest smash single, turning gold.
- "My Second Album". Donna's follow up album which includes "Superman".
It's all backed up with a total advertising, marketing, merchandising campaign.
Get ready for more gold.

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MUSIC TAPES

The competition will be held in Vienna between June 1 and 21, and a Haydn center for piano trios is scheduled from June 3 to 9 in Eisenstadt, followed by a theater seminar from June 29 to July 4. Between June 2 and July 1, Castle Forchtenstein.

MARCH 3, 1973, BILLBOARD

tries are released simultaneously on cassette and disk.

Responsible for carrying out Continental's new drive to the retail trade will be largely in the hands of Leonard Saldor, who joined the company last year as marketing director. Carol Hitzeman is marketing chief for the educational wing.

HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SHIRUDOLPH BING, VOL. 1

Various Artists, DOS-2550-363 (Phonogram)
33 J. STRAUSS:UCK FLEDERMAUS (Bekesy), Angel SBXL 3750 (Capitol)
30 TEALOVSKY/BEETHOVEN 118
Wellington, RCA D 35815
A Beethoven piano competition will be held in Vienna between June 1 and 21, and a Haydn contest for piano trios is scheduled from June 3 to 9 in Eisenstadt, followed by a theater seminar from June 29 to July 4. Between June 2 and July 1, Castle Forchtenstein will host the world premiere of Griff's "De tempora mortem" and Mozart's "The Abduction from the Seraglio". The program includes 18 (Continued on page 54)
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They're at the Netherland Hilton Hotel and you're invited to drop by.

MARCH 3, 1973. BILLBOARD
edmon Records, which has noted the spoken-word field its formation 21 years ago, is planning a drive to increase its reputation among record dealers. Although no stronger to record shops, the label's traffic has been increasing steadily on the educational and religious markets. It is estimated 40 percent of its volume of sales is through regular retail sales, according to Marianne volf, board chairman. The re-

growth of Phonogram, Inc., in the U.S., for 1973, she said. Releases filed for this year are the distinguishing feature. The recent increase in sales is ant-

counting the first 1973 releases.

world premiere recording of "Das Käthchen von Amberg," with Lotte Lenya, in the role of Käthchen, and with the Memling Orchestra of Amsterdam conducted by Rudolph Kempe. "Käthchen" was first

Austria a Cultural Mecca; erst How Like Danube

EW YORK—Austria's cultural success over the last decade has been

guessed by students in the fields of music, literature, and the fine arts. The

to the count of the last thirty years, Austria has been a cultural mecca for

temporary—Guidelines for Aus-

Europa's Classical Lupin).

Geburten will be the back-

day. Another big event will be the Carinthian Summer, which starts in June 3 to 9 in Eisenstadt.

Eden, a concert held on the island of the same name. The concert will be

ministers of the arts and the government. The concert is organized by the Austrian government and the Carinthian Ministry of Culture.

The Carinthian Summer will feature a variety of musical events, including chamber music, solo recitals, and large-scale concerts. The festival will feature both local and international performers. The concert will take place over three days, from June 3 to 9, in Eisenstadt.

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The concert will feature a variety of musical events, including chamber music, sol...


**NEC: Shifts in Buying Tastes**

By SAM SUTHERLAND

From the wilts of Michigan comes further news of MICRA, the Michigan Inter-Collegiate Radio Association. Stu Goldberg of WCBN-FM, U of Michigan in Ann Arbor, and Bill McKetrick of WIDR, Western Michigan University, in Kalamazoo, report that MICRA members during the weekend of Feb. 16.

Goldberg noted that the association's constitution has been ratified, with the election of officers to be held at the next meeting, which will be held in late March.

Goldberg also noted that the association's constitution has been ratified, with the election of officers to be held at the next meeting, which will be held in late March.

Says a member of the university, "The new constitution will provide for a more efficient organization, with each chapter having its own constitution and By-Laws, and the national association will have a more active role in the affairs of the chapters."

**What's Happening**

At WURR-FM, Valparaiso University, in Valparaiso, Ind., music director Mike Bannister has been named to the post of manager, effective immediately.

The station, which is affiliated with the ABC network, is owned by Valparaiso University and operates at 107.7 MHz.

Bannister, who has been with the station for the past three years, will assume responsibility for all aspects of the station's operation, including programming, sales, and station management.

He replaces longtime manager Mike Bannister, who has retired after 25 years of service.

**Columbia New Reference Folder to Aid Bookers**

NEW YORK—Columbia Rec- ord will provide campus concert booklets, form in-depth promotional assist via the company's new Promoters Report. The special folder, dedicated to be distributed at this week's Winter Convention in Cincinnavi, and already serviced to the label's college representatives, undertakes to provide promotional materials that include financial support for the event.

Details of the folder's contents include:

- The New Reference Folder is a promotional booklet for the company's new Promoters Report.
- It contains a list of the label's new releases, along with a description of each release.
- The folder also includes a bibliography of articles and interviews related to the label's new releases.
- It features a section on the label's new artists, including interviews and photos.
- The folder also contains a list of upcoming events, including concert dates and tour schedules.
- Finally, the folder includes a copy of the label's new Promoters Report, which contains detailed information about the label's new releases and artists.

The New Reference Folder is available in all major bookstores and is free to any interested party.

**NEC: Shifts in Buying Tastes**

From the wilts of Michigan comes further news of MICRA, the Michigan Inter-Collegiate Radio Association. Stu Goldberg of WCBN-FM, U of Michigan in Ann Arbor, and Bill McKetrick of WIDR, Western Michigan University, in Kalamazoo, report that MICRA members during the weekend of Feb. 16.

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Says a member of the university, "The new constitution will provide for a more efficient organization, with each chapter having its own constitution and By-Laws, and the national association will have a more active role in the affairs of the chapters."

**What's Happening**

At WURR-FM, Valparaiso University, in Valparaiso, Ind., music director Mike Bannister has been named to the post of manager, effective immediately.

The station, which is affiliated with the ABC network, is owned by Valparaiso University and operates at 107.7 MHz.

Bannister, who has been with the station for the past three years, will assume responsibility for all aspects of the station's operation, including programming, sales, and station management.

He replaces longtime manager Mike Bannister, who has retired after 25 years of service.

**Columbia New Reference Folder to Aid Bookers**

NEW YORK—Columbia Record will provide campus concert booklets, form in-depth promotional assist via the company's new Promoters Report. The special folder, dedicated to be distributed at this week's Winter Convention in Cincinnati, and already serviced to the label's college representatives, undertakes to provide promotional materials that include financial support for the event.

Details of the folder's contents include:

- The New Reference Folder is a promotional booklet for the company's new Promoters Report.
- It contains a list of the label's new releases, along with a description of each release.
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HOW'D YOU LIKE TO GET IN TOUCH WITH THE NATION'S STUDENT BODY?
BILLBOARD'S CAMPUS ATTRACTIONS... GOTCHA COVERED!
Ad Deadline: March 2/Issue Date: March 31
The 707 B LuxuryJet, First Class.
The DC-10 Coach Lounge.
The 747 First Class Table For Four.
The 747 Coach Lounge.

ONLY AMERICAN HAS THE LUXURY FLEET.
Why fly any other airline?

American Airlines Luxury Fleet
Ask your Travel Agent for The Luxury Fleet. Our passengers get the best of everything.
Had it not been for the glaucoma in his mind’s eye, Inspector Montaigne’s daily cranial injections of Murine would not have brainwashed him into thinking that well-known disc jockey Larry Lipp’s death was due to natural causes. The Inspector reasoned that Mr. Lipp’s heart had suddenly and emphatically stopped. The Inspector was right. The ice pick protruding from the victim’s chest offered mute testimony that the deejay’s heart had, indeed, stopped beating.

Gravely, the coroner let the Inspector’s question pass on unnoticed and attempted to spirit the corpse away.

“Hold it right there,” the Inspector demanded, his voice shrouded in a pall of mystery.

“I can’t,” the coroner answered stiffly.

“I have my rites.”

“

You also have bier on your breath and I arrest you for the murder of Larry Lipp,” the Inspector gasped lastly.

How did Inspector Montaigne know that the coroner was guilty of the deceased deejay’s demise?

Dissolution: Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner’s illegitimate son, thus becoming the funeral director’s fatal mistake early in (if you’ll pardon the expression) life. The Inspector also learned, by reading Billboard’s informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits dead heir of any kind.

Billboard’s N.A.B. Special coming March 31, 1973 AD Deadline March 16, 1973
**Country Music**

**U.S. Country Artist to Get British Breakout Before Here**

NASHVILLE—Release Records of London, in a totally new experiment, will try to break in a country artist from the U.S. throughout Britain before she is released in America.

Tommy Hill, president of Stop and Gusto Records, said he had worked out the arrangement with Dot Nelson, head of Release through the help and coordination of Pat Campbell of the BBC.

Hill plans to send a completely new artist, Judy Allen, to the International Music Festival at Wembley Pool in April, showcase her there, and release an album on her in the British Isles. As soon as she begins to get established there, a single will be released on her here. Additionally, her first LP release will be on a budget line, further enhancing the salesability.

After Wembley, Miss Allen will work 15 shows throughout England, doing country concerts in major markets. She will appear with local British acts, all of whom record for Release in London. It will help establish that label with the country identify, according to Hill.

Hill then plans to release four other budget-line LP's, two by Johnny Bush, one by George Morgan, and one with various traditional country artists such as Ben- ny Martin and Vernan Oxford. Stop owns masters on all of these artists.

Both Stop and Release plan big promotional pushes on Miss Al- len, who has worked in recent years in midwestern areas.

**Bluegrass Boom to Continue Spread**

FAIRFAX, Va.—A record num- ber of Bluegrass Festivals, supple- mented with workshops, has been announced by Jim Clark, executive director of the Virginia Folklore Society.

Clark noted that the first of these festivals was developed in 1959 by John Miller and Don Owens at Watermelon Park in Berryville, Va. In the mid-1960's, they grew under Carlton Haney of Rosacocke, of Brooks of Warren- ton, and Clark. Now, in the 70's, scores of other promoters are on the bandwagon.

Clark said the presentations this year will add to the "artistic as well as aesthetic value for the festival goer." At all festivals, there will be a workshop area and an added stage which allow the artist longer time periods for performing and demonstrating.

The Bluegrass Woodstock by some, these festivals involving Bluegrass bring together "the freaks, the long hair, the Rednecks and conventional folk," according to Clark.

The first five festivals were to be held at Culpepper, Va. (June 1-3); Yocton, Va. (June 15-24); Burlington, Ont. (Aug. 3-5); Culpepper, Va. (Sept. 7-9), and Glen- ville, Va. (July 26-29).

Talent already firm for the festivals include: The Earl Scruggs Revue, The Osborne Brothers, the Delmore Brothers, the Stamps, the Country Gentlemen, Seldom Scene, New Grass Revival, Willie Lee and Stony Cooper, John Hartford, David Bromberg, Harmonica Frank Floyd, the Dil- lurz, the Country Gazette, Burch Party, Tracy Nelson, Second Generation, Stonemans, Carl Story, Charlie Moore, Lilly Brothers with Tex Logan and Don Stover, Buck White Down Home Folks, the Carter Family, the New Tradition, Jonathan Edwards, Red-White and Blue, Ralph Stanley, Grandpa Jones, Snuffy Jenkins and Peggy Sherill, Orrin Brian Rowers, J.D. Crowe, Norman Blake, the Cajun Revival Band, Bluegrass Alli- ance, the Lewis Family and others. Negotiations are under way with the Everly Brothers, the Nitty Gritty Dirt Band, Allen Brothers, Johnny Johnson, Young, Terry and Browne McGee.

Many other Bluegrass festivals are expected this year, with the number expected to rise.

**Trendsetter Waugh Gets Arts Honor**

NASHVILLE—Irving Waugh, president of WSM, Inc., and a long-time director and officer of the Country Music Association, was the recipient of the first "En- core Award" presented by the Communications Arts Council of Middle Tennessee.

With it went a scholarship in his name in the field of communica- tion.

More than 200 invited guests, many of them from the music indus- try, attended the affair at the Sherraton. Named as the leading in- dividual in the communication field, Waugh was cited for his origi- nation of the "Friday Night Opry," the "Grand Ole Opry's Birthday Celebration, Fan Fair (for which he received a Billboard Trendsetter Award), several local programs, and Opryland U.S.A., the multimillion dollar music theme complex. With his friend of more than 30 years, Jack Stapp, Waugh was instrumental in getting the networks involved in the CMA An- nual Awards Shows, and in the more recent Country Music Hit Parade. Opryland currently is in the process of building a massive sound studio, ensuring further growth of five recording and tele- vision industry.

Principal speakers at the text-

**Services Held For H. Graves**

MEMPHIS—Funeral services were held here last week for Hub- "Pappy" Graves, secretary-treasurer of the musician's union here, and long-time musician.

Graves died of a heart attack at the age of 59 after having just been re-elected to his post. A funeral was held here.

Graves toured the world for more than two decades with the "Pappy Graves Show," and prior to that had performed as a radio and telephone player with many name bands.

**Mega Ray Pillow In Here**

Mega Ray Pillow runs through material with Jim Mayfield, a producer, at Monument studios. Ray has cut a new single for a March release date.

**Two Additions At Grammy Fete**

NASHVILLE—The names of two more performers and two more presenters at the NARAS Grammy Awards show here March 3 have been announced by pro- duction director Mike Hovanian.

The two national to be added are those of Gilbert O'Sullivan, who won a Grammy for "Alone Naturally," and Helen Reddy, who will do "I Am Woman." Both are final nominees.

Added to the presenter's list are Rod McKuen and Loretta Lynn. Andy Williams will host the 90- minute live telecast originating here.

**Singer Jan Howard Discusses Some Of The Events Held In Connection With President Nixon's Inauguration Saturday With Dr. Re- Winston, honorary chairman of the American Music Concert, Howard was among those invited to attend the activities in Washing- ton, D.C.**

**THE RED CARPET treatment was afforded country music broadcaster Dave Donoghue, left, while Jim Stallman, Mich., by Nashville Chamber of Commerce official Jim Wolfe, center, and Tom McLintock of ABC-Dunhill. Donoghue is chairman of the American Music Concert committee.**
This is a paid apology to the entire music industry... please read & accept it

When I moved to Nashville nearly two years ago, the only people I could find who would talk to me were the ones who didn't have anything going for them at the time. (That's why they had the time to talk to me.)

These "PROPHETS OF DOOM" who had hung out a shingle certifying that they were publishers, writers and producers of "HIT" records would sit me down and expound hour on end, all the reasons why they were being prevented from becoming giants in the Country Music business.

They attempted to give me an education in what it really took to get a "HIT" record.

I was taught that my belief in "FREE ENTERPRISE" within this industry was simply foolish idealism. I learned that I didn't have the chance of the proverbial snowball in reaching the goals that I had set for myself in becoming a successful songwriter, publisher, producer and record company owner. They told of how easy it was to open the business, but to accomplish anything at all was another horse of a different color. The reasons given to me (all "con's" and no "pro") as to why I could never succeed, were that (A) I didn't have the money to pay off a producer to get my songs recorded. (B) I didn't have enough money to pay off the radio stations to get my records played like the "MAJORS" did. (C) I didn't have the money to pay off the TRADERS to get them to "chart" my records. (D) I had no way to get my product distributed by people who would pay me for the records you shipped to them. (E) I wasn't powerful enough to combat the people who would come in and forcibly steal my masters if I did produce a "hit sounding" record.

I listened to these stories so long I damned near became a believer, and because I nearly let these "professionals" brainwash me is the reason I am apologizing to the people who are responsible for the success of this huge competitive WORLD OF COUNTRY MUSIC. Being the realist that I am convinced me to try and discover if there was another side to the story. Thank God I took the time to put forth the effort, because what I learned gave me the inspiration to form the Corporation that currently encompasses an INDEPENDENT record company, two publishing companies, a production company and a promotions company, with plans for expanding.

HERewith my apologies:

TO THE MAJOR RECORDING COMPANIES

I now realize that you cannot sit and wait for an unsuspecting "victim" to come into town with a few hundred dollars, grab him and take him to some garage, teach him to grope his way through some rotten song material, have two or three musicians over dub eight tracks of backup "sound," produce an unprofessional sounding master, and expect to lease it to a major label with the pretense that you have discovered a new "superstar," THAT AIN'T WHAT MAKES THE NASHVILLE SOUND.

TO THE RADIO STATIONS

I now realize that you are just as anxious to have good product to play as the reputable recording companies are to produce it. In visiting with you I have also been able to see the tremendous amount of "JUNK" that you are forced to listen to in search of the good material, and the number of promotions men you have to give appointments to, aside from the thousands of telephone calls you have to answer from someone calling to "HYPE" an example of the aforementioned "JUNK."

TO THE TRADES

In the forming of my business I have witnessed that you are happy to report to the industry, any progress of a new record as long as that progress can be legitimately substantiated, and that you are most cooperative in reporting the progress of any new company that is struggling to make a worthy contribution to this industry.

TO THE DISTRIBUTORS

I now realize that you are aware that good saleable merchandise is what keeps you in business, and if any company is concerned with consistently producing good product and is successful in doing so that you will break your backs to see that they stay in operation.

To all of you, please accept the apologies of myself and the staff of Corey International Enterprises, Inc., for listening to those "residents of the Oak trees."

