Care & Action

It is still too early to ascertain how seriously the current charges of payola and other evils impinge the total record industry. But it is not too early to set down a few guidelines and thoughts.

1) The RIAA should create a committee of industry leaders, including representatives from the radio field. This committee, as its first order of business, should structure a Code of Practice governing the interrelated record, tape and radio industries. Each industry is dependent upon the other. What is damaging to one damages the other. All segments of the communications field have a stake in striving for the highest possible moral climate.

2) The committee, too, could be valuable as an industry spokesman in times of stress. It should have at its command every possible facet of industry information and intelligence—the better to answer allegations of payola or other abuses.

3) It is necessary for the industry to react with honesty and realism to the current charges. Let us seek the truth. Possibly the alleged evils are local rather than general. This can only be determined by forthrightness. Such a realistic approach will set the stage, in the end, for a better, bigger, and more influential record business. Bigger not only in dollar volume but also in cultural impact.

Simultaneous 'Superstar' Screening for Industry

By CLAUDE HALL

LOS ANGELES—MCA Records will hold a 31-city simultaneous screening of the new movie, "Jesus Christ Superstar," at 10:00 a.m. Sunday (24) strictly for members of the record and radio industry. Vice President and Director of Sales for the record company said that executives from all record labels are being invited to the screenings. "Those are the first people I'd like to see the movie. And our people will be on hand to greet all guests."

"Our feeling is that this company is on the verge of the biggest movie of all time. We shipped the soundtrack album last Monday (4)...a total of 150,000 copies of the two-LP.

(Continued on page 12)

Col Using 7.5 Million Newspaper Inserts; Customized Promo

By JOHN SIPPHEL

NEW YORK—Two separate multi-colored newspaper advertising supplements, which have been used in 30 markets since early this year by Columbia, have proven so

(Continued on page 87)

Summer Output To Hum in U.K.

LONDON—Although almost all industry pressing plants will be staggering for the first time this year annual half holidays instead of bringing their factories to a virtual standstill for a fortnight, there are some U.K. record company chief...

(Continued on page 82)

Davis Case Stirs Wide Probe on Federal Level

By JAN DOVE

LOS ANGELES—Three major "tape piracy" indictments, two involving unlicensed duplicating and one involving mail fraud, will be tried in federal courts here "within the next four to five weeks."

Arpad Josef Leweczy, 53, doing business as Superior Audio Distri...

(Continued on page 94)

West Germany: the first in a "Eurofile" Common Market study series begins on page 65.

NATRA's Cordell Attacks News Reports of Payola

By RADCLIFFE JOE

CHICAGO—Lucky Cordell, executive director of the National Association of Television and Radio Announcers, which represents the majority of black broadcasters in the U.S., has hit back at recent newspaper allegations of payola and pay-off to black broadcasters.

Said Cordell: "I particularly reject the fact that the charge was leveled only at black broadcasters. Doesn't it seem logical that if some unscrupulous record company were going to buy favors, they would go after the more lucrative white market?"

Or are we to accept the belief that

(Continued on page 97)

Sales in Japan to Reach $384 Million

By HIDEKO EGUCHI

TOKYO: The top 10 phonograph record manufacturers in Japan will register combined annual sales of more than 100 billion yen or $384 million when this country's fiscal year ends on March 31, 1974, if they hit the sales targets set for their respective business terms.

Based on business results reported to date, Victor Musical Industries will register more than 18.75 billion yen or over $71 million in annual gross sales. The phonograph record music tape distribution/sales arm of JVC has a set of target more than 10 billion yen or over $34 million for its current semi-annual business term. The Japanese company reported gross sales of 9.72 billion yen or some $36,910,000 for the previous 6-month period ended last March. Recordings of international origin accounted for 37 percent of its sales.

Likewise, annual gross sales of Nippon Columbia's Record Division will surpass 16,745 million yen or about $63,428,000 if it achieves the target of more than 8 billion yen (about $30 million) for the first half of its current fiscal year.
More Hit Singles
As Easy As 1, 2, 3...

Vicki Lawrence
"HE DID WITH ME"
Produced by Snuff Garrett
for Garrett Music Ent.
Bell #45,362

The Sweet
"BLOCKBUSTER"
Produced by Phil Wainman
for New Dawn Prod. Ltd.
Bell #45,361

*THIS SPACE RESERVED FOR THE NEXT SMASH SINGLE BY
DAWN
Featuring TONY ORLANDO
COMING SOON!
SEGELSTEIN PROFILE:
New Man at Top Looks to Keep Col Juices Flowing

NEW YORK—Continued production and maintenance of product perception were the first orders of business for Columbia/Epic Records, according to Samuel F. Silverman, newly appointed president of the label.

Goody Eyes WaxieMaxie

NEW YORK—Sam Goody, Inc., and Max Silverman, president of Waxie Maxie Quality Music Co., Washington, D.C., have agreed in principle for the acquisition by Sam Goody, Inc. of Waxie Maxie Quality Music Co., on the basis of an exchange of one share of Waxie Maxie's common stock for one share of Sam Goody's 50 1/2 par value preferred stock.