AND NOW PERMIT ME TO ADVERTISE:

Our first release on Corey Records is out. The title: "THE DAY THAT OUR LOVE CAME BACK HOME." The artist: TONI LEE... NEW SONG... NEW ARTIST... NEW LABEL.

A lot of you DJ's across the country had the opportunity to hear this as well as several of our next releases, and you felt it was a "HIT" so we cut it. The initial response indicates that you also know how to pick material. We may not have a record in the National charts yet, but only out two weeks and there is not enough space here to list the stations who have picked and are programming this, our first effort. Even this publication recommended it in last week's issue.

You are all giving us a fair chance and we are grateful. Now if the public likes it as well, and it looks as if they do, we will surely have a fairly successful first effort. We have a long supply of releases in the "can" and they too will indicate that we are trying to live up to the reputation that has been established by the "BIG BOYS."

We are happy with the little progress we have made and I will admit that in order to accomplish it there were "PAYOFFS" involved, and I am going to publically acknowledge them.

To RCA for renting us their facilities and supplying Al Pachucki to engineer. To the Musicians Union #257 for letting us hire Charlie McCoy, Harold Bradley, "PIG" Robbins, Buddy Harmon, Weldon Myrick, Curley Chalker, Grady Martin, Bob Blake, Farrell Morris, Pete Wade and to AFTRA for the "NASHVILLE EDITION" who sang backup.

To MID SOUTH RECORD PRESSING, who is pressing it in the United States, and to Musi-Mart for pressing it in Canada, and to all our Independent distributors throughout the U.S.

Thanks also to BILLBOARD PUBLICATIONS that was kind enough to accept a PAYOFF for this space.

THANKS FOR GIVING A NEWCOMER A CHANCE TO TRY.


COREY INTERNATIONAL ENTERPRISES, INC., 719 17TH AVENUE SOUTH—NASHVILLE, TENNESSEE 37203—(615) 254-5038. COREY INTERNATIONAL PUBLICATION (BMI) • DALLOC MUSIC (ASCAP) ENTERPRISE PRODUCTIONS • ENTERPRISE PROMOTIONS • COREY RECORDS
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Take one outstanding
FOSTER and RICE truck
driving song. Blend with strong
vocal by STAN HITCHCOCK.
Mix well and serve on platter
spiced with CINNAMON.

LET ME ROLL

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sold nationally by Nationwide Sound
Distributors - available through the
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Albany, N.Y. — BEE GEE RECORDS AND TAPE
Atlanta, Ga. — SOUTHLAND RECORD DIST.
Baltimore, Md. (Landover) — JOS. M. ZAMOISKI CO.
Buffalo, N.Y. — BEST RECORD DIST.
Charlotte, N.C. — BIB DIST.
Chicago, Ill. (Skokie) — SUMMIT DIST.
Cincinnati, O. — SUMMIT DIST.
Cleveland, O. — PROSPECT RECORDS
DISCO ONE STOP
Dallas, Tex. — BIG STATE DIST.
Denver, Colo. — CENTRAL MUSIC
Detroit, Mich. — MARTIN & SNYDER
East Hartford, Conn. — SEABOARD DIST.
Houston, Tex. — RECORD SERVICE CO.
Kansas City, Mo. — CHOICE DIST.
Lake Charles, La. — GOLDBAND RECORD DIST.
Los Angeles, Calif. — SAM & DAVE'S RECORD DIST.
Lubbock, Tex. — RECORDLAND, USA
Memphis, Tenn. — RECORD SALES CORP.
Miami, Fla. — CAMPUS RECORD DIST. CORP.
Minneapolis, Minn. — HERLICHER BROS., INC.
Nashville, Tenn. — MUSIC CITY RECORD DIST.
New Orleans, La. — ONE STOP RECORD SHOP
Oklahoma City, Okla. — PHIL'S ONE STOP
Omaha, Neb. — LIEBERMAN'S ONE STOP

Philadelphia, Pa. — CHIPS DIST.
Phoenix, Ariz. — ALTA DIST. CO.
Pittsburgh, Pa. — ONE STOP
St. Louis, Mo. — COMMERCIAL MUSIC CO.
Seattle, Wash. — FIDELITY RECORD & TAPE SALES
Shreveport, La. — STAN'S RECORD SERVICE
Wichita, Kan. — DOUBLEGOOD MUSIC

Distributor territories available in New York City and
San Francisco for Working distributors only.
Contact Joe Gibson at NSD

www.americanradiohistory.com
Gene Dobbins was named runner-up in the balloting by fellow writers.

Hall, who received a trophy for his efforts, had four top-ten songs of his own during the voting year, and wrote several for others.

Twenty-two others received citations from the Association, all of whom received votes in the balloting. They are: Rayburn Anthony, Jean Whitehead, Chuck Rogers, Don Devaney, Donna Fargo, Freddie Hart, Glenn Martin, Hank Cochran, D'anny O'Keefe, Jim Kandy, Hal Byrum, Hillel Hall, Jean Chappell, Hugh King, Jerry Chesnut, Alex Harvey, Ray Griff, Jerry Foster, Bill Rice, Bob McDill, Allen Reynolds and Larry Collins.

Bob Beckham, who heads Combine Music, was the principal speaker for the industry, while Hal Byrum spoke in behalf of the writers. The University of Tennessee presented a videotape of the first Songwriter's course at that institution, a permanent copy of which will be kept by the Association. A second videotape also was shown.

The brainchild of Joe Lucas of logo is the thumbprint (not Gibson) and the words "A Don Gibson Piece."

Lucus said the logo will be stamped directly on his Hickory record releases, on the record sleeve, on his albums, on his advertising and promotion pieces, and even on his booking contracts. Buddy Lee will include the latter.

Lucus feels the logo can become so identifiable with Gibson that it can be used in the future by itself with no other identification.

Gibson, long one of the most prolific writers in the business, also has had numerous top songs as a performer. His "Woman (Sen- suous Woman)," with its title changed to "Woman, Beautiful Woman" for translatiive purposes, now is a number one song in Africa. In Johannesburg, S.A., it has sold in excess of 25,000 records, according to Lucas.

The great Boudieaux Bryant hit, "Rocky Top," has been recorded again, this time by black artist Joe Ann Swearingen on MGM. The young lady gives it a new twist. It has sold well for everyone who has recorded it. Jim Ed Brown is about to record another drinking album. .. His earlier ones were quite successful, and he's getting that direction again, as the suggestion of RCA. He'll also work on a new single at the same time.

The next Karen Wheeler recording on Chart will be the old Faron Young hit, "I Miss You Already." Pat Boone's new country album for MGM is being produced by Sonny James, which is a switch. It was nearly 20 years ago when Margie Bowes won the Patsy Mink talent contest in Nashville, and went on to a recording contract. Now, nearly two decades later, she has signed with the Brute Star Records, a division of Brute Star promotions. Her session will be produced by Paul Perry and Arthur Thomas. KXLR Radio is inaugurating its first Invitational 4-Ball golf tournament March 30-31 at the Maumelle Golf and Country Club. All proceeds go to the Easter Seal Society. .. KLAC Radio in Los Angeles present Porter Wagoner and Dolly Parton in live concert at the Long Beach Municipal Auditorium next Friday (3). The entire show will be a benefit for Dick Ellington, country disk jockey from KAYO in Seattle, takes issues with those jocks who refused to play the Skeeter Davis record because it mentions the word "hillsbilly." Dick wants them identified. He said listener response in the Seattle area was 100 percent against taking the song off the air. .. Rece McDuff, formerly talent manager for State Fair Productions, Inc., has formed his own production company, and acts as an agent.

Lee Festoff is reacquiring at Memorial Hospital in Nashville from a bout with pneumonia. .. Sigmun Tapes, a relatively new publishing company, has signed Lee Morris, formerly of Atlanta, as an exclusive writer. Rusty Adams has left Capitol for families of the returning prisoners of war at Kessler Air Force Base. En route back to Nashville, he got food poisoning in Birmingham and spent two days in the hospital. .. U A's Jean Shepard had to take her daughter to the University of Georgia in Athens for an operation on a dislocated disc. .. Sam Cammarata has signed the Rhodes Band to a recording contract with MGM and a booking agreement with Buddy Lee. .. Hank Locklin broke his toe while running around barefoot.

Claude King, off on a fishing expedition, had to be run down by his barefoot, 10-minute, and tie-in date.

Skeeter Davis heads for Holland next week on a promotional tour. .. Billy Grammer, Finon Young, purchased the National Sound Studio, will run the place. Dave Mathes will be chief engineer. It will be known as the Finon Young Studio. Yvonne Devaney, singer and writer, has a new release on the Cimco label. .. It's an uptempo message song. .. Barry Frank, general manager of WAX in Amsterdam, N.Y. joins the list of those not getting good news. .. Barry worked hard to bring a country music format to that part of the country.

Bluegrass spread continues

--- Continued from page 30 ---

Gentlemen's Festival, Webster, Mass. (June 22-24); Watermill Park Festival, Berryville, Va. (July 7-9); Renfro Valley, Ky. (July 12-15); Greensville, Va. (Aug. 10-12); Gettysburg, Pa. (Aug. 17-19); Cambridge, Ohio (Aug. 26-31); Colorado Festival, Boulder (Sept. 14-16); Winfield, Kan., annual festival (Sept. 28-30).

DECCA'S BILL ANDERSON will appear in a Cimco note for the ABC TV show "Jigsaw" on Feb. 24, playing the part of a partner. He is with the series featured artist, James確保。
NEW FROM CANAAN

Leave Your Sorrows and Come Along with the HAPPY GOODMANs
featuring "He Pilots My Ship" now riding high on the gospel charts
Cassette: CC-9706
Stereo 8: 3-9706
Stereo LP: CAS-9706

According to Music

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Wendy "Rattlesnakes" Bagwell and the Sunliters— I HAD A VISION
featuring the hilarious story of "Wilbur Wingate"
Stereo LP: CAS-9724
Cassette: CC-9724
Stereo 8: 3-9724

NEW FROM CANAAN

I Had a Vision
Wendy Bagwell and The Sunliters
Indian Gospel TV Special for Pilot

NASHVILLE—The Klault Indian Family, the nation's only professional gospel-singing Indians, have completed work on a television special which will later be used as a pilot for a syndicated series.

The television special and the proposed series depicts the historical significance of the American Indians and their roles in the white man's society.

All information used in the special is factual, and was supplied to Elbowood Productions, producers of "Banjos."

Author Holy Smith, singer-manager of the group, was on location in North-East Georgia, and the rest of the studio of WSB-TV in Atlanta.

The special is being produced by the Klault Indian Family Enterprises and in cooperation with the Canadian "A" Circuit of Fairs and Tape-Pro Video.

Negotiations are underway for the placement of the series. The special will be premiered on Atlanta's WSB-TV sometime this week.

Elvis Presley and Billie Jean King will appear in the special.

The Klault Indian Family, hand-picked by Tour Talent Scout Talent, has been involved in the series since the first quarter of 1972.

This is the first time that Indian groups have been involved in a major musical series.

The group, consisting of five members, is making a significant contribution to the entertainment industry.

Queen City Album Doubles Its Custom Potential

CINCINNATI—Queen City Album Records, whose label is owned and operated by a long-time local personality, is expanding its present facility to include the pressing of more than double its present size, according to the company's president and general manager, Edward Woodson.

Working with Woodson on the project is Walter Thiemann, a local banking executive, who has joined the firm as vice president and treasurer.

Queen City Album Records, which entered into the pressing, printing and processing of records in 1963, moved into its present location, 2400 Spring Grove Ave., in 1966.

An adjoining building recently acquired by Woodson is being fitted with new automatic 45 record presses, a new automatic jacket printing machine, and 8- and 10-track tape cartridge duplicating facilities.

In 1972, the firm added three new automatic LP record presses, a complete color separation department, and larger litho presses and computerized type-setting equipment.

In addition to pressing and packaging, the firm also offers duplicating and press-service shops.

Superior Tapes

J.D. SUMNER and the Stamps board Sumner's private plane for a tour with the Elvis Presley Show. From left are Sumner, Donnie Sumner, Ed Enoch, Billy Baize and Ed Wideman.

Heavenly Bookings On Fair Swing

Don Butler, general manager of Sunnybrook Acres, has recently selected to represent the Blackwood Brothers Gospel Singers in their national tour. The group will be seen in most of the major cities in the western United States and Canada.

The Blackwood Brothers, one of the nation's top gospel groups, have been appearing in many venues, including Canada.
MCA IS WHAT THE CHARTS ARE

OUR RAINBOW SHINES WITH PRIDE...
MCA RECORDS
Presents
A New Single by...

Sonny & Chér

Mama Was A Rock And Roll Singer Papa Used To Write All Her Songs

MCA-40026
Produced by Sonny Bono
Arranged by Michel Rubini
MCA RECORDS
Presents
A Single Release From The Album
Hot August Night

Neil Diamond
Cherry
Cherry

b/w Morningside
Produced by Tom Catalano

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Fresh greens.
From the hothouse.

Stackridge, Friendliness. A zany voyage through zoos, the Twenties, and the Boer War by a category-defying new cult group. MCA-308.


Jerry Jeff Walker, Jerry Jeff Walker, Mr. Bojangles, finally coralled into a studio, delivers a truckload of rambling roadsongs. DL 7-5384.

Dobie Gray, Drift Away. A bluesy message from the "In Crowd" man, with a hit title song to boot. DL 7-5397.

Uncle Dog, Old Hat. A fresh, surprising English band displaying, among other delights, exciting new singer Carol Grimes, and prime cut "River Road." MCA-302.

Jerry Jeff Walker, Jerry Jeff Walker, Mr. Bojangles, finally coralled into a studio, delivers a truckload of rambling roadsongs. DL 7-5384.

It's Spring, And The MCA Hits Are Blooming!

BRENDÁ / Brenda Lee MCA-305

THE BILL ANDERSON STORY
The Bill Anderson Story
His Greatest Hits

FATHER & SON
Bill Monroe & James Monroe
MCA-310

RONNIE DOVE / Ronnie Dove MCA-309

CONWAY TWITTY
SHE NEEDS SOMEONE TO HOLD HER
Conway Twitty
MCA-303

MCA RECORDS
8-Track, & Cassette

RATED X / Loréta Lynn 33035
DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME / Jerry Wallace 33036
THE LORD KNOWS I'M DRINKING / Cal Smith 33040
SATISFACTION / Jack Greene 33008
NOBODY WINS / Brenda Lee MCA-40003
IF YOU CAN LIVE WITH IT (I Can Live Without It) / Bill Anderson MCA-40004

single country blossoms
SHE NEEDS SOMEONE TO HOLD HER / Conway Twitty 33033

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PURE GOLD AT THE RAINBOW'S END
MCA SALUTES LORETTA LYNN

CMA ENTERTAINER OF THE YEAR

1. Don't Come Home A-Drinkin'
   DL 7-4842
2. Greatest Hits
   DL 7-5000
3. You Ain't Woman Enough
   DL 7-4783
4. You're Lookin' At Country
   DL 7-5310
5. God Bless America Again
   DL 7-5351
6. Coal Miner's Daughter
   DL 7-5253
7. One's On the Way
   DL 7-5334
8. Here I Am Again
   DL 7-5381
9. I Wanna Be Free
   DL 7-5282
10. Entertainer of the Year—Loretta
    MCA-300

MCA Records, 8-Track Tape, and Cassettes.
entertainer of the year

Loretta
From a hill country bride of 14 to one of the most successful recording artists in America: this is her story.

She was always pretty, a fact that was certainly part of her story. From a simple, young country girl whose companionship was won at a church pie social to a knowledgeable, gracious lady who overcame shyness with grace. This, too, is part of the story.

The story winds from the Kentucky coal mines to the logging camp of Washington state, where she swayed and mopped the homes of others while fulfilling her own babies. All this while still a teenager. What followed came after her husband bought her an $18 guitar, the best investment ever made by the Lynns.

Now she owns radios, Western stores, and indeed, an entire town. But it wasn’t that way at the beginning.

Loretta Webb Lynn was born in the coal mining camp of Butcher Hollow, Ky., in a cabin built by her parents. The biggest thing to happen in her early life was to move down the road to a house which cost $600. Delivered by a midwife known as Old Woman Hettie, who was 100 years old and blind, she was one of eight children. They lived mostly on brown flour and gruel, until the government supplied them with some cabbage and grapefruit.

In the 8th grade, there was the pie supper. Mooney Lynn, home from the army, and he saw her perform for the home folk, and won a beauty contest. Mooney bought her the pie and, as a consequence, got to walk her home. He outdid Pop Murphy to have the privilege. They were married in the Spring, right after Loretta’s 14th birthday, at Paintsville, Ky., and honeymooned at a log cabin 30 miles away, where the young girl was so shy that she hid in the car. A jeep at that. Then, too bashful to go out and eat, Mooney had to take her home.

Mooney, like those before him, went to work in the mines, but decided to go elsewhere to find fortune. He went to Indianapolis, where he didn’t find it, and then on to Washington, to a little town called Custer, four miles from the Canadian border. His pregnant wife followed him in an incredible cross-country train journey. In Custer, Loretta found more poverty, but the love of the common people. While her husband cut trees, she did housework to sustain a growing family. She made friends with those around her, but that has always been one of her strong points.

On one of those rare nights out, the Lynns went to a Saturday night dance. A country band was playing, and Mooney approached the group, asking them to let Loretta sing. “Next to Kitty Wells,” he said, “she’s the greatest.” They turned her down, but agreed to give her an audition later. There she sang, “There She Goes,” which was the only song she knew “all the way through.”

Hired to sing for $5 on Saturday nights, she promptly bought a pair of white boots, a black shirt, and a black skirt with a long white fringe. To that wardrobe she added a white hat, and she wrote her name on her guitar. Six months later she formed her own band: Loretta Lynn’s Trailblazers.

Not far from Custer was the town of Blaine, on the Canadian line. Canadians flocked there to hear country music, for the lows of that nation prohibited music in taverns. One of the taverns in Blaine was called Bills, and Loretta’s next move was to start working there on Saturday night. Because of her popularity, she soon was performing every night, but Sunday.

One hundred fifty miles to the south was the city of Tacoma, and a building young performer had a local television show there: a fellow named Buck Owens. Mooney decided that was the next step for Loretta. Owens also was performing in a local tavern, and the Lynns called on him there. Loretta was allowed to get up to sing, and she sang repeatedly.

Mooney recalls that, at one of the breaks, Buck Owens came to her table and said: “I wonder if I could ask you to do me a favor? Could you let her stay over tomorrow and do my television show?”

Mooney’s reply: “You didn’t think I brought her all the way down here to work in this tavern, did you?”

Meanwhile, Owens was running a talent contest at the tavern, and a rival duet next door was similarly operating one. Appearing at one and then the other, she won a wrist watch in each contest. Loretta gave one to Mooney.

The following night, Loretta did the Buck Owens television show, and he issued her an open invitation to come back and appear at any time. Miss Lynn credits many people who have helped her along the way. She has never forgotten that Buck gave her the first real break she had, and helped load a wartime poverty-stricken girl into the recording business.

This came almost immediately. A man named Norm Burley, who lived in British Columbia, visited a club in Blaine. Asked Loretta to sing, and offered her a contract with his label, Zero Records.

Loretta and Mooney then were sent packing, with their few possessions, to Los Angeles to cut her first session. Considered more of a demo session than anything else, it was cut at the Fox Western Studio, and the session leader was Speedy West. Zero, after recording Loretta’s first song, sent her on a promotional tour, with rather limited funds. However, they made their way to Nashville, where they did little more than walk the streets.

(Continued on page 66)
area there was a small office with a large sign. It was the office of Teddy and Doyle Wilburn, the Wilburn Brothers, who had formed a small record company of their own. They were looking for something, and for nothing. Loretta offered to swap her record and a picture for that autograph. The Wilburns obligingly played the record. Teddy was rather marked that "she sounds too much like Patsy Wells," but Doyle was more enthusiastic. He felt she had her own style, which simply needed developing. But, as in many cases, that's as far as it went. When Loretta departed, the Wilburns told her to look them up some time if she came back to Nashville, and they would do a demo for her. That was enough encouragement for the still new Miss Lynn. She and Mooney returned to Washington, sold (or gave away) everything they owned, packed the family into the 1957 Mercury, and drove back to Nashville. No one knew it, but she was there to stay.

The Wilburns were too put it mildly, surprised to see her back so soon but, good to their word, they went to work trying to find her a recording contract. She was pitched to one major label, but the agreement there was that the producer also manage her career. She turned that down. Doyle Wilburn was to be her manager. Still another label held her up for a long time. thinking things over. They finally decided against her because "they had someone who sounded exactly like her." That someone has never surfaced.

After three or four months, Wilburn took her to Owen Bradley at Decca, with a demo of a song called "Foot Number One." Owen particularly wanted the song, and he made a deal. If he could have the song for Brenda Lee, he would record Loretta doing something entirely different from all her other records.

That was the deal. Brenda had first choice with the song, and if she gave it to me it I'd record Loretta. The song was called "Bigger Fool Than You." When I finally changed the title, Brenda again rejected it. I didn't met Loretta, and we were trying to keep a string of hits going with Brenda. Later on I did meet Loretta, of course, and right away began calling her "the female Hank Williams." I've said it for a long time, and she's proven it. When I first heard Loretta I thought she was very commercial. But to be very honest, it's really hard to say. I know she's a star, I don't think anyone would have said it at the time. I really didn't know at the time that she was going to make records. I was just doing it for my own pleasure, and think I've been more impressed. When I first met Loretta she was with Patsy. 

The first few records were not sensational. But at the first session, I remember how excited she was. She was the most excited person I'd seen—jumping all over the place. She still is. That's something about Loretta. She has stayed the same all the time. But we were three years into her contract before she really started happening real strong. We had country hits, but nothing really gigantic. Then we began to have things like "You're Not Woman Enough," and "Don't Come Home A-Drinking," and they just kept on going. Loretta is one of a kind. After her, they threw away mold.

Loretta was shy when I met her, and still is when she records. She doesn't want people to watch her. She even likes to put things in front of her, and Brenda Lee used to be the same way. She still doesn't wear a lot of expensive clothes, and she dresses modestly. When she takes a few days off, she likes to can fruit and vegetables.

She sells well on everything. She's had many in the quarter-million bracket. A release by Loretta is automatically a profit-maker. One of her albums has done well over a million dollars. Three or four more have been certified as well. In 1970, when we featured her during a period, she sold $1.5 million worth of prod
Conway & Loretta carry sound insurance.

The incomparable Conway Twitty and Loretta Lynn really get around. And wherever they go, they carry sound insurance—the ultra-reliable portable sound system that gets things together so perfectly that Conway and Loretta use it in preference to costly, built-in house P.A. set-ups! The system they rely on is the Shure Vocal Master—it's made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking... then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and feedback control too! Write for all the facts:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204
the fan club journal, which tells these multitudes and others exactly what she is doing all the time.

Her life has been completely free of scandal, and that’s exactly the way she likes it. Money is her man, nobody else. She has never even hinted at an off-color joke (although her songs deal freely with sex, among other things, but that’s what life is all about). Most of the songs she has written are based on her own experiences in her life. So she likely has thousands more to write.

Loretta’s family is very much in the music business, and she claims none of the responsibility, although she doubtless was involved in much of it. One of her brothers is J. Lee Webb, also an MCA artist, who originally recorded her Jack Webb but had to change for obvious reasons. His real name, by the way, is Willy Lee Webb. Sister Crystal Gayle, also a recording artist, was named Brenda Gayle; and Peggy Sue, another recording artist, uses her own name. Owen Bradley once offered—only half facetiously—to give Loretta’s mother a contract. She declined. Peggy Sue and J. Lee Webb both are songwriters.

The town of Hurricane Mills came about because the Lynns were looking for a place with room. Loretta spotted a big old Colonial home in the hills near Nashville and fell in love with it. They ended up buying the house and 1,400 adjoining acres which included a church, a school, a post office, and several homes. There they have cattle, horses, and a few hogs, but they don’t keep the rodeo stock out there. Located six miles off the interstate, it provides them both room and seclusion. The house itself rests in the valley (reminiscent, perhaps, of Butcher Holler), and is located close to where the big general store once stood. The youngsters swim and ride horses. The property has a clear creek, with running water, and there is a dam next to the water wheel that once powered the mill. For the time the Lynns are away from the property, they retain two farm hands and a housekeeper.

Loretta’s mother no longer lives in poverty, nor does the rest of the family.

It is safe to say that Loretta’s single sales exceed one million annually, and her album sales probably match that or go beyond. Then, every so often, she has that smash record which alone sells a million. Additionally, she has been playing up to 250 road dates a year.

She was among the first artists asked to appear at the first International Music Festival at Wembley Pool near London. She quickly won the hearts of the British as she had done with the Americans.

There are some rather staggering statistics to be thrown around regarding Loretta Lynn. Probably the most dramatic are these:

Since the Billboard LP charts were begun in 1964, Loretta Lynn has had 22 top ten albums. That not only is the greatest number for any country female artist in history, but is nearly twice that of her closest competitor. Only three males, all of whom have been recording longer, are ahead of her in this category, and she has a strong shot at overtaking every one of them.

Even back in 1963, when disc jockeys were determining the accolades for the artists, they voted her the number 4 female country singer, and the number 2 most promising female. She held her own, or moved higher, for the next couple of years, and by 1966, no other female artist except Kitty Wells had recorded more top ten tunes, and already no female artist was ahead of her in the top 10 LPs.

In 1967, she was named Billboard’s top country female artist, and had four top ten singles, including two which went to first place.

In 1968, Miss Lynn was the number one album artist, the number one female vocalist, and had four top ten records, again with two of them going to number 1.

In 1969, she was the number one female singer, and was listed number 2 in album sales.

In 1970, still at the top, she had four top 10 singles and an equal number of top 10 albums.

1971 brought no decline. Both her singles, and her duets with Conway Twitty, repeatedly went to the top. Singly she won her share of accolades, and she and Conway were named number 1 vocal duo.

In 1972, she again had a string of top singles and albums, and was the number one female vocalist, and in 1973, the first song released, “Rated X” went right to the number one spot in the Billboard chart.

1971, of course, was the year she was selected by the thousands of members of the Country Music Association as Entertainer of the Year.

Her string is unsurpassed in the history of country music.
LORETTA, WE'RE ALL PROUD THAT YOU ARE AMONG US!

CONWAY TWITTY

RAY GRIFF

KAREN WHEELER

L.E. WHITE

LORETTA LYNCH

CONWAY TWITTY, JR.

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Entertainer of the Year

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From Two Ole Boys That Think You're The Greatest!

MOONEY & CONWAY
Discography LP's

Blue Kentucky Girl, DL7-4665
Hymns, DL7-4695
You Ain't Woman Enough, DL7-4783
Country Christmas, DL7-4817
Don't Come Home A' Drinkin', DL7-4842
Who Says God Is Dead, DL7-4908
First City, DL7 4997
Greatest Hits, DL7 5000
Your Squaw Is On the Warpath, DL7-5084
Woman of the World—To Make a Man, DL7 5113
Wings Upon Your Horns, DL7 5163
Loretta Writes 'Em & Sings 'Em, DL7 5198
Coal Miners Daughter, DL7 5253
I Wanna Be Free, DL7-5282
You're Looking At Country, DL7 5310
One's On the Way, DL7-5334
God Bless America Again, DL7-5351
Here I Am Again, DL7 5381
Here's Loretta Lynn, VL7-3853
Alone With You, VL7-3925
Entertainer of the Year—Loretta, MCA-300
With Ernest Tubb
Ernest Tubb & Loretta Lynn, DL7-4699
If We Put Our Heads Together, DL7 5115
With Conway Twitty
The Only Make Believe, DL7-5251

Discography Singles

Success, 31,394
The Girl That I Am, 31,323
World of Forgotten People, 31,435
Wine, Women and Song, 31,609
If You're Not Gone Too Long, 32,117
What Kind of a Girl (Do You Think I Am?), 32,127
This Bottle (Is Taking the Place of My Man), 32,333
First City, 32,264
Your Squaw Is On the Warpath, 32,392
Woman of the World, 32,439
To Make a Man (Feel Like a Man), 32,513
You Wanna Give Me a Lift, 32,693
If We Put Our Heads Together, 32,570
Wings On Your Horns, 32,586
I Wanna Be Free, 32,796
I Know How, 32,637
The Other Woman, 31,471
Before I'm Over You, 31,541
Happy Birthday, 30,707
Blue Kentucky Girl, 31,769
Our Hearts Are Holding Hands, 31,793
The Home You're Tearing Down, 31,838
When I Hear My Children Pray, 31,879
Dear Uncle Sam, 31,893
You Ain't Woman Enough, 31,966
To Heck With Old Santa Claus, 32,043
Don't Come Home A Drunkin', 32,845
Sweet Thang, 32,091
Coal Miners Daughter, 32,749
After the Fire Is Gone, 32,776
You're Looking At Country, 32,851
One's On the Way, 32,900
Here I Am Again, 32,974
Rated X, 33,039

Thank You For Being You!
Gratefully,
Ray Griff

With Eddy Arnold

The Wilburn Brothers with Loretta in the early days. She appeared for nearly 10 years on their television show.

With Martha Carson, left, and a friend named Elizabeth.
Loretta,

We’re proud to have been with you from the beginning.
We love you,

Sure-Fire Music, Inc.
The Wil-Helm Agency
The Wilburn Brothers
DANCING ON THE SEATS
BY ANDREW W. MEYER
Required reading
for college concert chairmen,
promoters and
student union managers.

Now, at long last, a practical, imaginative book that delves into the
unexplored territory of promoting and producing a campus concert.
Dancing On The Seats, by Andrew Meyer, is a comprehensive "how
to" guide that should be required reading by campus buyers and
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concert production. Andrew Meyer, the head of A&M Records' Col-
lege Department, draws from his own experiences to provide
straight-forward and sometimes humorous glimpses into concert
committee meetings and box office settlements.
Dancing On The Seats, is already being acclaimed and accepted
throughout the music industry.

"Imaginative and interesting...I wish there were more books like
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"Andy Meyer's experience and his ability to document it for the
novice college concert promoter is invaluable reading..."
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Vice-President, A&M Records

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book."
—George Paul Brown
College Entertainment Assoc.

For your copy of Andrew Meyer's Dancing On The Seats, fill out the
coupon below, enclose a check or money order for $6.95, payable
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Thanks, Loretta,
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For the past 10 years, Billboard's Campus Attractions has been required reading by every campus promoter, booking agent, and talent buyer in the nation because it takes the guesswork out of what's current in campus entertainment.

Campus Attractions has been a source of campus talent for 10 years. That in itself is noteworthy, but Campus Attractions has a lot more going for it. It is read, respected, and retained because of its up-to-date listings of talent, personal managers, promoters and booking agents. It is also the only campus entertainment guide that goes directly to the man responsible for booking your acts, showcasing your films and promoting your concerts.

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

The mere fact that Campus Attractions is used extensively by colleges and universities, make it a classic in its own right.

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Ad Deadline: Feb. 23
Issue Date: March 31

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

A Classic.
Audio Magnetics Intl Thrust

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp, here is now placing so much if not more emphasis on the international marketplace as it is in the U.S. following meetings here between Audio Managing Vincent Katz and heads of the export, Canadian and European operations.

In addition to continuing strong activities in the Canadian and European markets, the firm is making several overseas shows, visiting important dealers and the like, under the direction of manager of export sales Mitchell Christiansen.

"We started to get into the international markets in 1962," Katz said, and "we've done our homework. We've directed our efforts so that the international areas have become a very important part of us.

"You don't get into areas outside the U.S. by sitting on your rear end and writing fancy letters," Katz continued. "You make trips to other countries, visit the distributors and the people. You change ideas, build a relationship and make confidence. This is the most important thing, get your homework done. It's taken us ten years to do a decent job on our market.

"Katz offered some examples of the type of homework he is talking about. "It's more than simply price and quality in the international market. It's a confidence that you have a business and a company that's 10,000 miles away. We work with our international customers the same way we work with our domestic people, perhaps even more so. Here you can get on the phone or fly to a customer if something isn't exactly right. Overseas users don't want to know about that. They want the quality and no excuses.

"Merchandising is different in other areas of the world, especially South America and Europe, and this again fits into Katz's theory of doing your homework. "In these areas the people buy a single screw-capsule type in a Philips box, not promotional packages. This is the way they want it in the store. You can't sell with U.S. programs because this isn't the U.S. and we've never tried to sell promotional items in these areas because this isn't their bag, at least not at this point. The people think and live differently than they do here."

What about some of the specific areas Audio is established in or moving into? "In Canada, with Herb Guilhein heading the operation," Katz said, "we have a full line business. We manufacture for virtually every two-stick distributor in the country, for many large retail operations, for more than two dozen private labels and we've introduced Trak. We also build under the Audio Magnetics name. This is a totally integrated operation that does whatever we do. We're located in an area that have also have the advantage of being able to sell to the Commonwealth coupons.

"Katz said that "South America is starting to wake up to tape piracy" in Brazil and Venezuela. "We're also selling to the European nations, such as Rumania, Yugoslavia and Poland and we're selling to other people who are selling to the Soviet Union. These are big markets. Russia, for example, has built its own cassette hardware factory and while we estimate there were almost no cassette units in Czechoslovakia in 1970, there are 7,000,000 here now. We are, of course, also supplying stereo tape, reel tape, plastics and other components to those parts of the world.

"Lundstrom talked about his responsibilities and what is happening at Audio Magnetics. "The international operation of the firm is handled directly by Katz in the U.S., Canada and Europe."

(Continued on page 86)

Muntz Canada Expanding Guide; Plan 24 New Units

By RITCHIE YORKE

TORONTO—MuntzStereo-Pak Canada Limited has printed a 130-page "Muntz Tape Guide," which cost the company $10,000 to produce, and is being distributed free to customers and dealers here and from stores coast to coast and in parts of the world that will see 24 stores open this year.

Publication of the guide is being handled in a national print and TV campaign.

According to Muntz's newly-appointed Canadian region manager, Murray Hoffman, the lack of any Canadian tape guide prompted the company's move into the area. "This Tape Guide will in future be published on a regular basis, four times a year."

"For years, the record company's have been complaining about the lack of a lack of all available tape product. Existing U.S. tape guide is not applicable to this market. The public...

therefore has no way of knowing what's available.

"In We decided it was good for the industry, and also good for Muntz to take the initiative and prepare a catalog ourselves."

Muntz is a Canadian-owned corporation. Through an agreement reached in 1965, by president David Hoffman, Muntz of Canada obtained the right to use the Muntz name and to obtain hardware directly from the U.S. division's Japanese suppliers. Since then the company...