It is contemplated that the transaction will be accomplished through a reorganization which is tax-free for income tax purposes. It is also

(Continued on page 22)

Nashville Chief One-Man A/V Road Show For $700

NASHVILLE—Nashboro Records, an independent record label that specializes extensively in soft rock and country music, has begun a tour with a one-man audio-visual presentation and unit to present the label's new LPs.

Bud Howard, president of the record company, was in Los Angeles last week unveiling a 21-minute product presentation to Donald Davis, owner of Nashboro Record Distributors. Next on the agenda is a showing-out-the-country of the label's Fidelity Records and Tapes, Seattle, Wednesday (13), with other presentations at Malvern, New York, and Schwarz Bros., Washington, D.C.

Many companies have put on lavishly produced audio-visual presentations of their product. The unique thing is that Nashboro's slide and cassette operation brings the salesperson in the front of the room so that the customer can see and hear the product at the same time.

Country Fans Triple at 2nd Nashville Fair Event see page 29

Billboarder Scores 2nd Straight Memphis Win

MEMPHIS—For the second consecutive year, Billboard's Bill Wilson, now a starter at the Memphis Music Open Golf tournament at Audubon Park here.

Wilson fared in a foursome which scored low. The group included John Fischer of Atlantic, Dave Anderson of WSM and Bob Riddle of Nashville. Billboard staffer Thomas Williams, now vice president of Owens & Fair Public Relations.

Fred Jones, manager of Isaac Hayes, scored the low individual net score and won a trip to New Orleans.

Low gross was scored by Bill Levine, a sales manager of Smithsonian, and high gross was scored by Michael D. Woodford, Koko Records, a subsidiary of Stax, won the special Duffer's Award.

Slew Robbins, music director of WHBQ, won a prize for the longest drive.

AMC's Executive Change Molds New Intl. & Home Market Goals

By ROY KIRSCH

LOS ANGELES—Re-emphasizing domestic marketing and promotional efforts in the consumer area and heavy concentration in Venezuela, AMC International president George Johnson, new president and chief executive officer of Audio Magnetics International, Inc., sees for himself and the firm.

Johnson, who stepped into his position on May 1, following Kate成为 chairman of the board of the firm and president of

Audio Magnetics International, Inc., has been in the import business since 1960 when he began one of the first blank tape manufacturing firms, TapeRunners, Inc., and is about to take several new steps.

"Companies go through different growth stages," Johnson says. "We accomplish a lot of technological and manufacturing capability, which allows us to resign more growth and emphasis on the new forms of business and create them in the field.

Clarence Avant, Sussex president, has named Warren Gray, veteran marketing executive, to appoint distributors. Gray was on the road and unavailable for comment, but it was learned that he is with the chief executive officer of Hulushee of Texas, Dallas, Hulsihark Bros., Minneapolis; Music Sales of Florida, New York, and Schwartz Bros., Washington, already is in".

It is understood that "Sussex is in the process of changing their promotional programs with primarily A&R distributors.""
**City of Hope Benefit**

STANDING OVATION HONORS Mo Ostin, chairman of the board of Warner Bros. Records, at a Sunday (2) testimonial dinner to raise funds for the City of Hope pilot medical center in the Los Angeles area. The dinner raised $140,000 to establish a research fellowship in his name representing the music appliance, radio and television industries. Ostin is at podium.

FROM LEFT: ALAN COHEN, vice president, and Steven Ross, chairman of the board of the parent firm of Warner Communications Inc. and Mo and Mrs. Ostin. The dinner was held at the Beverly Hilton Hotel, Los Angeles, and drew a capacity crowd of hardware and record company executives, as well as radio people.

**Executive Turntable**

Norman S. Weiser named president of Chappell Music. He was named executive vice president in January and joined the company in 1969 as vice president and general manager. Weiser was formerly chairman of the board and chief executive, Jules C. Stein with Sid Sheinberg named president and chief operating officer. Stein was elected honorary chairman of the firm. Red Schwartz has left Pride Records, Los Angeles, where he was promotion chief. Nick Beaver, former chief of retail record departments in the recently closed White Front stores on the West Coast, joins the Wherehouse store chain as general manager of their California district. Los Angeles, formerly group manager of the Bay Area stores, joins as regional manager, responsible for local buying.

Ben Bernstein named to the newly created position vice president in charge of the newly acquired ABC Recording, a subsidiary of ABC Records. Bernstein was a partner in the Reznick-Bernstein Agency and was previously with the William Morris Agency. Craig R. Bourne named to the newly created position, director of creative services, ABC Dunhill Records. Most recently he was national director, special projects, ABC-FM Spot Sales, Los Angeles. Named assistant director of creative services is Mrs. Maxine Haywood, sales assistant at ABC FM Spot Sales. Also at ABC-Dunhill, Dennis Laventhal promoted to vice president, sales and merchandising. He was previously vice president, promotion.

Irving Katz elected chairman of the board of Audio Magnetics Corp. as well as being named president of Audio Magnetics International. He was previously president and chief executive officer of Audio Magnetics Corp. Assuming the vacated position of president and chief executive officer is George M. Johnson, who has been a private consultant for the firm, following the resignation of Steve Feigin as vice president with Audio Magnetics from 1969 through 1971.

Susa Harris named A&M Records’ assistant advertising director, consumer print buying. Also at A&M, Bud Dain has switched from a&r administration to professional management in the Almo/Irving publishing division. He will team with Lance Freed. Warren Gray, last with American Tape Duplicators as sales manager and western regional manager for GRT, named sales head for Sussex Records (see separate story). Carl Over, formerly with Duval, Dayne, Bernbach, is the new head of Sussex’s art department.

Dick Krimman named to the second position of marketing director for United Artists Records. He had been Atlantic Records’ West Coast general manager since 1970. Doolinger named A&M Records’ assistant advertising director, consumer print buying. Also at A&M, Bud Dain has switched from a&r administration to professional management in the Almo/Irving publishing division. He will team with Lance Freed. Warren Gray, last with American Tape Duplicators as sales manager and western regional manager for GRT, named sales head for Sussex Records (see separate story). Carl Over, formerly with Duval, Dayne, Bernbach, is the new head of Sussex’s art department.

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Butch Lowery and David Bell have joined Lowery Music Publishing of Atlanta as promotion assistants.... Ken Weiss and Malcolm Jones are managers of the new Los Angeles office of Gold Hill Music, Stephen Stills’ publishing firm.... Elliott Blaine ap.....

**AMC’s Executive Change Molds**

*Continued from page 3*

marketing and promotion, both internationally and domestically. Despite our size, we are still marketing what is basically an accessory item and we have to accept part of the marketing responsibility. We have to be part manufacturer and part retailer.

"I’m going to be minding the store here," Johnson continued, "and this will give Irv more time to concentrate on international areas where we see great growth in the tape industry, such as Europe and Canada where we have plants and South Independents Gold.

NEW YORK, "Leaving Me" by the Independents on the Kopper-distributed Wand Records label has been certified gold by the RIAA.

More Late News

See Page 94

America, Irv has the entrepreneurial spirit to move into these areas." Johnson also has strong views on the market for blank videotape: "I’ve always felt there are three phases in new markets," he said, "and these are technology, manufacturing and marketing. The timing of the entrance into the market is the whole thing. To me, the real consumer emphasis on video will come when color television has reached its peak. The retailer will put pressure on manufacturers for something new. I think we’re very close to phase three now." Johnson also feels the tape industry is facing similar problems to the record industry concerning chemical shortages. "We’re related to the petrochemical industry and this makes for short supply for tape manufacturers when it comes to certain formulations. We’ve been aware of this and we feel we’ve made contractual moves which will prevent real shortages for us."

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Album Reviews

**SINGLES REVIEWS**

**ABC Sues DGG Over Minimum Royalties**

NEW YORK—ABC Records, Inc. has filed suit against Deutsche Grammophon Records, claiming that DGG failed to meet the minimum royalties payments allegedly due ABC under a licensing agreement entered into by the parties in June 1968. DGG is Hamburg, Germany, based.

Under the terms of the licensing agreement, DGG acquired the exclusive right in the U.S. to distribute ABC master tapes and parts, as well as records, to and sell and promote such product in all areas of the world outside the U.S. and its territories. DGG allegedly agreed to pay ABC royalties of 10 percent of the retail price of 90 percent of all records pressed and sold in DGG’s exclusive area and 5 percent of the average retail price of all records pressed and sold under "budget labels." ABC claims that a minimum royalty payment of $185,000, due in four installments of $46,250, was agreed upon with DGG.

In suit, which was filed in the U.S. District Court, Southern District of New York, has been handled here by three executives who have left Music Marketing International. The firm is headed by Bill Valenziano and Caroline Dees. The publicity wing, known as Record and Artist Publicity, is administered by Jeanie School. All three were formerly with Capitol.

**3 Leave MMI To Start Firm**

LOS ANGELES—A new music consulting firm, Record and Artist Management, has been formed here by three executives who have left Music Marketing International.

The firm is headed by Bill Valenziano and Caroline Dees. The publicity wing, known as Record and Artist Publicity, is administered by Jeanie School. All three were formerly with Capitol.

JUNE 16, 1973, BILLBOARD
Chicago Stronger Every Day.
Feelin' Chicago Every Day.
Feelin' Stronger Every Chicago.

"Feelin' Stronger Every Day."

The first hit single from the forthcoming album,
On Columbia Records
NEW YORK—RCA Records last week launched “Summer Power,” a three-month sales, promotion, advertising and publicity campaign focusing on a 40-album June release.

The release includes product from top RCA artists including Denver, Harry Nilsson, Charles Pike and Kenny Rogers.

Utilizing the services of Hal Alpert, RCA President, promotional operations described the program as continuing “one of RCA’s major long-term strategies that the program, which includes special advertising at the national, trade and local level, national and local promotion and publicity, dealer and salesmen contests on a national basis. The special display will be aimed at sustaining the ‘momentum’ behind what Hoffman formed the first and first half year in the company’s history.”

The campaign will be made public later, but Hoffman set forth a June release, which included, in addition to product from the aforementioned artists, new singles from two Memphis-based artists—Elvis Presley and Johnny Cash. These artists were chosen by the company for the campaign. Their sales, ratio of success, and potential for the future are high.