(Continued on page 60)

CCC Filing In Chap. XI

By MAURIE H. ORODENKER

PHILADELPHIA—What used to be the Sunshine Record Store in center-city Philadelphia is now "Zounds!" And while the location is still big in tapes and records—but even bigger now on hi-fi equipment—since the objective of owner Marv Pettis was to create the "largest audio department on the East Coast," it was only natural that he select a trade name that will appeal to tape buyers, but also those looking for high-end gear. As Pettis is seeking the largest selection coupled with the friendliest service, the store also generates radio in stereo sound equipment. The store also generates radio equipment.

(Continued on page 60)

Zounds! Tapes & Players Get Big Philadelphia Retail Push
Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.

When we decided to bring out our new Ultra Dynamic tape 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?"

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz no 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.

Other improvements to improve your business.

We've also designed a new metal frame which holds the little particles much more securely than ever before. Plus a five-second timing leader that's also a headcleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We've also bringing out our new improved UDC-66 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.

To celebrate their 15th anniversary LE-BO has its annual limited offer. Contact your LE-BO distributor or call LE-BO direct for information on this special deal.

LE-BO HAS EVERYTHING!

Tape cartridges and cassette cases, home storage units, loaded blanks, tape, record, and audio accessories, headphones, replacement needles, divider cards, guitar accessories.

LE-BO PRODUCTS CO., INC. 71-08 51ST AVE., WOODSIDE, N.Y. 11377 TEL.: (212) 458-7700

SEE US DURING NARM 1973
Veteran Fla. Independent Dealer Rips Label Practices

HIALEAH, Fla.—Veteran tape-record dealer Bill Bernstein believes the greater Miami area should have an association of retailers similar to the one he belonged to in New York where he operated a store for 16 years in the Bronx. During his 10 years with Recordville here in the Palen Springs Mile shopping center, he has found the independent dealer neglected and forced to compete with manufacturer-owned outlets. Like many retailers here, he is also tired of the competition from bootleg products.

Although a large portion of his sales are in tape, Bernstein said it would be "tremendous" if bootleg tapes weren't as accessible. "The potential is much greater than we can realize because people can go to swap meets and flea markets and buy bootlegs. This cuts into our sales."

Bernstein would also like to see more 4-channel prerecorded tapes. "The young people are recording more and more on cassettes. They're far easier to operate than 8-track recorders. And why should they pay $3.98 for a $5.98 prerecorded tape when they can buy a fine quality TOY blank?"

As for prerecorded tape sales, 80 percent is 8-track. Rock constitutes 50 percent of tape volume with soul adding to this segment. Bernstein, though, does a good business in country music and prerecorded music listed by WQAM (pop), WMBM (soul) and WWOK (country). He cuts prices on "what he can" and uses any special distributor deals. When he can obtain co-op advertising he runs week-long promotions rather than weekend ones because he is closed Sundays.

A particular gripe of Bernstein is that record companies are releasing a glut of product. "It's like people coming out of a hat, constantly breeding, but rarely producing anything memorable. I think recording companies are feeling their way, trying to find out what the public wants. They don't really know and they aren't trying to promote any particular type of music. With one category overlapping another, no one knows which niche to place any song."

"Today we have a kaleidoscope view of rock—rock, folk, country, rock."

"And many of the older artists [Continued on page 94]"

Muntz Expanding

Company now employs well over 100 people and expects to operate some 200 stores by the end of the year. Muntz has nine company-owned retail stores; the rest are franchise operations. The company will soon open its flagship location—on Yonge and Dundas in Toronto, close to Canada's two largest record retailers—A & A, and Sam the Record Man.

Hoffman sees no end to the expansion. "Official figures for 1972 up until the end of October indicated that Canadian prerecorded tape sales would be up 50 percent over the previous year. Our own further calculations indicate that the year will round out 80 percent over 1971."

In addition, about 300,000 8-track tape players were sold last year. We figure that it will be possible to maintain a fast growth rate.

The first Muntz Tape Guide contains all 8-track tape now available in Canada, compiled from information supplied by each distributor.

Hoffman said that Muntz's new downtown Toronto store will stock every title in the catalog, making it the largest tape inventory in the country.

Cassette-Cartridge In Chapter XI


Muntz and SARA

The company, headed by Larry Press, expressed a desire to continue operations under Chapter XI. The petition was filed by Zalts & Cohen, attorneys for Cassette-Cartridge. Edward J. Ryan is the court-appointed referee.

MARCH 3, 1973 BILLBOARD
CAPITOL 2 STACKS UP AS THE HOTTEST TAPE OF THE YEAR

INSIDE:
The world's finest iron-oxide tape.
STAK-PAKS come with Capitol 2 cassettes with exclusive Cushion-Aire backcoating. They have the best dynamic range of any iron-oxide tape and they give outstanding results on all cassette recorders, not just the expensive ones with special switches.

OUTSIDE:
New STAK-PAK cassette library package.

CAPITOL 2
Audio Devices, Inc.
A Capitol Industries Company
150 Research Drive, Glenbrook, Conn. 06906
WARNER BROS. PRERECORDED TAPE MARKETING OUTLINED

LOS ANGELES — It's been a year now since Warner Bros. and Reprise Records returned to the distribution and marketing of their 8-track and cassette product, and tape programs are now fairly well set up under Lou Dennis, director of tape operations. Dennis has worked out plans for what artists are released on tape, how much tape is released, what appears on the cover and also has some opinions on the best ways to merchandise tape. What comes out on tape? "The obvious, of course," Dennis said. "Our big name artists get an almost automatic release. And when we put a tape out, it comes out on both 8-track and cassette.

"If it's a new act," he continued, "a number of factors come under consideration. One is how much of a group's music is involved or whether the group is going to be touring. We had one new act last year, for example, that we were only going to be issuing in one record. Then we got word that they would be touring with Alice Cooper. That meant a lot of people would see them and there was the hook for releasing a tape. Now, when the next LP comes out, a tape will be out with it."

How does Dennis decide how much tape to release? "Once we've decided to put a tape out," he said, "we run 30 percent of whatever the suggested initial order will be for the record. Of that amount, 20 percent is cassette and the rest 8-track. We call these suggested initial orders because we suggest, we don't dictate to our branches. They can raise or lower our suggested quantities to meet their needs. They take what they think they can sell. As an example, we recently gave suggested initial orders on Alice Cooper to our branches. Chicago and Atlanta doubled their orders."

Concerning information on the tape, Warner's lists the total running time for each program on 8-track and cassette as well as the list price. Titles are listed on the label, "The 8-track has a common slip," Dennis said. "The slip case has a graphic and the cartridge itself has a graphic, so if the tape is in the machine you don't have to pull it out to see what it is."

"As for the cover art," Dennis continued, "it's not really the same cover as the LP. It's the same cover art but it's reconstructed for the tape, it's not in the record cover reduced. Often when reducing a cover, you lose some of the art work. This is why we've gone to reconstruction."

Warners and Reprise also prints the artist's name as the largest piece of information on the spine of the tape. The title and number are also there, but Dennis feels the artist is the most important item. "I've gone into a lot of record stores," Dennis said, "and the album's name really stands out. That's what we want."

On release, Warners puts tape out generally within two days of the disk. "Five days tops over the past year," Dennis said, "and in some cases we even have the tape ready a day ahead of the LP. But we hold it in that case."

On merchandising tape, "It hasn't really been separate from the records," Dennis said. "I always try to make sure the reference to tape appears in the record ad, and since our numbers are the same as the disk with different prefixes, the person who wants to order the tape has no problem. This is not to say we won't have a tape only program in the future, and we may start investigating one this year."

But I don't think any of us sell simply records or simply tapes," Dennis continued. "It's all music and if it's a big record it's generally a big tape. And tape is a slightly better catalog item than records. A tape also picks up, just like a record, when a big group goes on tour or when it releases a new album. This is particularly true of the so-called heavy rock acts like Jethro Tull, Deep Purple, Alice Cooper and Black Sabbath. In these cases we often move into tape selling 10 to 15 percent of what the disk sells as opposed to the usual 30 percent."

Warners and Reprise have not released any 4-channel 8-track tape as of yet. Dennis said that when the configuration does come out, the slip case will be the same but a different color than regular 8-track, with a different where in the number and we will refer to quadraphonic three or four times in any of the slip case. It's the heavy rock acts that will probably benefit the most from quadraphonic.
Peerless VIDTRONIC CORP.

Quality Manufacturing

THE TAPE BOOK-CASE

Beautiful gold stampings on luxurious leather-like material simulates the most expensive rare book-bindings. Designed for book shelf, table top, etc. in elegant walnut color grained case with red super-cushioned interior. A gracious addition to any home!

8 TRACK TAPE CAROUSEL
LS-8
Revolves on Ball Bearings
Holds 48 8-Track Cartridges

CASSETTE CAROUSEL
LS-C
Revolves on Ball Bearings
Holds 48 Cassettes

CASSETTE ATTACHE CASE
C-107-36
Holds 36 Cassettes

8 TRACK CARRY CASE
8D-220-24
Holds 24 8-Track Cartridges

CASSETTE CARRY CASE
CB-222-24
Holds 24 Cassettes

8 TRACK CARRY CASE
8D-221-15
Holds 15 8-Track Cartridges

NEW!

Our new 85,000 sq. ft. plant utilizes the most modern specialized equipment and that gives you the best service and quality in the industry! Deal with Peerless and deal with quality and service; always.

P.S. When at NARM be sure to drop by booth # 32 and check our deal first.

All NEW cases with deluxe terrazzo finish and luxurious red velour super-cushioned interior. Beautiful decorator lining throughout.

www.americanradiohistory.com
Tapes, LP's Create Traffic For Mo.-Based Chain

By GRIER LOWRY

KANSAS CITY, Mo.—Burstein-Applebee, pioneer retail chain in home entertainment equipment with 19 outlets in four states, is using a consistent promotion of software to create traffic, according to tape-record buyer Jim Neustadt, Jr., and Joe Salpiero of Musical Isle, the rackjobbing firm that services BA. Background on the program appeared earlier (Billboard, Feb. 24).

Software

Indubitably, the big traffic draw at all stores is the centrally-located tape and record section. Aligned on the major traffic aisle are two 10-foot, slanted display cases for prerecorded 8-track cartridges and cassettes. Arranged across on the other side of the customer-service counter is a single 10-foot unit devoted to blank tapes which are also big business at BA stores. The prerecorded 8-track stock includes about 1,000 titles which are grouped alphabetically by type of music then sub-grouped by artist and then by title. Though the figure isn't firm, cartridges comprise about 85 percent of the inventory and cassettes 15 percent.

Tapes and records are bought through Musical Isle, with Salpiero serving BA with what he calls his "100 percent retailer-serving package plan." It includes the soap-soap details of maintaining record and tape stock by a Musical Isle sales specialist.

On the 8-track side, the section is adequately stocked, with brands like Quadraphonic and Crystal. The cassette section is well-stocked, with brands like RCA and Stereo Sound, but tape stock is not so strong as someBA dealers feel. At one store, customers have been going through the blank tape section, asking for stock which is not available, and then buying record stock which is.

Young women in mod-type clothes form the sales staff at the record-tape sales counter and they have a knowledgeable, brashly-effi-

cent air about them. Typical is Katherine Moran at the Blue Ridge Mall Store, Kansas City. She vigor-

ously applies suggestive selling in contacts with customers and tells you that planting ideas in cus-
tomers minds pays off in future sales. For example, she says, "When you use the line, 'Keep in mind when buying tapes for birthdays that we have carrying cases which make wonderful gifts.'" The popular carrying case seller is the Echo unit priced at $9.95.

Attractive price-guides are em-

ployed liberally in newspaper and radio promotions. For example, the Sunday newspaper television section is a favored medium and it may push a flat $2 off price discount on all records and prerecorded tapes. Now and then the company ties in with local appearances of popular artists by promoting their records and tapes at special reductions. Radio is usually the medium called upon to push this kind of promotion. Now and then the company schedules a sale on a particular type of music. Classical music sale held recently was a notable example. It produced a load of busi-

ness in some stores.

Tapes are priced at $6.68 list normally. But the company has a club card plan which is growing rapidly. These customers pay full list for tapes and receive free tapes after making five purchases. Cards are stamped with date of purchase and after six-month time limit after which the promotion is recycled, the tape may be dealt at all stores and is attractive to cus-
tomers in all ages.

More recently, the Blue Ridge Mall store's salieng said, the young trend to rock at her store doesn't embrace only the young. She said she sells lots of rock music to adults as gifts for young people. Some of the major sellers? She mentions Grand Funk, Moody Blues, Santana, Jethro Tull. But she's quick to add that her store does a brisk business in soul, jazz, square dance, musical comedy tapes and that polka and other ethnic music is punning up.

Burstein's point in this means, a neglected commodity with BA. This market, it is said, has a healthy lift by special prices offered on BA's own brands, which are between 99 cents and $1.98. The C-60 tape priced at $1.90 is the big-volume range. The company frequently turns up extra traffic and volume in blank tapes by pushing it at special prices. A recent promotion in the Kansas City Star offered three 8-track cartridge blanks, regular, $1.95 each, for $6.45 and three blank cassettes, regular, $2.95 each, for $4.95.

Quadrophonic sound is viewed as a sure bet for the future at the Kansas City-based firm and lively demonstrations are conducted at the stores. Feeling is that TV car-

tridge is a healthful proposition and BA salespeople are doing a good job by playing it up, planting seeds and handing it out.

SuperScope Action

LOS ANGELES—SuperScope, Inc., an initiated contempt of court proceeding against Bernie's Discount, Inc. and EBA Associates, Inc. two New York City retailers, according to papers filed in New York Supreme Court, evidence showed that the dealers were con-

tinuing to sell Sony/SuperScope accordance with below fair trade prices in disregard of specific court orders against them forbidding unfair competition under the New York fair trade law.

SuperScope is requesting that the defendants be found guilty of con-
tempt of court.

More Tape/Video

On Page 94

INTRODUCING
ALL NEW TAPE VENDOR
PATENTED ROTARY FRONT
NO PILFERAGE
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SELF-OPERATING
INTRODUCTORY PRICE
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President
IRISH TAPE
270-76 Newton Road, Plainview, N.Y. (516) 293-5582

IRISH TAPE
will be in attendance at MARCH 3, 1973, BILLBOARD
MAGNETIC MEDIA SPECIAL OXIDE FOR BLANK CASSETTES

NEW YORK—Magnetic Media Corp. has developed a new audio cassette tape which, according to president Aaron Anderson, was specifically designed to meet the rigid requirements of the rapidly growing recording industry.

The new line, designed TM-100, was formulated of high density, low-noise gamma ferric oxide, and according to Wessmann, results in the perfect recording.

The Magnetic Media executive said the innovative coating has resulted in an extremely high squareness ratio for increased output and greater coercivity for a low noise factor.

Magnetic Media's quality assurance manager, Richard Anderson added that the characteristics of the new formulation have reduced high frequency output.

Anderson continued, "Tests show a substantial improvement over conventional gamma ferric oxide tape, and a parallel between the TM-100 and cobalt doped and other high energy formulations."

Anderson added, "The TM-100 retains the advantage of high frequency stability without the requirement of special bias levels or equalization. These engineered improvements result in a saturation output gain and a wider recording range for the duplicator."

The TM-100 line is being offered in C-60, C-90 and C-120 configurations to service all cassette duplication needs.
International Blank Tape Mkt. Differs: Katz

with our Geneva headquarters un- der Jean Bouche-Lassale, they are on their own as they are in Can- ada. They're supplied by our Por-

tual facility and they supply Europe from my headquarters here. I service the Far and Middle East, South America and Africa. "We sell the Audio brand in these areas because that's the brand the people are loyal to," Lundstram added. "There is a consumer market here but there is also an industrial market. We sell all of the parts for cassette and 8-track cans as well as the blank tape. So we're selling a consumer line, an educational line and an industrial line.

"We also hope to go to an in- ternational ad campaign this year," Lundstram added. "The job will be in the trades as well as some consumer magazines." Lundstram added that the firm now has a solid contact in South Africa and this too appears to be a growing market. "The Middle East is kind of a gray market," he said. "Both myself and the European operation are involved there. There's not much going on but it is improving.

Katz summed up some of the firm's position in the international marketplace. "There will be much more interest from the small countries in the next few years," he said. "We've always been determined to prevent ourselves from being confined to this country and we've thought of factories around the world. By 1975, it is very possible that 50 percent of our sales and profits will come from our overseas operations. The market is big and so is the industrial market, as well as packaged goods. The industrial business has really turned around in the past year and it will be even more so as it is domestically.

"We will continue to support the people overseas," Katz con- tinued. "This includes, besides supplying them with material, supporting his own internal advertising and sales promotion. These people have their own creative abilities and they can do their own work. Or, we will take an ad out in an international magazine or translate one of ours into his language.

Mackarl in U.K.; OEM Expansion

LONDON — Mackarl Electron- ics, the international electronic components company which man-ufactures tape and hi-fi equipment for resale under other firm's brand names, has opened a London of- fice as part of a major drive to sell their equipment in Europe. Up until now, Mackarl has been based in the Far East with sales- tories in Taiwan.

The London operation is work- ing from offices at Albany House, 57-58, Pimlico Road, London, SW1, and the technical director is Mr. Derek Buck- er. The sales and marketing di- vision is being headed up by Mad- eleine Sharp.