With the spiraling cost of record production, the 45s would be enjoying a financial rejuvenation. My sources say that the 45 is declining in importance; it is a major factor in contemporary music. Probably the biggest single problem in program operations is the lack of singles. In reaching a 25 + age group is overcoming the urge to purchase the single based on the talk of the town. If not for the sales potential, we would have the difference between contemporary and popular music and contemporary teen music.

Sincerely,
[Signature]

Editor,
RCA Records

RCA Puts Campaign On *Summer Power*

ATLANTA—Two separate singles have been or will be released this spring by the Lowery Group here, the largest number in its 21 year history.

The firm already has 15 on the market with four to go. Already out are singles by the Commodores, Joe Jackson, Johnnie Taylor, Jeffery Osborne, Joe Odom, Joe Jackson, Galactic Funk, Football Stars, the Classics IV, 1974’s “I’m Not Your Puppet” by the Carpenters, and 1975’s “Three Times a Lady” by Al Green.

The first single, Erika’s “Don’t Let Me Be Lonely Tonight,” is the group’s No. 1. The second single, Al Green’s “I’m Still in Love With You,” is the group’s No. 2.

Lowery’s best sales action

At the beginning of 1975, the single “I’m Not Your Puppet” by the Carpenters was the group’s No. 1. The second single, Al Green’s “I’m Still in Love With You,” was the group’s No. 2.

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HERE’S A VERY SOUND DEAL.

BUY 2, GET ONE FREE UNTIL SEPTEMBER 30.

From July 1 to September 30, your customers can buy two cassettes at regular prices and get a third one free. This offer applies to the High Energy and Low Noise/High Density tapes of C-60 and C-90 lengths. We want lots of people to hear about this. So we’re running radio spots in the top 15 Metro markets starting at the end of August. Our national magazine campaign will also support it, as will our dealer co-op advertising program. Sound like a good deal? Then let’s hear from you. You can order in either bulk or pre-packaged displays.

YOU CAN’T BUY BETTER TAPES THAN "SCOTCH."
Roberta Flack really thanks everybody...
...for everything
Earnings Reports

GULF & WESTERN INDUSTRIES (Kansas City, Parent Reports)

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SUPERCORE INC., San Diego, Calif., is building a $5 million manufacturing facility in Taiwan to produce tape recorders and compact stereo systems. The cost is expected to be written off over a five-year period. The plant will be operational by Sept. 1.

SONY CORP., Tokyo, reports earnings of its parent company alone increased 68 percent in the first half, ended April 30, on a 29 percent gain in sales. Earnings of the parent company jumped in the fiscal half to the equivalent of $8.7 million from $2.1 million a year before. Revenue increased to $468.2 million from $346.2 million. Sony says sales of tape recorders and radios rose 21 percent from the year before to $313.6 million. Domestic sales in the half rose to $342.4 million, an 8.6 percent increase, while export volume was 20.9 percent from the year before to $210.6 million.

TELECOMMUNICATIONS INTERNATIONAL, Inc., New York, has filed a pending combination offering of 350,000 common shares due to depressed market prices.
Knight: Suits Are Still On

NEW YORK—Knight "flIy denied" reports that the dispute between Knight and members of the Grand Funk Railroad has been settled out of court.

In a statement issued by his New York office, Knight cited recent reports claiming an amicable settlement between Knight and the group.

Knight said that he had 40 federal lawsuits charging performers, Capitol Records, Inc., various audio-riums and promoters with "trade mark infringement," which are not settled, with "Federal Courts... still tying up over $40,000 of the box office receipts from the group's tour.

Knight also claimed that he is holding more than $33,000,000 of the group's royalties, "due to their breach of contracts with me.

He said that the Sheriff of New York will continue to hold the group's equipment, seized last December, along with several thousand dollars in cash.

Los Angeles—Mac Davis and Screen Gems-Columbia Music won a 1972 Most Performer Award for "Baby Don't Get Hooked On Me," achievement citations for highest 1972 BMI performances went to 95 songs divided among 125 writers and 76 publishers.

Ceremonies were held in Los Angeles for the second time ever. Hosting at the Beverly Hills Century Plaza Hotel dinner was BMI President Edward M. Cramer, who spoke of the new BMI bonus plan and improved four-year radio contract. Assisting at the presentation were Mrs. Thelma Zavin, senior vice president for writer publisher administration, and Los Angeles office director Ron Anton. Paul Simon topped the writer-award winners followed by Thong Bell with three. There were 21 two-song winners.

The Al Gallico Group took six publishing awards, with Blackwood Music and Screen Gems-Columbia tied in second place with five awards apiece. Publishers with four were ABC-Dunhill Music, Charing Cross Music, Interior Music, and the Warner-Tamerlane Group.

Previous honors had gone to 27 of these BMI awards in 1972. Among them was Ronnie Cuellar-McCarty's "Yesterday" and its seventh award. Sixth-year BMI award winners were "Rhinestone Cowboy," "It's All Right," and "Cigarette On My Mind" and "Up, Up and Away.