Mackarl Electronics (London), as the U.K. operation has it's designated, will also have a full service department.

Plans for building a second plant there, Motorola Inc.'s consumer products division will move its en- tire production of laminated trans- formers from Quincy, Ill., with a projected employment potential es- timated at 500. — MCA Division, Mitsubishi International Corpo- ration is expanding its warehouse fa- cilities to include a new container terminal in South Plainfield, N.J. — Koss Corporation is adding a second manufacturing shift for the first time in its history. An ac- celerated demand for its stereo headphones necessitated the move, according to president John C. Kost. The shift represents a 20 percent increase in personnel. — Ampex Stereo Tapes has expanded its catalog of Dolby open-reel tapes with the addition of 14 albums from five recording companies. AST now has 24 Dolby open-reel albums available in popular, easy listening, and classical hits. Video recording and playback devices

from page 27

Cassette Loaders

We have a large inventory of C-0's and cassette shells and parts available for your use.

I ideal to be loaded with blank tape

Contact: Mr. Klein

American Stereo Tapes
(313) 349-6300

For information, call or write

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over fifty years designing & building automatic packaging

cutters and systems designed

for stereo tape industry...

labelling-cartoning wrapping-bundling inserting operations

design fabrications

Pilfer Proof

Tape Centers

Exterior is durable and attractive

walnut plastic laminate. Size is

27" high x 24" wide x 12"
deo. Shipping weight is 29 lbs.

Holds 75 8-track tapes. Can be placed on top of the TC 300.

TC 75 Walnut vinyl laminate. Size is

17" high x 23" wide x 12"
deo. Shipping weight is 20 lbs.

Holds 75 8-track tapes. Can be placed on top of the TC 300.

TC 150 Walnut vinyl laminate. Size is

21" high x 24" wide x 10"
deo. Shipping weight is 39 lbs.

Holds 150 8-track tapes.

write or
call

MARCH 3, 1973, BILLBOARD
Sansui Bowls 360 Degree
Regular Matrix ‘Q’ Unit

NEW YORK—Sansui Electric Co. Ltd., has developed a new Regular Matrix 4-channel sound system, which, according to Sansui's vice president, Norio Kouchi, combines a blend matrix and a shift matrix that makes it possible to record and playback a 360 degree sound field in a two-channel format.

According to Kouchi, it had been impossible to reproduce from two channel sources prior to the development of the 360 degree sound system.

The unit, first unveiled at the recent MIDEM convention in Cannes, France, is being offered to recording and broadcasting industries as the standard for four channel sound.

The playback technique incorporated in the system makes possible discrete reproduction with the signal maintain high quality, according to Kouchi.

He continued, "It does not degrade the high quality standards of conventional stereo techniques, and the encoded records can be played back by any stereo system."

The Sansui executive added, "In other words, QS encoded records will have the same lifetime, same recording time, same dynamic range, same frequency response and signal-to-noise ratio as normal stereo records."

Kouchi also pointed out that persons using the new system can continue to use the same playback equipment as before. He continued, the quadruphonic records will give an enhanced stereo effect when played back in stereo by the ingestion use of rear channel components. Phantom images are formed outside the loudspeakers, giving what may be described as an enhanced stereo preserving.

Kouchi said that the quadruphonic records may also be broadcast in stereo to give both stereo and 4-channel playback without requiring any special equipment at the radio station. He added, "QS Regular Matrix 4-channel records may also be played on monophonic stations. They are as compatible, broadcast-wise, as monophonic stereo records."

The Sansui executive said that his company was working on the QS vario matrix IC chip which would make discrete reproduction possible at a lower cost than has been previously available. He said that licenses will be given to any hardware manufacturer in the world who wishes to incorporate this new circuitry.

Coinciding with Sansui's announcement of its QS Regular Matrix sound system, Societe Francaise du Son (Deca Recording Park) announced that it has adopted the Sansui QS system. The company promised that 30 QS encoded cassettes will be available.

Magtape Pact—Electrohome

NEW YORK.—Electrohome Ltd., a manufacturer of television and stereo products, has become the second Canadian licensee of the RCA SelectaVision Magtape system.

The agreement was signed between John Pollock, president of Electrohome, and Howard Trautman, president of the U.S. Division.

Electrohome plans on having the first sets available to the Canadian consumer by May of next year. The system is expected to go on sale in this country by the end of this year. Electrohome will also be offering modified versions for industrial and educational use.

Electrohome now joins Westinghouse of Canada, Bell & Howell and Magnavox as a manufacturer of the 4-inch playback and recording system.

See TV System 'Status Symbol'

NEW YORK—After the color TV set, the swimming pool in the backyard, and the new car every year, will the video cassette system emerge as the new status symbol among middle class workers striving to maintain the status quo?

John Williams, divisional manager, the J.L. Hudson Co., in Detroit feels that it will. Speaking at a recent National Retail Merchants Association (NRMA), video cassette seminar here, Williams said that his Detroit shop was selling Carri-vision videocassette systems to people who wanted to be the first in their neighborhood to own a set.

Hudson is trading on the status symbol appeal of the new entertainment medium, and is basing its promotion on the theme, "The time to buy a ticket to a show is before the world discovers it is a hit."

Williams could not place his finger on the type of prerecorded material that will have the greatest appeal to the buyer, but he did say that blank cartridge purchasers indicated that they were going to tape a varied assortment of programs from local TV movies, to real estate properties for home seekers.

Williams continued, "We at Hudson pride ourselves on being known in Detroit as the place for new product excitement which translates itself into high customer interest and traffic and the Carri-vision system has proven to be an exciting new product."

Don Johnston vice president marketing, CTI in addressing the meeting, described consumer video as opening the floodgates for the delivery of materials to the home.

He said, "Using the video cassette system, the customer will have a never-ending display of retailer products and services covering leisure-time, sports, fashion, and other areas which cannot help but stimulate retail sales."

The CTI executive added that the arrangements for cartridge rental through retail stores has a multiple consumer interest which all retailers desire.

(Continued on page 90)

Twenty-four million, eight-hundred forty-six thousand, three hundred and twelve people will see this ad in April.

Columbia has a great new blank tape and we want you to start using it.

That's why we're offering a freebie. If you mail the card in April, we’ll give you, absolutely free, one of Columbia's new FAILSAFE 40-minute blank cassettes when you buy two Columbia blank cassette cassettes of any length.

Just tear off the perforated "NOTICE" paragraph from two Columbia blank cassette labels, write your name and address on the labels, and send them to us. The mailman does all the work.

COLUMBIA
Blank Recording Tape

Columbia Magnetics, Dept. 51/09 CBS Inc. 51 West 52nd Street, New York, N.Y. 10019

We're running this ad in just about every important national magazine that reaches the big blank tape buyers, to tell them about our can't-miss FREEBIE TIME again this month.

They buy two Columbia blank cassettes in your store, and we send them a free C-40. All you do is collect the cash. We do all the work.

Better stock up! You're going to be mobbed with freebie-hunters.

MARCH 2, 1973, BILLBOARD
Ashworth told the gathering attended by 27 BTIA members that the recent publication of the association’s first set of software statistics — the first official record to be kept of the production and sales of cassettes and cartridges in this country — had been welcomed by every sector of the tape industry. However, the production of hardware figures was a more difficult task because of the fragmented nature of the hardware market and the difficulty of keeping track of the amount of equipment being imported, it will be necessary for the association to have the cooperation of the Department and Trade and Industry and Customs and Excise to help compile the statistics.

Also to help overcome the problem of imported equipment, Ashworth said the BTIA would be seeking help from IREDA — the Japanese representative association.

Ashworth said that the association was anxious to expand its membership and therefore a membership sub-committee, comprising himself, John Allen from British Telecom and the Bishop of Hexham, had been formed.

German Film Cassette Plan

By WALTER MALIN

WEST BERLIN — Ulstein AV’s video publishing is producing a series of cassetted Super 8 sound films under the title “Medicovital.” Next target will be Germany’s dentists and, eventually, Ulstein will enter the mass consumer market.

The Medicovital scheme is offered to doctors who subscribe $300 annually for a series of 48 rented films. Each of the two audio-visual cassettes received by the doctor every two weeks provides two minutes of editorial content and eight minutes of commercials.

Subject matter embraces the latest scientific and medical developments and techniques and each half-hour series is edited by a team of medical scientists and specialists under Professor Dr. Ernst Frohme.

The hardware is sold principally by Foto-Spiele, one of West Germany’s largest mail order houses. The projector, which costs between $150 and $500, is being manufactured by Bosch.

Ulstein, a subsidiary of the giant Axel Springer group, has already invested $1 million in the project. The software is financed primarily by pharmaceutical advertising and the cost per minute for commercials is $1.800. Program life is set at five years, and the durability of each cassette is estimated at between 12 and 18 months. This means that advertisers will get a guarantee of a minimum of one year’s circulation.

Ulstein AV claims already to have sold a considerable amount of space and, if a quarter of Germany’s 40,000 medical practitioners subscribe, gross revenue would amount to $3 million annually.

The “Denticolli” series, edited by Professor Dr. Karl Eichner, head of a scientific advisors board of 10 dental doctors, is in preparation.

The annual subscription covers 12 program hours embracing 60 different subjects from all fields of dentistry.

Another production plan in the pipeline is for a series of medical programs called “Medicoval” covering a wide range of subjects from prophylactic techniques to physical education and dietetics. The cassettes will be distributed by the Hamburg publication “Vital.”

Ulstein’s entertainment and education programs includes a 12-installment series “Space 20000” edited by Professor Hentsch, a 12-installment series of mathematics, “The Mathematical Cabinet,” four thriller programs, a series on sports and hobbies and a series for children of seven fairy tales.
Pioneer Shows 4 'Q' Systems

CARLSTADT, N.J.—Prospects of more discrete disk product means that hardware must be adaptable to both discrete and matrix. U.S. Pioneer Electronics here is marketing its top of the line QX-8004A, a four-channel receiver ($550 list) that incorporates a 4-channel unit that will avoid any discrete matrix abundance. The QA-8004A 4-channel amplifier is designed in the same manner. Other Pioneer items were reviewed previously (Billboard, Jan. 20).

Also included in the QX-8004A is a 1dB ceramic QX-8004A, with more than 40 dB of IF selectivity. The IF section with its hybrid integrated circuits and ceramic filters prevent detuning.

U.S. Pioneer officials also point out that as a tuning aid, the unit's front panel is equipped with easy to read signal strength and center tuning meters, providing precise and easy tuning of all stations. They add that image rejection is more than 50 dB, and spurious section more than 80 dB, both measured at 9 kHz, while IF rejection is more than 85 dB at 90 kHz. AM suppression is 50 dB.

The QX-8004A, for optimum stereo separation, uses a time-switching MPX circuit. There is a preamp that has a two-stage, direct coupled, negative feedback equalizer. The control amplifier features long-life silicon transistors in its negative feedback circuit.

Pioneer officials state that the unit's power amp uses a quinti-complementary single-ended, push-pull output circuit which supplies high-power output with minimum distortion. Frequency response of the preamp section ranges from 10Hz plus-minus 3dB, while the frequency response of the power amp is from a low 5Hz to 100,000 Hz, plus-minus 3.5dB. The power amp section supplies a continuous power output at 1W, with all four channels driven, using 8 ohm speakers of 22 watts per channel. With continuous power output, both harmonic and intermodulation distortion are less than 1 percent. The IF power bandwidth, with four channel driven, ranges from 15 Hz to 100 Hz across 8 ohms, with harmonic distortion less than 1 percent.

There is a variety of inputs and outputs on the QX-8004A, including two pairs of phone, auxiliary and tape monitor, and two head- phone jacks. A switch on the unit permits separation or coupling of the preamp and the power amp. This added flexibility allows subsequent upgrading into a multi-amp system.

**U.S. Pioneer to Spur Marketing**

*Continued from page 77*

what may be termed hi-fi systems in operation.

The U.S. Pioneer executive said that the dollar figure of this market was about $35 million, and declared that given the proper approach the figure could triple within the next three years.

"What must be done," said Mitchell, "is educate Americans to what hi-fi really is, and how it differs from other systems."

"And," he added, "Manufacturers too, should not compete with each other merely for the sake of competing, but should cooperate in order to be possible and feasible."

Mitchell disclosed that U.S. Pioneer had already taken steps toward educating the consumer by going beyond merely selling a piece of equipment, to trying to communicate the hi-fi message to that as yet untapped segment of the population.

"As a result," he said, "we see a significant period of growth ahead for the company and its 800 dealers strung across the country.

Stressing that he had not overestimated the growth potential of the hi-fi market, Mitchell said that his company had realized a sales increase on hi-fi equipment of 250 percent over the past year. "This," he added, "was due in part to the increase in consumer interest stimulated by better styling concepts, new features, better product reliability and greatly improved performance."

Meanwhile, Pioneer Electronic Corp., parent company of U.S. Pioneer will construct a $1 million speaker plant in Poland.

According to Yozo Ishinaka, Pioneer president, the contract between Pioneer and the Uninora Public Corp. of Poland, marks the first time that a speaker plant will be exported from Japan to either a free world or Communist bloc nation.

The Pioneer/Uninora contract calls for a speaker assembly line and production capabilities for manufacturing speaker components such as frames, yokes and cone paper. Under the agreement, Pioneer is also obligated to furnish technical assistance during the initial installation and production period.

The Poland plant is expected to be operational within two years, and is expected to boost Poland's production capacity from three to seven million annually.

**March 3, 1973, Billboard**

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$65 starts you in the fabulous Watts record care business.

Give us 17 inches of wall or counter space and we'll turn it into the fastest turnover area in your store. And the most profitable.

Regardless whether you're large or small, located in the city, suburbs, a shopping center, near a campus or industrial area, Watts complete line of record care products is a natural for you. Purchases of Watts products are soaring from coast-to-coast. And now with the new Watts Mini-Rack, you can become part of the dynamic action with a minimum investment in cash, care and space.

Available through leading jobbers and distributors, Watts record care products give you rapid turnover. This added flexibility allows subsequent upgrading into a multi-Rack system.


I'd like to get started with a Watts Mini-Rack have a salesman visit me. Please telephone me. Send more details on Watts Record Care Equipment.

Company
Address
City/State
Authorized by

---

WRITE FOR YOUR FREE CATALOG!

ASK THE MAN WHO KNOWS

...what's new in domestic and imported cartridges...and how to identify what's needed with Pfanstiehl's new cartridge catalog.

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Pfanstiehl

W A U K E G A N, I L L I N O I S 6 0 0 8 8

When Answering Ads... Say You Saw It in Billboard
U.K. Producer Eyes Use of TVC

LONDON—A young film producer has formed his own video and film production company specifically to supply TV cartridge promotional material to the record industry. He is 23-year-old Paul Noble, whose new fim, "Linos Films, will produce for any TV system format.

Noble believes that there is enormous potential in using audiovisual aids to promote acts and whilst he has yet to make any direct approaches to record companies, maintains that indirectly, several firms have shown interest in his project.

Although his company can offer film facilities, Noble plans to use videotape almost exclusively because it is far cheaper and easier to work with than film—a factor which he feels will make record companies, managers and groups think about the possibilities of audiovisual promotions far more seriously.

For example, he said Linos can produce a three to five-minute color videotape for around $560 instead of between $1,000 and $1,440 which would be the cost of making the same clip with conventional film.

Noble is also hoping that he can persuade record companies to use Linos to make longer "in-concert" type video versions of acts which could be offered to television networks as a complete program.

"Status Symbol-

Continued from page 847"

He continued: "There is a good profit margin in both the software and the hardware in addition to the satisfaction gained by the retailer in building this new entertainment, communication and educational medium."

Other speakers included, William Beale, vice president, merchandising, John Wannemaker, Stores; Beasley Graham, executive vice president, Videocord Corp. of America; Robert J. Nissen, Sr., Telecommunications Associate, Hubert Wilke Inc.; Delmar Brindley, Jr., process manager, Training Dept., Coca-Cola, and Ken Waterman, managing editor, VidNews.

Don't monkey around with tapes... Sell'em! Browsers become buyers because...

"QUICK-VEU" was designed by the idea to make each tape completely visible to the buyer in a good-looking, piffier-proof display case. It's like reading pages in a book, see dozens of tapes at a glance, through the easy viewing, flip-tape handle design.

Creative Store Equipment Inc.

P.O. Box 933, Terrell, Texas 75160
Terrell (214) 563-5969 / Dallas (214) 226-7248

March 3, 1973, Billboard
Innovations Spark Player, Tape Sales

TUCSON—Innovations in audio hardware and software highlighted two of the recent announcements at the third annual International Tape Association Seminar. Innovations hit topics ranging from how to choose equipment to complicated technical innovations. Fred Campbell, director of sales for Olympic, during the hardware session, pointed out that buyers need to know the needs before purchasing a tape unit of any kind, adding that cosmetics may be important in the room where the equipment is to be placed if the customers are not familiar with knowing typical specifications. "Determine what you want and how much you have to spend," he said, "then determine your specifications.

Bill Cuffield of TEAC pointed out that in the construction of a product, all components in software and hardware, through design and better oxide formulations have helped make the cassette an audio medium. "In all forms of magnetic tape hardware," he said, "improvements have been made without the advent of digital channel recording, but those new products can be produced limited only by the imagination.