A complete list of the 1972 BMI award winners:

- American Pie—Music
- Bells of Old Mexico—Music
- Baby Don't Get Hooked On Me—Music
- Daddy's Gone A-Hunting—Music
- Daydream—Music
- Easter Sunday—Music
- Echoes of Home—Music
- Falling In Love—Music
- For Me—Music
- Garden Party—Music
- Go All The Way—Music
- Hard Candy—Music
- He's Just Like Me—Music
- Humid—Music
- Just A Gigolo—Music
- Just A Gigolo—Music
- Man With The Magic Touch—Music
- Mary—Music
- Music of the Heart—Music
- My Girl—Music
- The Night They Drove Old Dixie Down—Music
- Oh Maria—Music
- Our Day Will Come—Music
- Peace—Music
- Please Don't—Music
- Sittin' On A Box—Music
- Street Fighting Man—Music
- Sugar Pie, Honey Bunch—Music
- The Way We Were—Music
- What A Fool Believes—Music
- With A Song and A Prayer—Music
- You're A Better Man—Music
- Your Song—Music

The J. 0. E. & Whitburn Report #5

In scanning over a recent few "Hot 100" charts, it is amusing to note how rock and roll songs are back on the charts. Songs like "Blue Suede Shoes," "Chants of the Santeria," and "Drinking Man Spee De Oo" are known radio hits. A few of the hits adds like "May Lee Lewis, Elvis Presley and Perry Como.

This is certainly the all time "King of the Charts." His consistency will probably never be equaled.

However, the most interesting thing happening today on the charts is... PERRY COMO.

With his current hit "Mambo Italiano," Perry has scanned 29 years with hit records! No one has even accomplished that. Perry's first charted record "Long Ago (And Far Away)" appeared on May 11, 1944. Now 29 years later, Perry is climbing the charts with his all 100th charted song! Truly a proud and unique accomplishment.

Perry, like Elvis, has remained with the same label—RCA Victor—throughout his career of hit records, which is certainly another unique fact.

In listening to both his first song and his current hit, it's amazing how the voice and style of music are very similar. In fact, if you drop the words "and" and "to" from his current record, you'll have the title of the hit of his first record—"I Love You."

So hats off to Perry and now lets all enjoy watching Perry back in the chart race. Wouldn't it be great now if Perry were on his 90th hit record! Make your bets and Perry will look for your 200th hit record in the year 2029—25 years from now.

THINQ QUESTION #4:
From 1940 to the present, what is the shortest and the longest song titles to make the charts?

Answer To Question #4:
1. THE IVING-HI-Phil Bann (30)
2. "IT'S IN THE BUM"-Johnny Standing (32)
3. "ST GEORGE & THE DRAGON"-Shawn Fiskey (73)

Mail the coupon below to order books. There is no charge (apart from postage and handling). Mail order books to: W.S. Centre, 1 Park Street, London, W.1. and ask for every record made to the Billboard charts.

The Joel Whitburn Report

P.O. Box 28
Menomonee Falls, Wis. 53051

Record Research

P.O. Box 82

June 16, 1973, Billboard
MORT SAHL'S America

"SING A SONG OF WATERGATE...
Apocryphal of Lie!"

America's finest political satirist turns his incisive wit toward the Watergate and the mea-culpa White House. More than just another attempt to exploit a sad situation, the album deals with all sides of the political spectrum. After four years away from records, Sahl is brighter and funnier than ever:

RECORD WORLD ALBUM PICKS

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. America's finest political satirist turns his incisive wit toward the Watergate and the mea-culpa White House. More than just another attempt to exploit a sad situation, the album deals with all sides of the political spectrum. After four years away from records, Sahl is brighter and funnier than ever:

CASH BOX COMEDY PICK

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. And a pocket full of bugging devices, Mort puts his marvelously sharp political wit to the test as he rambles through some very funny material concerning the recent and current Watergate affair. Although there have been other comedy LP's zooming in on this highly combustible topic, Mort, as usual, hits the target with greater force than the rest. Watch this one break from the post and outdistance the field at the finish line.

BILLBOARD'S TOP ALBUM PICKS

Comedy

SING A SONG OF WATERGATE—Mort Sahl—GNP Crescendo GNPS-2070. The satirical, often brilliant wit of Sahl shines through on this spoof of not only Watergate, but the administration in general. Sahl has been one of the most adept political satirists in the nation for a number of years, and his ability to back his comedy with facts shows through as much as this fine set as on anything he had done in the past.

Best cuts: "Nixon's Odyssey," "San Clemente," "Foreign Policy."
With song festivals throughout the world, it seemed surprising the United States, which generates over half the world's total music sales, lacked a song festival of its own. Upon my return from last year's Rio Song Festival, I approached Craig Hankenson, General Manager of the $10 million Saratoga Performing Arts Center, with the proposal of establishing a song festival in Saratoga Springs, New York, that would give needed exposure and recognition to this country's composers. Today the American Song Festival is a reality.

When the thirty-six semi-final entries to The American Song Festival are performed at the Saratoga Performing Arts Center from August 30th through September 2nd, those who are present will not only be attending a spectacular concert series featuring top recording artists; they will be witnessing the birth of the music business of tomorrow.