Leaf Jet, president of Ed Campbell talked about tape as an educational medium, particularly in the automobile. "You can educate yourself anywhere, anytime," Campbell said. "So far the 8-track cartridge is superior to the cassette for music, but the 8-track tape is still stepping aside to make room for the cassette in education, particularly in the car. This is primarily of its ability to reverse. The 8-track people have been working their time to perfecting their system for what it is designed for, which is music. But one of the greatest growth areas in our industry has been the home recording unit in 8-track and cassette. And many educational tapes are available in all configurations."

Campbell pointed out the day when a complete center would be available in any car including phone, 8-track and cassette systems.

Vinay Khanna of TKM Corp. spoke about compressed audio technology, a new way of learning more quickly through audio.

In the consumer radio software, John Jackson of BASF discussed the makeup of the 10-track of cassette cartridges, talked about ITA specifications for music dimensions, and added that it is important to specify these dimensions so that the cassette will be compatible with all existing hardware equipment.

Bob Sponning of Certron Corp. talked about the future of the blank cassette in audio, particularly in the home. "We are almost a billion-dollar industry now," Dunn said. He also pointed out that the physical advantages of the cassette have helped it grow, citing noise-reduction systems, better oxides and the size of the unit and convenience.

Frank Day of American Sound Corp. explained how tape is talked about in company and talked about the responsibility of the duplicator. He also added, "Each cassette made should meet the Norelco standard, side one should be longer than side two and if you are going to duplicate cassettes in the thousands you should hire high-speed duplicators."

Harold Lantis of National Recording Studios pointed out that 1973 will be the biggest year yet for business use of cassettes, while Dan Hosier of GKT Corp. added simply that "professional duplication is damned important."

Olympic's Console Push

CHICAGO—Olympic International Ltd., of New York, unveiled three new stereo consoles and two compact music systems during the Winter Consumer Electronics Show.

Top of the Olympic line were Models T-97061 and T-97062 both listing for $269.95 and finished in dark oak veneer with green velvet grill cloth. The other models were T-97061 and T-97062.

All the models featured AM/FM stereo radios, RSR full size record changers, and built-in 8-track tape players. The Model T-97061, which lists for $299.95 with a red velvet grill cloth. It featured 40 watts of instant peak power, and an 8-speaker duochrome audio system. Its counterpart with 100 watts was T-97062.

A variety of optional equipment was also available to the奥运 Models T97061, Models T97061 and T97062, both carried list prices of $249.95.

12 New Sanrio Units

COMPTON, Calif.—A stereo phonograph that allows the listener to sing along with records being played, was another of the new items introduced by Sanrio Electric at the Winter Consumer Electronics Show. Other items in the new line include several quadrant-tape decks, and a number of 4-track automotive tape players.

The new product line which boosts the Sanrio consumer electronics catalog to 112 items includes the Sanrio GX-7100, which features a computer system, with AP/FM receptor, record changer, FM radio, microphone, and speakers and lists for $365. The deck is designed for indoor recording and can be used for either two or 4-channel recordings. According to Sanrio officials the system incorporates a Sanrio precision cartridge system that allows the easy to start and stop the tape motion for recording particular selections from broadcasts, or from records without the need of rewriting the tape cartridge as each selection is recorded.

Sanrio's GX-7100 is a top of the line 4-channel stereo system, its features a computer system, with AP/FM receiver, record changer, FM radio, microphone, and speakers and lists for $365. The deck is designed for indoor recording and can be used for either two or 4-channel recordings.

Sanrio's automotive 8-track system starts with the top-of-the-line CFP 688. This is a do-it-yourself unit, complete with installation and a stereo adapter that connects to the unit to a home stereo system. The price is $79.95. Also designed for the do-it-yourselfer is the CFP 618. This system, priced at $59.95 includes the system's model FT 818 8-track stereo tape deck and speakers.

The visitor to Sanrio's booth at the Winter CES will also see the firm's FT 867, an 8-track stereo tape player with AP/FM radio. The unit with a $149 price tag fits into the same area which normally accommodates a regular car radio.

RCA, CBS and Russia agree...it's audio first!

Also in consoles was Olympic Model T-98065, a 40-inch wide solid state chassis with a complete line-up of electronics as well as the newest sound system, and was delivered up to 40 watts of instant peak power; and listed at $299.95. Olympic's solid state compact line featured the model T93004, a total music system with 10 watts of IPF. It incorporated an AM/FM/FM stereo receiver, lute Garrard record changer, built-in 8-track tape player, and an eight speaks audio system in two enclosures with horn dispersion and multi-frequency woofers. It lists at $199.95.

A variety of optional equipment was also available to the Olympic Models T-97061, Models T-97061 and T-97062, both carried list prices of $249.95.

EXACT TIME LOADED 8 TRACK BLANKS

- 56 Different Lengths in Stock
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144 Capacity $37.00
Shipping Weight 3 lbs.
Distributor Services manufactured from White Pine Beautifull Stained Natural Grain and Finished in High Gloss Durable Plastic Cases Can be Incorporated BBE Quadrax Tape Player, Meters, Crystal Units, Duplicators, etc.

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AUDIO MATRIX, INC. LEADS THE WORLD IN RECORD PLATING

Our patented Audimat Process, which we have developed over many years, has achieved the quality it is known for, and we are proud to be able to say that we have been the first to have the quality of our equipment and our plating customers. Audio Matrix leads the world in record plating.

Audiomats are the most experienced and knowledge-able plating experts in the world. Audio Matrix consistently produces plates of the highest quality that last longer in the press. Audio Matrix is fast—normally delivers three-step processing overnight.

Audio Service is expertise and professional.

Call us for your next plating job.

www.audiohistory.com

March 3, 1973, Billboard
Jukebox Programming

Programmer Skill Tied to Play Price; New Pricing Pace Slow Poll Shows

By GREGORY LOWY

"We've suffered from many types of growing pains but we've always run a tight ship. One thing we learned long ago was that the audience would not be interested in a jukebox unless they had been introduced to one of their favorite artists. Our customers can see a jukebox in the center of the room and we play the new songs they've been hearing on the radio," said BOSTON, AIG Amusement and Vending Co., here.

The company's jukebox lease plan offers fast food chains music control.

CHICAGO—Programming is a vital element in today's jukebox business, and there's no better way to get an accurate picture of what's going on in the field than to have a nationwide survey of programmers. This poll, for instance, gives an accurate picture of what the transition to the higher price is going to be. The poll was taken by a check of 240 jukeboxes throughout the country. The poll was conducted by the board chairman of the South Carolina Coin Operators Associationحة.

The poll results are based on a survey of 240 jukeboxes throughout the country. The poll was conducted by the board chairman of the South Carolina Coin Operators Association. The results show that 70 percent of the jukeboxes surveyed have been converted to a higher price. The poll also shows that the percentage of jukeboxes converted to a higher price is increasing. The poll results are based on a survey of 240 jukeboxes throughout the country. The poll was conducted by the board chairman of the South Carolina Coin Operators Association.
Chances are you know people who think their places are too classy for a coin-operated phonograph.

They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.

We think they're right.

That's why we created the Rock-Ola 447 Console Deluxe.

Simply stated, it's beautiful furniture that makes music.

The 447 fits comfortably into the most sophisticated restaurant or club.

We chose Mediterranean styling for its compatibility with a wide range of decors. The lines are fine and clean to complement contemporary rooms yet the overall design is rich enough to fit gracefully in any traditional setting.

On the inside, Rock-Ola parts. The same maintenance-free reliability you're used to.

As for the outside, just look at it. Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people who swore they'd never have a jukebox in the joint.

ROCK-OLA
THE SOUND ONE
Philly Jukebox Rise

Continued from page 97

"Good business" was also predicted by Mark Robichaud, vice president of Banner Specialty Co., distributor of Laserdisc and Jukebox boxes. While changing social patterns and increased competition on all facets of business and industry, the jukebox industry has become a "steady, stable business," Robichaud said.

Another positive business trend noted by Joseph Ash, vice president of Active Amusement Co., distributor of Rock-Ola machines, is the new furniture-style jukebox cabinet. As a result, he said, operators of jukebox parlors feel that it is the first time highly acceptable in the most fashionable hotel lounges and supper clubs.

Eastern Music's Stein also stressed the increased export trade to Europe and Japan as another plus for the industry.

"Because we are geared up," Stein said, "and the demand is high," the jukebox business is strong and "the outlook is very good."
Crisis over this country's first trade dollar, devaluation of the dollar in the gold standard is not the only way to bring in money. This is the result of showing signs of new contract creation in overpriced mechanized licensing fees, and import and export taxes into Japan from the U.S. and other countries. On the other hand, Japanese music producers, manufacturers, and motion picture producers will face the double-barreled dilemma of increased production costs, interest on the dollar, and a devalued currency. Devaluation rates will make prices much higher than ever.

The Japanese producers of major motion pictures, which include visiting international artists and the Japanese music producers, who have been coming to the "Year of the Bull" in visiting export markets, will face pressure to improve, at least, in Europe. It is, also, now apparent that deals cannot be made until the yen is officially revalued again. And nobody seems to know when. For every 10 U.S. dollars changing hands at the present rate, Japan faces loss of over $5 billion in the 1972 trade balance. Even so, the President did not slant a 10 percent overall import charge high enough to stop the devaluation, during April of 1977. Changes in these charges will not be to avoid hostilities where possible and prevent actions that would cause inflationary stimulating actions.

Hope for Remedies

It is hoped that the pressure under the floating yen will not change, as there is little, and the floating yen could be hit by unexpected events and the maintained currency level. They have been once in a while their devaluation of close to 16 percent, which will put many prices higher than their current rate. The lower prices on U.S. and other interstate trade, which would face the Japanese consumer, will get more for his yen, now reportedly running at 208 yen to the dollar, against the rate of old 257.

Consumers and industries. The U.S. export to Japan, which is reported to have had increases merchandise, including the devaluation of 250 yen to U.S. S.1, according to the dollar, was reported to have been maintained by rejected floor in the capital.

Even before the floating of the yen and ever since the 500 yen floor to 250 yen exchange rate of 1971, the Japanese have been hit by unexpected forces and the maintained currency level. They have been once in a while their devaluation of close to 16 percent, which will put many prices higher than their current rate. The lower prices on U.S. and other interstate trade, which would face the Japanese consumer, will get more for his yen, now reportedly running at 208 yen to the dollar, against the rate of old 257.

Prices of consumer products and higher industry are not yet being reported. The dollar will soon follow the 10 percent overall import charge high enough to stop the devaluation of the currency.

Tapes Caution

NEW YORK-The mood of the Japan's devaluation is still the mood existing in the wake of President Ford's decision to devalue the U.S. dollar. The situation in Japan is a critical one with many consequences. While consumer and retail prices remain stable, the situation is being carefully watched, and that no changes in the rates in the next few months is being planned at this time.

Harold F. Krasnow, president of Sonor Electronics, and software producer who has been involved in the production of the first U.S. tape recorder, has had a meeting with President Ford.

Some officials said they did not feel that the situation is being avoided, and that no adverse effect on Sony sales and the generally higher prices are the result of the new Sony plant being constructed in Japan. The government should consider any plans that may arise in a few years.

Software producer Maxell Corp. of Canada, which has had sufficient inventory on hand to meet the demands for new products, has had some problems that may arise. However, the firm recognized that there must be a balance between the situation at some later date. Yentikoff Speaks

NEW YORK—Walter R. Yentikoff, president of the company that owns RCA, said, "The devaluation will make it possible for us to compete with foreign manufacturers, and we can do so now. The situation is under careful observation. Sony officials said that they were not taking any adverse effect on Sony sales, and the generally higher prices are the result of the new Sony plant being constructed in Japan. The government should consider any plans that may arise in a few years."

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President Bob Krasnow calls attention to the danger of the US. dollar's fall and the effects it will have on the US. dollar. He feels LPS will go to $6.50. He remembers when recording costs were $50 and that the cost of $100, Tape is now $90 a carton; it will be $50. The musicians' scale is $20 a carton. With the increase in prices, many of them are now making a profit.

Recording costs are astronomical. The answer is to raise prices. By making double pocket LPs, Blue Thumb can change their prices. The cost of the labels is $5 per LP, and the cost of the labels is $5 per LP.
CARACAS, Venezuela — The third annual Onda Nueva Song Festival at Teatro Municipal here was technically far improved over its predecessors. Quality of the entertainment offered was displayed when an unruly second-night crowd shouting political imprecations at a presidential candidate in the hot upcoming elections, always waited till BETWEEN songs to continue the disturbances.

The cataclysms were finally quelled after an impassioned call to order by Aldemaro Romero, pianist-composer-conductor and founder-of-the-festival.

Indisputable triumph of the festival was Letta Mbulu, South African singer now based in Los Angeles and recording for Fantasy. Miss Mbulu’s dynamic performance of “Harare.” by her composer-conductor husband, Capritho Semanya, stopped the show and earned her $5,000 as best singer and another $1,000 as most popular performer.

The $5,000 top song prize went to Mexico’s Roberto Hinscheid for “Desobedezo,” which also earned second-place singing honors, $2,500 for Mona Bell, and $1,250 for second-place conductor Ramon Flores.

American writer-producers Charles Fox and Norman Gimbel, composers for this week’s No. 1 chart single, “Killing Me Softly With His Song,” got $2,500 second-place prize money. “Killing Me Softly” is sung by Natalie Cole, who introduced song to the public at its debut Capital LP, sang the new Gimbel-Fox tune at the festival and will record it in the U.S. with the songwriters producing.

SINGING STAR Nancy Wilson (3rd from right) hands out a brace of awards at Third Onda Nueva Song Festival in Caracas, Venezuela.

LETTA MBULU gets her best singers’ trophy from Aldemaro Romero (C), founder of the Onda Nueva Song Festival.

ORPHIC EGG CANADA BOW

MONTREAL—London Records has issued Orphic Egg E.G., a specially-priced line of classical repertoire aimed at the beginning collector making classical purchases.

The line includes eight albums, with the works of composers such as Mahler, Brahms, Beethoven and Stravinsky.

Ten albums are being made available to retailers in prices ranging from $1.75 to $2.50, with the composer and the arrangers second prize of $1.50 for Willy Perren.

The 13th night of the festival were telecast live throughout Venezuela with its population 5 million and carried on radio to 216 countries as well as worldwide over U.S. Armed Forces Radio and Voice of America. Worldwide TV syndication is being negotiated. Shortened tapes of each night’s show were rebroadcast during the day and evening seven timepieces.

3.75-hour TV show with an international panel of critics and disc jockeys commented on video playbacks of every one of the 22 songs entered. This reporter was U.S. representative on the panel.

Strong Act List

An unusually strong overall lineup of guest artists was assembled for the 13th night of the Canadian Radio-Television Commission for a second seven-terLFestival.

Juneau was widely regarded as the “Colgate Melody Mirror” and the show was brought to Juneau to the musical Juneau, a completely self-aro

The decision was announced a few days after a major policy speech by the Federal Communications Commission’s Arthur Goldberg, who was an audience of broadcasters that the government plans to create new methods of strengthening the Commission’s control over broadcast. The first step of the Commission’s plan is to require the Federal Communications Commission to take over the control of broadcast and also to provide an added advantage of increasing the number of broadcast stations.

He led a press-radio lunch for British chart-toppers David Jones, who is number one, Haysi Denning, who is number two, and Larry Page, and later by Terry Norman, who is number three.

Canadian Indie

TORONTO—GRT Records of Canada has issued a signed distribution agreement with a new Canadian independent label, Special Records.

The deal, announced jointly by GRT Records’ George Schram and Special Records’ James McConnell and David Bleakney, involves prod- ucts from the Downchild Blues Band and La Troupe Grotesque.

Troupe Grotesque has an album on the Downchild Blues Band and the first turn of the evening.

La Troupe Grotesque is working on being the first Canadian-produced contemporary humor record.

Big Tree Acquires Copper Penny Hit

TORONTO—Big Tree Records, the U.S. subsidiary of the Copper Penny Hit, “You’ll Still Be in My Heart,” has scored big in Canada. The Harry Hinde-produced single has reached the top 10 in three cities, and it is climbing. Hinde is now completing an album with this group.

From The Music Capital of the World

SAN DIEGO—Popular singer Gloria Martin (Philip’s) and guitar player Xulio Forcione were a series of concerns a new San Diego festival. Since her visit Miss Martin has been busy working with the Argentinean composer and folk singer Emiri Vanasco, who was signed for the “Alden Tension” TV show on Channel 4 and for contributing New York City festival repertoire, Tim Belding, had arranged a large display at A & R, on Yonge St., Toronto.

National promotion director, Mike Doyle, was a coast to coast push will be put on the Orphic Egg line.

CRTC Names Juneau for Second Term

OTTAWA—Pierre Juneau has been reappointed to a second term by the Canadian Radio-Television Commission for a second seven-term position.

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START OPENS 16-TRACK SITE
BRUSSELS—The start music publishing house, which has now opened Bel- 
gium's first 16-track studio at Halleenweg, already has a capacity of 50
channels. The studio is equipped with an MCI tape recorder, Dolby sys-
tem, a new mixing console, and reverberation plates and lockwood moni-
toring.
Start has also built a second, smaller studio adjacent to the 16-track recording center which has a capacity of 12 musicans and is equipped with a Scully 8-track tape recorder and a
smaller mixing console. This studio will also be sold on a rental basis, and musicans will be able to cut the Studio.

Cachet Bowls Artist Roster, Disk Schedule
TORONTO—Cachet Records, the newly formed label set up by famed producer Ed LaBruck, unveiled its artist roster and release schedule at a large introductory party here recently.

The roster is artistes predominantly country and "British ethnic." 
Artists signed to Cachet include the King James Variety Show, Tapp, London Bobby, Miss Ricky Yorke, Maurice Bolyer, Jerry John Stewart, Christine Scott, Stan Kane and Jim Carlston.

Both Cachet and its subsidiary British Ethnique Records were launched by Pickwick, and John Leetham, Pickwick's managing director, was co-host of the press party.

LaBruck announced that John Leetham, who has been a Cachet artiste since the company was launched in Luxembourg, has been appointed

HAMBURG—Polydor International has acquired option rights to the Melodiya catalog in West Germany, Austria, Switzerland, Belgium, Israel, and South Africa. The deal follows the recent acquisition of Polydor International's Swiss activities, J. Diller Zürich, by Decca, and the release of the American-born singer-songwriter Allen Toussaint's latest work, "Too Much of a Good Thing," for the German market.

In addition, the Soviets expressed interest in the possibility of distrib-
uting DGG recordings in the Soviet Union.

The State culture organization, Muzhodumovnya (Muzhod-A
dor International) to record with the Philharmonic and Tchaikovsky Symphonies to complete the Symphony Edi-
tion of DGG. These arrangements are held by Polydor International with Melodiya as a result of an agreement to the ability of Russian artists recording for DGG.

Musidisc Europe Turnover Up
PARIS—Leading French record company Musidisc Europe has announced a 20 percent increase in turnover for the year 1972, according to the company's president, Mr. Georges Copestake. This growth is due to the company's successful marketing strategy, which includes a strong emphasis on electronic music and the promotion of local artists.

In conjunction with the turnover growth, the company has also seen an increase in its budget for marketing and promotional activities.

On a national level, Musidisc Europe has continued to support local artists and to promote their music through various channels, including radio, television, and live performances.

Additionally, the company has expanded its distribution network, reaching new markets both domestically and internationally.

The success of Musidisc Europe is a testament to the growing interest in French music and the efforts of the company to foster and promote local talent.

Course on Production
LONDON, Ontario—P.O. Box 4771, London, Ontario, The National
tional Educational Expository of Canada is offering a course in pro-
duction for those interested in the music industry. The course will be taught by industry professionals and will cover various aspects of production, including recording, mixing, and mastering.

Students will have the opportunity to work with professional equipment and will gain hands-on experience in the field. The course will be offered at various locations across Canada and will be available to students of all levels, from beginners to advanced.

The course is open to all interested parties and will provide a comprehensive understanding of the music industry and its inner workings.

For more information, please contact P.O. Box 4771, London, Ontario, N6A 6L8, or visit the National Educational Expository of Canada's website.
From The Musical Capitals of the World

Henry Hadaway's organization to hand out their Satel Music company worldwide. Red Bus has also placed the order in Canada, Italy and negotiations are currently taking place in Spain. In Australia and with Discoton in Germany, the Satel Music company has formed an American offshore with M.G.M. Edwin H. Morris has signed Anderson under Robertson to Ancri, a new label which during which the album have already been re- recorded. A new LP is slated for an April release.

Transatlantic's Heislev Music has concluded the longdrawn deal for France. The catalogue will now be handled by Editions Frederic in France and the catalogue is expected to be a tremendous success in France. Of course, all titles will be available for the audience by the behavior. Among the companies, Anderson, Aarhus, Denmark, the first LP is under the EMG label, U.K., group Clark from the city which has taken over seven cities capital and all titles will be accompanied by a 60 years publication. The managing director of Intersound, John Stur, handling Chappell Morlife in Australia, the Swedish group Stig Anderson has signed a deal with the group. The deal includes a cooperation between Swedish and English publishers and will be handled by Bengt Pjalmsund in Sweden. The group has been in business for one year and has also been issued in Canada by Capitol, and their records are available in the U.S. for an American release.

Anni Frid Lyngstad and Lena Andersson, former members of the Swedish pop group Abba, have released an LP in Canada by Mob. Their new band, the Polar, flow to Caracas with Polar Records and will be accompanied by the group's manager and producer, Bengt Arno Wallin. LEIF SCHULMAN

London

London has signed a European distribution contract with the dragon label, owned and operated in Jamaica by Byron Lee. First guaranteed payment is for 90 singles by Scorpion and Hopetown Label. The deal was announced by Byron Lee and the Dragonaires.

Red Bus Music has concluded an administration deal with the

International News Reports

Player Unit Sales
Up 4% in France

PARIS—There were 8.5 million player units in France at the end of 1972 after sales of 900,000 during the previous 12 months—an increase of 4 percent on 1971's figures. Tape equipment saw sales of one million—20 percent up on 1971—during the year. Sales of disc players increased by 10 percent to a total of 4.5 million. And 160,000 hi-fi units were sold, a 20 percent increase on 1971. The statistics were given by André Lagarde, general manager of the Radio and Mainspring, the French Electronic Re- production Industries' Foundation, at a press confer- ence prior to the 15th Internatio- nal Audio Fair in December. By the end of 1972 there were an estimated 550,000 hi-fi units, with Japanese manufacturers bringing a 25 percent share of the market. Manufacturers also noted the swift increase in the amount of cassette players from Hong Kong and Japan, which increased from zero to 60 percent in the year 1972.

The current trading situation with Japan is due to end on March 31, 1973. BMRB, a London-based research and planning company, reported that Japanese trade with its own 18 percent in Japan, with which it is in competition. The survey shows that exports total approximately $50 million, but it is expected that this figure will be closer to $100 million within the year.

BMRB Plans Survey At Consumer Level

The survey will seek to provide information on the characteristics of those who purchase hi-fi equipment, on the types of equipment purchased and on the market research involved. It will be carried out in time for the summer music festivals, four motor holidays and a series of hi-fi and radio exhibitions in the major cities.

The BMRB director, Peter Henning, today announced that the report of the first findings will be available within two weeks. It is hoped that this will be the basis for the next report, which will be published within a month.

3rd Caracas Festival

The festival is sponsored by the BBC and the Ministry of Culture, and is one of the most important events in the South American cultural calendar.

Finnish '72 Disk Figures

HELSEINKI—Finnish '72 export-import statistics released by the Board of Customs reveal continuing growth in exports of records, prerecorded and blank tape with an export figure from the 1971 figure of $5 million to $16.6 million, but imports down by a disappointing dip from $223,000 in 1971 to $188,000. The highest import factor on the import side was blank tape, which shot from $1.9 to $2.9 million last year. Import records increased from $1.9 to $2.4 million, and cassettes and K-track cartridges rose from $6.1 to $8.1 million. All the 1972 figures are high, and several overseas promoters and imports follow the West German figures of $2.2 million, U.K. $4.1 million and France $550,000.

The biggest export markets were those with large numbers of Finnish immigrants such as Sweden, U.S.A. and Canada.

RAY COBDELLO

MARCH 3, 1973, BILLBOARD
SALSA

His sale making company continued. Pedro Oruna, president and CEO of Distribuidora Oruna in Puerto Rico, has continued to sell well on the market—although there is now a direct competitor with salas.

Distribuidora Oruna has been in business since 1981, according to Gonzalez. He said that the operation maintains $300,000 in on-hand inventory for its wholesale division and 10,000 LPs and tapes for its retail outlet. Gonzalez stated that the retail operation does all business in L.P.s, with the remaining 25 percent done in 45s. He also said that all tape television programs for the company are taped here. He will go to the Dominican Republic and back to Spain. His company sells the L.P.s to the top 12 stores in town on a full-time basis. Returns for the operation usually run five to 15 percent, according to Gonzalez. The firm services 175-200 clients.

Gonzalez stated that the company maintains its prices, even in the face of competition, and builds its business around "solid service." He maintains truck service to all parts of the island, and if a client comes to the warehouse for pickup, Lotes through their orders, according to the two, are at a minimum—mainly due to the family nature of the operation. Oruna is Gonzalez's son-in-law, and other members of his immediate family work on the island.

Advisors are not the only factor in the sale of L.P.s. Gonzalez stated that the strongest advertising is through the "word of mouth," and that it has proven successful over the years.

Distribuidora Oruna also merchandise stores in Brazil, where they often select the product shipped to the store due to the "confidential" in their choices. In the future, Oruna continued, they hope to have their own merchandising programs throughout the island.

Gonzalez also noted a growing problem on the island—in that independent truckers are in the position to sell retailers at a cheaper price to the cataloged businesses. He said that the truckers can offer the lower price because they don't have to pay overhead expenses, in property taxes, warehouse maintenance and overhead payroll. He stated that he, and other local distributors, would like to see the independent truckers regulated and placed on the trucks. As for booking and recording contracts, Gonzalez said that it exists mainly with American product—and in the form of tapes. He acknowledged the problem, but stated that it is at a "very low level" on the island and does not "seriously cut into our business."

Mrs. James Stinson says of her son, Peter, 1973 Easter Seal Child:

"Peter has come a long way with the help of Easter Seals. And I know he'll go on even further."

Give to Easter Seals
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We can easily establish racks, wholesalers, one stops and distributors in the PROFITABLE Latin music business.

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Caytronics of Texas
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San Antonio, Texas 78240
Tel: (512) 654-7283
Breaking Disks

Canada's striped Ann Murray has lost that hit that has been eluding her. It's "Bunny's Song" which jumps from the 12th spot with a star with 26 to 19 this week. The single takes the #29 spot on the Pops chart.

Hot Chart Action

Judy Collins' soft folk of optimism, "Cook With Honey" makes its fourth jump up the chart, from 14 to a star with a star with 26. It is one of our picks in the 26 issue. Display isn't strong yet, but statistics among the first playing the tune are:

* KOMD AM Los Angeles, KWIN AM Boston, WCBS AM New York.
* Songs are strongest in San Francisco, Chicago, Boston, Washington, Atlanta, New Orleans and Memphis.
* Al Green maintains his hit streak with "Call Me (Cresc Back Home)"

Songs listed on this page are the consensus of a review panel which listens to the music individually and then collects and votes for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegé.

Pop Picks

STEELY DAN—REELING IN THE YEARS (3:35) producer: Gary Katz; writers: D. Fagen, W. Becker, Wiggle, Roba. ASCAP. Easy sounding guitar solo leads into an easy spanning piano break which supports the vocals on which music. Great experience from start to finish. Flip for no available. $2.05

EAGLES—INCIDENTALLY (2:34) producer: Don Henley; writers: Stewart, Wood, WB, ASCAP. Good, rocking arrangement highlighted by Rod Stewart's distinct vocal and Ron Wood's fine guitar work. Single sounds more standardly vocally than other Faces singles, but otherwise showcases group's instrumental skills. Racers and racoon, which is the group at their best. Flip for no available. Warner Bros. 7478.

THE BEE GEES—SEE A NEW MORNING (4:07) producer: Bee Gees; writers: B.M.R. Gros RBM INC. ASCAP. The group's distinct vocal blend echoes a statement of caution with a sound which seems like a symbolic orchestra laying down the foundations. Rich. sound. Flip: My Life Has Been A Song (4:10) into the same in all.

THE BYRDS—24 KARAT GOLD (3:45) producer; The Byrds; writer: Roger McGuinn; WB, ASCAP. A nice, understated guitar single by the group. One of their better efforts. Flip: She's Running Away (3:52).


DICK JONES—LONESOME For Hawaii (2:23) producer; Outlaw. Writers: Elton James, Sutton Tower, Aspen, ASCAP. RCA 74 0098.

MERU CHARDP—Happy To Know You (3:30) producer: Mike Clark, Don Costa; writers: Alan Green, Darluma, ASCAP. MCA 501.


REBBLERFI'S—Let's Pretend (3:51) producer: Emery Jenner; writer: E. Carusi; Cam, USA, BMI. Capital 667.


HUMBLE PIE—Black Coffee (3:00) producer: The Pie, writer: Ike and Taylor Turner; Hub, WB 1962.

Soul Picks

JAMES BROWN—Down And Out In New York City (3:15) producer: James Brown; writers: Babs Charlie, Barry De Vorzon, Diu; BMI. James explodes in the vocal and Ron Wood's fine guitar work. Single sounds more standardly vocally than other Faces singles, but otherwise showcases group's instrumental skills. Racers and raccoon, which is the group at their best. Flip for no available. Warner Bros. 7478.

BLOODSTONE—Natural High (4:02) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.


GERMAIN SIM—I'll Never Be Sorry (2:52) producer: Luton Productions; writer: Gerald Simon, Edickson, WB, BMI 76 080.

Country Picks

JOEY MILLER—GOOD NEWS (2:18) producer: Billy Sherrill; writer: Billy Sherrill, Norm Goss, George Kinsey, Almo Music (BMI). It's good news any time. Joey Miller does well, and this one's a winner.

WILFRED HENRY—HONKY TONK Wine (2:49) producer: Walter Hayes; writer: Mack Vickery, Tree Publishing (BMI). WB bought his master and picked up a winner. This should be played in both on air and on cassette. Flip: Pretty Marvins.

Bubbling Under The HOT 100

101—I'M NOT THE ONE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
102—I'M GONNA GIVE YOU MORE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
104—I'M GONNA GIVE YOU MORE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
105—I'M NOT THE ONE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
106—I'M NOT THE ONE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
107—I'M NOT THE ONE (2:18) producer: Mike Vernon; writer: Micael Alvis, Crystal Crowell, ASCAP. London 74 0416.
Dialogues between a man and his guitar

You don't get to be a legendary guitarist by just picking notes. You pour soul into your instrument. You talk through it.

Roy Buchanan talks to his guitar. And when it talks back, it laughs, cries and even prays.

Listen to Roy Buchanan's "Second Album." He tells you his life story without ever saying a word.

Roy Buchanan
"Second Album"

PD 5046
Pop Picks

TEMPERTATIONS—Mastery, Giant G1565. (Motown). Producer/writer Norm Whitfield and the Temptations, who are the basis for the quartet's greatest achievement in forty-five years. Realization of strings, guitars, basses and percussion instruments by Andrew Pinker for Jack Newton's group generate settings for the stories. Each of the songs tells a vital story, from the life which is a century of the life of the characters in discussions of other personal topics. The LP is a masterful contribution.

Best cuts: "Mastery", "Believe", "Lovin' On The Line"

DAVID BOWIE—Images 1966-1967, London LP B6629. The game is known as bandwagon jumping. With Bowie's name and fame spreading it was only natural that his first LP on Decca should be resurrected and surveyed. Fans have never heard of cuts are successfully recapitulated making this a must for collection.

Dorothy Adkins: The sounds arrange drums and electric guitar to produce a distinctive rock sound. The LP contains the hit song "The Man Who Sold The World".

THE BUDDY MILES BAND—Chapter VII, Columbia KC 32908. This is the drummer's first solo LP for his new label. The music is hot and heavy, a close cross between rock and blues with vocals loaded in soul and Latin undertones on conga and tambourine, with superbly polished guitar work. This is Miles' first LP for Miles to expand his previously held hammering rock sound. His drumming still has his vocal effects.

Best cuts: "Life Is Like A Musical", "Watch Out For Miles"

THE BLUE OYSTER CULT—Tyranny And Mutation, Columbia KC 32917. This group has its name's already starting a bit of a marketing thing. Their music is avant-garde electric on holds battered rock 'n' roll. Their instrumentation is still astounding, shaping into the listener's imagination.

Best cuts: "Begging To Be Abused", "They're Here"

PETER DOHERTY—Child Of Mine, Capitol ST 11145. Superbly beautiful piano songs for a delightful, pleasant and relaxed period of entertainment. Doherthy continues to produce the ultimate in quality medium of the road music.

Best cuts: "I Can See Clearly Now", "This Is The Right Time"

ELEPHANT—Capitol ST 11546. Atlantic, this album in triumph commercially, it may be a slight bit weak because of the lack of a strong song to give it immediately audience impact. But enough, supported by highly meaningful lyrics, is not enough.

Best cuts: "Nothing", "Let's Make Love"

SMALL FACES—Ondine's Got Gone Flake, ARCO AG 4275. (Capitol) In many ways this is a much better album than the group's first one "Satan's Car". But don't note there are other hits single potential inside. Unlike her first album, she "barrows" a little, does something new.

Best cuts: "Ondine's Got Gone Flake", "Afterglow", "Song Of A Baker"

JIMMY CLIFF—The Harder They Come, MANGO SMG 7400. (Capitol). Reggae is now a form of Jamaican music which is gaining attention around the pop music world. This group has a solid background. Typical. The tunes show the smooth flow of the percussion instruments and the excitement inherent in the voices, individually and collectively. Shades of calypso and calypsonians. This is modern music today. This cut of is covered by many groups like the Moderns, Maylins, Stickers and Desmond Dekker himself, the top reggae name.

Best cuts: "You Can Get It If You Really Want", "Rivers Of Babylon", "The Harder They Come", "Shakedown"

DENISE LILLY—On The Rocks, WESTBOUND ST 2066. This is music with a "cool" attitude. It's like saying sound and the doo at his best in this LP a 1960s album of 10 balls and one new ball. But that's all he does to perfection. It's one of those good.

The CRUSADERS—The 2nd Crusade, BLUE THUMBS BBS 7000 (Famous). Sweet situation, but the melodies are gorgeous and the instrumentation is everything necessary and more. The group has a fresh sound. A top one.

Best cuts: "Lilac In The Valley", "Jump Up, Sunshine!"