Already, thousands of compositions have been entered in the American Song Festival. Naturally, we are aware these composers are in some way motivated by the $50,000.00 grand prize for each category (amateur and professional). However, many of these songwriters have expressed their appreciation for the emergence of the American Song Festival as a method of bringing new songwriters and the new songs of established songwriters to the attention of the music business and the public.

Therefore, the American Song Festival will be a source of extensive recognition to America's professional songwriters and an opportunity for amateur composers to have their works screened by a panel of music industry experts and performed by the nation's leading recording artists under ideal conditions.

The American Song Festival is pledged to lend its ears to all those composers who have been eagerly hoping for someone to listen to their creativity.
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NOTE: More than one
song may be entered
by the same writer(s).
Each must be
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entry form, recording
and entry fee. Xerox
copies of the official
entry form are
acceptable.

Mail all entries to:
American Song Festival
P.O. Box 4 New York,
New York 10046

THE AMERICAN SONG FESTIVAL
OFFICIAL ENTRY BLANK

1. Name
   Address
   City, State, Zip
   Area Code Phone Number

2. Title of Composition

3. Which category best describes your composition? Check one.
   Country & Western
   Rhythm & Blues
   Rock
   Pop
   Folk
   Other

4. Did you write the musical composition alone? Yes No
   If the answer is no, who
   else wrote it with you?
   Name
   Address
   Telephone No.

5. Are you the owner of this musical composition? Yes No
   If the answer is no, supply the name, address and telephone number of owner.
   Name
   Address
   Telephone No.

6. Are you a member of a Performing Rights Society? Yes No
   If so, Name:
   I hereby certify that I have read and agree to be bound by the rules and regulations of the
   American Song Festival which are incorporated herein by reference that the information
   contained in this entry blank is true and accurate, and I acknowledge that any misrepresen-
   tation or violation by me of such rules and regulation will subject this entry to disqualifi-
   cation and forfeiture of the entry fee.
   Signature Date

(If you are under 21 years of age, your parent or
legal guardian's signature is also required
consenting to your execution of this entry blank.)
**Cin-A-Rock Expands Distribution of Pkg.**

NEW YORK—Bert Tenzer, creator of “Cin-A-Rock,” the roof framing and concert package, is expanding distribution plans for the package via exclusive regional licensing deals that will permit local promoters to coordinate and produce “Cin-A-Rock” at area movie theaters.

“Cin-A-Rock” is also being aimed at drive-in-theater audiences during the summer, with the package to be treated as a new form of outdoor entertainment.

Tenzer’s package, first reported in Billboard earlier this year, is the outgrowth of an initial film produced after the Randall’s Island rock festival held in 1970. Tenzer had combined documentary footage of the concert, which featured one of Jimi Hendrix’s last performances, along with Van Morrison, Mountain, Steppenwolf and Dr. John, with dramatic scenes modeled after political events surrounding the production of the show and an attempt by radicals to create a free festival. Tenzer has been marketing the film, “Fire,” as a conventional theatrical release, opting for a new package which will make the film live, offering performances by rock groups, Tenzer’s concept centered around providing material for bands which would tie in stage action with the screen story and music. By using lesser known, new bands, production costs would remain low, with the entire package being offered to theater owners at a competitive price with theatrical films.

**Need For Promoters**

While Tenzer asserted that the initial distribution plan which had “Cin-A-Rock” booked into theaters and produced by Tenzer’s organization and local theater owners, offered immediate profits in the form of advances from the owners, he noted that the need for professional music men became evident.

“I found we were dealing with theater owners and drive-in operators, for whom we developed our media program. The theater owner is not geared to promote rock concerts, though, and that lack of experience resulted in the need to go, instead, to promoters. The owner, however, Tenzer also stated, pointed out that although the initial approach was attractive, because theater owners brought Tenzer company, In-Pix Releasing Corp. of New York, solid advance, the move involved some promotional problems, most awarded bigger grosses by letting the package reach a much broader audience.”

Tenzer has developed a media campaign which, he stated, can be continued.

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**Distribution Coordinate via Rack “Billboard”**

NEW YORK—Monarch Entertainment Bureau, New Jersey-based talent management firm, has launched the Garden State Summer Music Fair at the municipally-owned Randall’s Island Park, following an agreement with the city of Jersey City for use of the 25,000-seat facility.

The stadium, located in the southwest section of the city, will be the site of rock concert performances between now and the end of the summer.

Monarch president John Scher cited the move as the result of last summer’s roster of top pop acts at the facility. Scher, who also runs a concert promotion company, had revitalized the stadium by focusing on entertainment.

Scher opened Saturday (14) with Pink Floyd, with the Grateful Dead to perform on July 30, Grand Funk Railroad on Aug. 14 and the Beach Boys and Pooh on Aug. 25.

Scher also stated that bookings would reflect a broader variety of musical styles and other attractions, a policy initiated by Monarch that Scher himself have presented at the Capital Theatre, Passaic, N.J. The schedule is expected to offer shows for young people with the emphasis, Scher directed, that in with MOR and country acts being considered.