JOE MAYER, RCA EPS 48547. Now vocalist has powerful ability to change moods. Best cuts: "Maybe Tomorrow"

JONNY MATHIS—The Guy In Love With You, Harmony KH 1953 (Columbia). Good value judgment of unknown vocal interpretations of current hits. Best cuts: "This Guy's In Love With You"

Soul Picks

GLOD MOUNTS, BULGAR BGS 5124. This is an album to savour and to revisit time and again. The music weaves a spellbinding fascination proving to be a rather heavy audio instrument. A good LP. Many groups have an obvious classic. A cut of concept of being evident throughout. Vocalist Dave Patterson's beautifully balanced stylings never little be to desired. With proper exposure this London based group could observe attention on these levels top-40. MOR and progressive.

Foster Brooks—The Look, Decca DL 7355. Gestures to both looks available. Best cats: "Get" - "The Los Angeles Earthquake"

Country Picks

DONNA FABRO—My Second Album, DOT DOT 25206. The album sticker notes that it is the "1st LP on DOT". But that LP is also "a Nashville, Tennessee production"—a poster between tunes on side two—two side one is strictly country music and the male is highly electric and the album warrants, even demand. It be played at top level. The group has Bob, whom.

Best cuts: "Satin Has Gone Flake", "Afterglow", "Song Of A Baker"

UNIVERSAL OPUS, RCA NL 1232. This group shows itself to ever adequate advantages in powerful debut album. Carol Grems songs in a music far better being posted. Best cuts: "It's Not Over Yet", "It's Saturday Night"

UNIVERSAL OPUS, RCA NL 1232. This group shows itself to ever adequate advantages in powerful debut album. Carol Grems songs in a music far better being posted. Best cuts: "It's Not Over Yet", "It's Saturday Night"
"REELING IN THE YEARS"
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AND IF YOU CAN FORGIVE A TRUISM
IT'S RELEASED BY POPULAR DEMAND
FROM
THEIR TOP CHARTED ALBUM

*BREAKOUT IN CLEVELAND... TERRIFIC CALLS
EXCLUSIVELY ON

ABC/DUNHILL RECORDS
JOHN MARTYN—**Solid Air**, Island: KBPI-FM, KNAC-FM, KUOL-FM, WAMU-FM.

AVERY ADAMS—**Private Property**, Blue Thumb: KNRM-FM.

DAVE ALEXANDER, **The Ratline**, Atlantic: KBFA-FM, WMBR-FM.

NOSE ALISON—**The Seventh Son**, Pending: WBBG-FM.

ATLANTA RHYTHM SECTION—**Back Up Against The Wall**, Decca: KORB-FM, KBPI-FM.

DAVID AYAM—**Subway Night**, RCA: WWMF-FM.

AUDIENCE, **You Can't Beat Em**, Charisma: WWYS-FM.

HIDAY AVATH, **Less Than The Song**, A&M: WMBR-FM, KBFA-FM.

BAREFOOT JERRY, **Barefoot Jerry**, Reprise: KBPI-FM, KUOL-FM, WAMU-FM.

GARY BARTZ INTO TRIO, **Jug Street Songs**, Pending: WWMF-FM, WKBX-FM.

BATTUEAU, **Battueau**, Columbia: KOL-FM, WJXL-FM, WAMU-FM.

THE BELMONTS, **Cigars Asoppto & Cardy**, Buddah: CHUM-FM.

CHUCK BERRY, **Golden Scarlet Vol. II**, Chess: KNAC-FM, KJL-FM.

BLODGETT, **Blodgett**, Evolution: KOL-FM.

COLIN BLUNSTONE, **Enismeria**, Epic: KNAC-FM, KUOL-FM, WAMU-FM, WJXL-FM.

JAMES BROWN, **Back Caesar**, Payday: WDAS-FM.

ERIN BROWN—**Brownie**, Capitol: WBBG-FM.

CLIMB BLUE BAND, **Rich Man**, Sire: CHUM-FM.

COMPOST, **Life Is Round**, Columbia: WWYS-FM, WWXM-FM.


DEEP PURPLE, **Made In Japan**, Warner Bros.: KBPI-FM.
<table>
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<th>Week Ending: March 3, 1973</th>
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</table>

### Chart Positions

**HOT 100 A-Z (Publisher-Licensee)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>KILLING ME SOFTLY WITH HIS SONG</strong></td>
<td>Blossom Rock &amp; Trusty Bulls</td>
<td>Atlantic 45-2949</td>
</tr>
<tr>
<td>2</td>
<td><strong>DUELING BANjos</strong></td>
<td>Robert E. Lee</td>
<td>Warner Bros. 7665</td>
</tr>
<tr>
<td>3</td>
<td><strong>LAST SONG</strong></td>
<td>Jimmy Webb</td>
<td>Elektra 45-2927</td>
</tr>
<tr>
<td>4</td>
<td><strong>COULD IT BE I'M FALLING IN LOVE</strong></td>
<td>The Spinners</td>
<td>Atlantic 45-2927</td>
</tr>
<tr>
<td>5</td>
<td><strong>CROCODILE ROCK</strong></td>
<td>John Lennon</td>
<td>Decca 63635</td>
</tr>
<tr>
<td>6</td>
<td><strong>YOU'RE SO VAIN</strong></td>
<td>Carley Simon</td>
<td>Elektra 45684</td>
</tr>
<tr>
<td>7</td>
<td><strong>LOVE TRAIN</strong></td>
<td>William Bell</td>
<td>Stax 7024</td>
</tr>
<tr>
<td>8</td>
<td><strong>ALSO SPRACH ZARATHUSTRA</strong> (1961)</td>
<td>Various Artists</td>
<td>Columbia 4-4574</td>
</tr>
<tr>
<td>9</td>
<td><strong>ROCKY MOUNTAIN HIGH</strong></td>
<td>John Denver</td>
<td>Warner Bros. 45-2929</td>
</tr>
<tr>
<td>10</td>
<td><strong>DON'T EXPECT ME TO BE YOUR FRIEND</strong></td>
<td>Linda (Phil Spector)</td>
<td>Capitol 1215 (Bell)</td>
</tr>
<tr>
<td>11</td>
<td><strong>THE COVER OF THE ROLLING STONE</strong></td>
<td>J. Geils Band</td>
<td>Epic 45-2931</td>
</tr>
<tr>
<td>12</td>
<td><strong>DADDY'S HOME</strong></td>
<td>Jimi Hendrix (The Corporation)</td>
<td>MCA 1791</td>
</tr>
<tr>
<td>13</td>
<td><strong>DANCING IN THE MOONLIGHT</strong></td>
<td>King Harvest (Ritchie Blackmore)</td>
<td>Preservation 3154</td>
</tr>
<tr>
<td>14</td>
<td><strong>OH BABE, WHAT WOULD YOU SAY</strong></td>
<td>Hurricane Smith (Rollin Smith)</td>
<td>Capitol 3363</td>
</tr>
<tr>
<td>15</td>
<td><strong>JAMBALAYA (On the Bayou)</strong></td>
<td>Blue Rags (Roger Christian)</td>
<td>Capitol 1984</td>
</tr>
<tr>
<td>16</td>
<td><strong>I'M JUST A SINGER (In a Rock and Roll Band)</strong></td>
<td>Woody Allen (Tony Clark)</td>
<td>360-7187</td>
</tr>
<tr>
<td>17</td>
<td><strong>DO YOU WANT TO DANCE</strong></td>
<td>Paul Davis</td>
<td>Atlantic 45-2942</td>
</tr>
<tr>
<td>18</td>
<td><strong>DANNY'S SONG</strong></td>
<td>Paul Weller</td>
<td>Columbia 3461</td>
</tr>
<tr>
<td>19</td>
<td><strong>NEITHER OF US (Wants to Say Goodbye)</strong></td>
<td>Elton John &amp; Kiki Dee</td>
<td>Soul 35098 (Motown)</td>
</tr>
<tr>
<td>20</td>
<td><strong>CREEDLE</strong></td>
<td>Ed Freeman</td>
<td>United Artists 50365</td>
</tr>
<tr>
<td>21</td>
<td><strong>BREAK UP TO MAKE UP</strong></td>
<td>Donovan (Thomas Bell)</td>
<td>Decca 4-4571</td>
</tr>
<tr>
<td>22</td>
<td><strong>PEACEFUL EASY FEELING</strong></td>
<td>Eagles (Don Felder)</td>
<td>Asylum 41013 (Atlantic)</td>
</tr>
<tr>
<td>23</td>
<td><strong>AUBREY</strong></td>
<td>David E. Coverdale</td>
<td>Atlantic 45684</td>
</tr>
<tr>
<td>24</td>
<td><strong>DON'T CALL ME IN THE MORNING</strong></td>
<td>Tom Jones (Steve Allen)</td>
<td>Reprise 20001 (Motown)</td>
</tr>
<tr>
<td>25</td>
<td><strong>BIG CITY MISS RUTH ANN</strong></td>
<td>Gallery (Mike Donovan, Dennis Colby)</td>
<td>Sonora 248 (Epic)</td>
</tr>
<tr>
<td>26</td>
<td><strong>I GOT ANTS IN MY PANTS</strong></td>
<td>James Brown (James Brown)</td>
<td>Polydor 142042</td>
</tr>
<tr>
<td>27</td>
<td><strong>CALL ME (Come Back Home)</strong></td>
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<td><strong>SPACE GODDITY</strong></td>
<td>David Bowie</td>
<td>RCA 74002 (RCA)</td>
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<tr>
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<td><strong>GIVE ME YOUR LOVE</strong></td>
<td>James Brown (James Brown)</td>
<td>Polydor 142042</td>
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<td><strong>AINT NO WOMAN (Like the One I've Got)</strong></td>
<td>Four Tops (Steve Barri, Dennis Lambert)</td>
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<td><strong>DEAD SKUNK</strong></td>
<td>Louise Wainwright (III)</td>
<td>Thomas Jefferson Baptist, 1973-1974</td>
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</table>

### Additional Notes
- **Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.**
- **For Week Ending:** March 3, 1973
- **Title:** How Can I Tell You
- **Artist:** The Carpenters
- **Label:** A&M 1703
- **Number (Distributing Label):** KAP 1013

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**HOT 100 A-Z (Publisher-Licensee)**

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<td><strong>COULD IT BE I'M FALLING IN LOVE</strong></td>
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<td><strong>CROCODILE ROCK</strong></td>
<td>John Lennon</td>
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<td>Carley Simon</td>
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<td><strong>LOVE TRAIN</strong></td>
<td>William Bell</td>
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<td>J. Geils Band</td>
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<td><strong>DADDY'S HOME</strong></td>
<td>Jimi Hendrix (The Corporation)</td>
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<td>King Harvest (Ritchie Blackmore)</td>
<td>Preservation 3154</td>
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<td>Blue Rags (Roger Christian)</td>
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<td>David E. Coverdale</td>
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<td>Tom Jones (Steve Allen)</td>
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<td><strong>BIG CITY MISS RUTH ANN</strong></td>
<td>Gallery (Mike Donovan, Dennis Colby)</td>
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<td><strong>I GOT ANTS IN MY PANTS</strong></td>
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**How Can I Tell You**

**Artist:** The Carpenters

**Label:** A&M 1703

**Number (Distributing Label):** KAP 1013
The Maestro.
Capturing the essence...

"Gypsy Soul" by Mantovani and his Orchestra. A new LP.

Furthing musical history.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title, Label, Number (Dist. Label)</th>
<th>Suggested List Price</th>
<th>Weeks On Chart</th>
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</table>

*For the week ending March 3, 1973.*
With the single “Sail On Sailor” (Rep 1138) and their newest LP, Holland (MS 2118), The Beach Boys continue their tradition of “music at its most satisfying”...
on Brother/Reprise records and tapes.

*Rolling Stone/March 1, 1973
<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Work in Chart</th>
<th>Position</th>
<th>Title</th>
<th>Label</th>
<th>Number (Dist. Label)</th>
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<th>Week's Price</th>
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<td>KILLIAN</td>
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<td>SIMON &amp; GARFUNKEL</td>
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<td>4.99</td>
<td>1969</td>
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</table>

*Note: The list provides a snapshot of the top LPs and tapes for the week of April 11, 1969, as reported by Billboard. The table includes the artist, title, label, number (distribution label), suggested list price, week's price, and year. The data is for reference and does not represent a comprehensive list of all albums released during this period.*
Bobby Goldsboro has a new album
"Brand New Kind of Love"

and a new single
"Brand New Kind of Love"

and a new TV Show

THE BOBBY GOLDSBoro SHOW

MUSICAL ISLE BRANCH OPENS EARLY MArch

NEW YORK—MUSICAL Isle of America, the national rock jock jobcomplex which is part of United Artists' mass merchandising division, has opened its Washington Division branch during the Christmas season.

Branch manager John Brennan, former manager for Big Brother & The Holding Company, has already been in the job for one month.

Among the releases are a 7-1/2-inch single by The Isley Brothers, featuring a cover of The Beatles' 'Ticket to Ride.'

Initial major account for the branch will be the Heath Bros.
chain, which plans to open a new store in the District of Columbia, Maryland and Virginia.

A new store is also planned in the area.

In Atlanta, Ga., the branch office is located at 111 E. Peachtree St.

In Los Angeles, Underwood & Co., which operates the A & M Records, will open a store in the city's central business district.

In the New York area, the branch office is located at 110 W. 40th St.

HARRISON SUIT

Continued from page 1

George Harrison and all Beatles' tapes and record albums, are being reproduced by the American Broadcasting Co. has voluntarily paid damages in excess of $100,000 to the British band's lawyers.

The suit, filed by the two networks, comes as a result of a temporary restraining order issued by U.S. District Judge Linda Levine.

Harrison is the lead singer and songwriter for the Beatles, and is also a member of Apple Records and Capitol Records.

In addition to copyright infringement, the suit also alleged that Underwood & Co. violated the Copyright Act by recording and distributing the songs without the band's permission.

The suit cites the band's song 'Hey Jude' as an example of the infringement.

Follow-up:

- Harrison is seeking $50,000 in damages.
- The band is seeking an injunction against the networks to prevent them from further infringement.
- The networks have denied the allegations and have filed a counterclaim.

Catalog to Get MCA Push

Frio said that prices have been changed to suit distributors.

$3.50 list price on tapes. Other prices have been increased as well.

Frio added that the catalog series MCA-1 through MCA-10 is now carried, list prices are $5.98.

Cap Soul Wing

Continued from page 3

has been with Capitol for about three years.

He will have his own label and marketing, distribution and promotion department.

Another thing that Mountain has to do with the label is give the new artists a chance to develop and make records.

* * *

Peter Tork, currently at the Hollywood Hotel, Los Angeles, will join RCA to celebrate signing with the company.

Pete and Mimi Jo, formerly with MGM with Jo Holt, have signed a contract with the Hughes Hotels covering the next few years.

Ritchie's new RCA release, "Music Man," was written by Herb Bernstein and Ted Cooper, who produced the TV musical which was seen in England since 1957 a tour there in April.

More Billie Holiday—is this time from ESP Diks, appearing as a member of the Billy Holiday and Billie Holiday Trio.

ESP plans to release it March 15 to coincide with the release of EMI's "Milestones" series.

"Cry of the Heart" with a new nine-minute version of "Fine and Mellow" from a recent Carnegie Hall performance.

Burt Berenger, now resident of Honolulu, is doing a new record called "Burt Berenger Me, I Can't Stop," nominated in four categories by the Los Angeles Drama Critics Circle yesterday.

The lyrics are a rap version of "The Story of My Life," a song written by his group and 31 piece Joe Guccio orchestra.

WE’VE BEEN WAITING FOR THIS ONE AND NOW WE’VE GOT IT

THE STEPPERS

A RECOGNIZED TALENT STARTING IN DETROIT BUILDING IN ATLANTA AND EXPLODING ACROSS THE COUNTRY THIS IS THEIR NEW SINGLE RELEASE

COME ON AND GET IT!

PRODUCED IN DETROIT BY GM PRODUCTIONS: CHICO JONES CLARENCE COULTER DARRELL BELL

BOLD LAD PUBLISHING CO. (BMI)

ON AWARE RECORDS

GENERAL RECORD CORP.
125 SIMPSON ST. ATLANTA, GA. 30313
404/522-8460
PINK FLOYD
THE DARK SIDE OF THE MOON
(SMASH 11163)

A superb new work.

TOUR:
Mar. 4 Madison, Wis. (Dome Coliseum)
Mar. 5 Detroit, Mich. (Cobo Hall)
Mar. 6 St. Louis, Mo. (Kiel Auditorium)
Mar. 7 Chicago, Ill. (Ampitheater)
Mar. 8 Cincinnati, Ohio (Univ. of Cin.)
Mar. 10 Kent, Ohio (Kent State)
Mar. 11 Toronto, Canada (Maple Leaf Gardens)
Mar. 12 Montreal, Canada (Forum)
Mar. 14 Boston, Mass. (Music Hall)
Mar. 15 Philadelphia, Pa. ( Spectrum)
Mar. 17 New York City, Radio City Music Hall
Mar. 18 Waterbury, Conn. (Palace Theatre)
Mar. 19 Providence, R.I. (Palace Theatre)
Mar. 21 Charlotte, N.C. (Pepsi Coliseum)
Mar. 22 Hampton, Va. (Coliseum)
Mar. 23 Clemson, S.C. (Coliseum)
Mar. 24 Atlanta, Ga. (Municipal Auditorium)