Large blocks of tickets are being made available to the Jersey City “Awake” program for underprivileged youths of area. A representative of the director of the program, will coordinate the distribution of tickets to youth groups throughout the city.

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**Signings**

Dee Dee Warwick, Dionne Warwick’s sister, has been signed by Phonogram Inc., making her second stint on Mercury Records. . . . Divided Sensation, the band from the new Polydor Records, ABC/Dunhill’s Barbra and Celia’s Flying Chairs, has been renewed.

Jerry Fielding has been signed by producer Carter De Haven, who was involved in the recent MGM’s feature “The Outfit.”

Polydor Records have signed pianist Randy Newman to an exclusive recording contract. Weston has just completed work in New York’s Recorders on his debut album set for June release. . . . Atlantic Records has signed Billy Cobham, a drummer with the Mahavishnu Orchestra to an exclusive recording contract. Cobham will continue to play and record with the Mahavishnu Orchestra, but will record as leader with his own group on Atlantic.

**Studio Track**

by SAM SUTHERLAND

From Los Angeles, Bob Kirscht has filed a report on activities at the Burbank Studios.

A number of major artists have used the renovated Burbank Studios during the past few weeks, scoring films and recording albums simultaneously. According to Bob Haig, general manager of the studio, this will be one of the major advantages as studio usage increases.

Haig pointed out that during recent weeks, Bob Dylan scored “Pat Garrett and Billy the Kid,” Sam Puckpah’s feature, while recording the soundtrack LP at the same time. Henry Mancini did the same with “Oklahoma Crude,” while Neil Diamond is due in to score “Jonathan Livingston Seagull.”

Haig added that he wants to get rock and pop artists involved in strictly LP projects at the studio as well as film projects. The Scoring Facility (TSF) studio will have a smaller counterpart in the fall when the studio number next to it is completely remodeled.

Danny Wallin has been engineer on most of the projects so far, including the LP segments.

Wallin sees no reason why smaller rock groups as well as large orchestras can’t use the facility, pointing out that “We think we have the equipment there, and we can move partitions around to make things more intimate and our hope is that once a few albums are complete, for the studio, we could get around and others will come in.”

While a noted rock paper recently reported that Leonard Russell’s eagerly awaited country LP is on the way, Bill Man in Cisum, Dick Fricker, reports that Shelter isn’t ready to move with that work yet.

The Russell country oeuvre is complete. But Russell’s new live set has been shipped instead, following an earlier plan which called for the albums simultaneously. A wait-and-see attitude is taken, so, depending on a few arrangements, the country album may be held off for quite a while.

Meanwhile, Russell’s Tulsa opera continues to roll, with several recent sessions at the Third Street Church, one of Shelter’s studios in the area, offering some interesting views of the folk there.

J.J. Cale has been working there with producer /Ashworth, completing an album begun in Nashville.

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www.americanradiohistory.com
nearer Rick Henem. Henem also engineered another Motown date with Lost a band, while Jim Shaffer handled the sessions with Johnny Butler, produced for Pride by Kid Johnson, and John Lehman, produced for Mercury by Shilliet.

Finally, engineers Phil Shear and Nat Jeffrey assisted Quincy Jones in mixing Aretha Franklin's latest Atlantic single.

Nashville Quick-Cut At Columbia Studios, Ronnie Riddle really shone, producing Earl Scruggs next Columbia sides... while producer Doug Gilmore and musical director Ed Hubbard moved the Dean Martin television show to Nashville, at least in audio terms, for tracking at the Sound Shop. Other sessions included the Goldshore Show tracks, with Bob Montgomery handling music direction.* * *

New Folks: Ron Carran has opened Minot Sound Studios, Inc. in White Plains, N.Y. The new eight-track certainly suggests that recording in Westchester County is tricking up, since several other rooms have opened in the area during the last two years. Minot is fully staffed by professional musicians. Equipment includes an MCI console, AKG reverber and Dolby system, and special services include location recording, sound system installation, and a music and special effects library.
JUNE 16, 1973, BILLBOARD
LOS ANGELES—How does a man who has reached virtual superstar proportions as a studio musician move into the spotlight on his own? Nicky Hopkins, for eight years one of the most sought-after keyboard session men in rock, is about to give a try through a series of LP's and a fall U.S. tour.

Like Jimmy Page and John Paul Jones of Led Zeppelin and the other members of Bread, Hopkins hopes to convert a successful studio career into an equally successful solo run.

With Hopkins, however, the task may be somewhat more difficult, for he is thought of by many as the epitome of a studio star.

Hopkins began serious studio work in 1965 following a lengthy stay in the hospital. Since then he has played with the Rolling Stones, Beatles (individually as well as collectively), Kinks, Who, Jefferson Airplane, Harry Nilsson and Steve Miller. He has toured with the Stones and has been a member of the Jeff Beck Group and Quick-silver. He was also a member of a short lived but critically acclaimed group called Sweet Thursday, which included such stars as Joe Mark and Alun Davies, a group whose LP has just been rereleased.

Now, with his own Columbia album, "The Tin Man Was a Dreamer," under his belt, Hopkins feels he can make it on his own. "I've been planning this for three years, ever since I left Quicksilver," Hopkins says. "It was just a matter of finding the time. I haven't been what you call a studio musician since 1968, though I've played on a lot of sessions. What I've done since then is play with friends, not with whoever offered to pay me."

Wife Co-Writes

"I finally got around to my own LP last year," he continues. "I'd been writing tunes with my wife, Lynda, and I went to England with no studio time booked. I got to Apple Studios which George Harrison had reserved, but he called to say he would not be able to use them for two weeks so I laid down my basic tracks then. Then I helped George on his album."

The album is half instrumental and half vocal-instrumental, which marks Hopkins debut as a singer. "I'm happy with my singing for now," he says, "but it was the first time and I trust it will get better." A second LP is planned for the fall.

Does Hopkins feel he is cashing in on his studio reputation in launching a solo career? "To an extent it's inevitable," he says, "but I'm sure there are many people who don't read the backs of albums or haven't seen me tour with the Stones. I'm hoping to attract a lot of people unfamiliar with me."

Fall Tour

His tour, planned for October and November, will feature most of the McCulloch With RSO's Blue

NEW YORK—Jimmy McCulloch, former guitarist with the members of the Crows, has joined Blue, newly formed English group signed to RSO Records.

Group also includes Haggie Nicholson, Ian MacMillan and Timmy Donald. McCulloch was first known as guitarist for Thunderclap Newman, Track Records group.

JUNE 16, 1973, BILLBOARD
PAYOLA LAW PASSED

**NEW YORK**—Polydor Incorporated has finalized a production agreement with Anthem Productions which will find all Anthem product issued on Polydor. The re-established label will be also incorporated for identification.

Past fellow negotiations between Polydor president Jerry Schr oenbaum and Lee Lassell, Anthem president, who worked with Polydor after taking over Production Shapiro in negotiating the deal.

Initial release will be a debut album by The Beat, slated for release later this month, to be followed in August by the LP debut of Stephanie Nix and Lindsay Buckingham.

Lassell continues to head Anthem, while Emergency national promotion man Don Antil will be working with Polydor in coordinating production for the upcoming releases.

**POLYDOR PACT WITH ANTHEM**

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By SHELLY HERBER

As we head into summer some interesting trends can be observed on the soul singles chart. Firstly, male groups continue to reign, only occupying the top four positions. Seventeen spots are allotted to male solo singers, and fifteen to female soloists and two by female groups. The predominant feel of the chart leans towards soft, romantic sounds as best exemplified by the Stylistics' "You'll Never Get to Heaven," the Dramatics' "I Want to Hold Your Hand," and the Ohio Players' "Finger Picks." However, summer will find no dearth of the joyous sounds that so characterize the season. The strains of Gladys Knight's "Daddy Could Swear I Declare," The O'Jays' "Time To Get Down" and Foster Sylvers' "Misdemeanor" are pouring out of portable radios all along the nation's beaches and lake fronts.

A special salute goes to Ray Charles who has been in constant attendance on the soul charts since his first top 10 record, "Baby Let Me Hold Your Hand." The year was 1955 and he was the first recording artist for the then new Definitive Swingtime label. Since then he has had nine top one soul singles and 30 songs appearing in the top 10 of the chart. BITS & PIECES--The Dramatics featuring two hit songs from the film WattStar '72 to set the mood for their annual Starlight Revue on June 30th. The entire repertory of the immensely popular "Don't Bother Me I Can't Cease" performed an abbreviated version of the song at the show in three California state prisons recently. They were the first performances ever given to maximum security prisoners in this state. The fantastic response and lack of security hazards indicates that the foundation has been set and other entertainers will soon be allowed to perform in maximum security situations.

Indeed... the most recent release from this June 1973, Billboard's cover story, "The Soul Singles Chart," is a rich source of information for fans of soul music. It features a comprehensive list of the top soul singles, along with details on artists, titles, and chart positions. The cover story also includes insightful articles and interviews with industry professionals, providing a deeper understanding of the soul music scene of that era.
Coffee House Circuit Holds Largest-Ever Meet

NEW YORK—Student delegates from over 60 U.S. campuses met at the Graduate Center here on May 21 and 22 to hold the seventh annual Convention of the Coffee House Circuit. The two day convention, designed to provide delegates with an opportunity to screen available talent and explore talent production and promotion through seminars, was the largest Coffee House to date.

Marilyn Lipsius, director of the circuit, and Michael Bowsky, president of the Circuit's parent company, Directions Unlimited, welcomed the first delegate to the meeting, where C. Shew Smith, director of

School Seeks Free Festa

CHICAGO—The Free Festival Association, headed by Erol Amor and Martha Krause, is planning to hold a free festival in Lincoln Park to recruit people in holding rock festivals. A concert held recently kicked off the campaign.

Free Festival, while organized at the University of Illinois Circle Campus, is not affiliated with the University, as are the rock concerts promoted by Crazy Steve, the latter being funded by the school.

In all, the 1960's rock events have been virtually banned by a single rock concert two years ago, which was held in the same area.

Additionally, classes will be offered by Damon to institutes interested in the growth of student and campus culture. Only one class will be offered, at Miami, and the class will be led by writer-director-producer Harry Harrouse, here for discussion.

Intra-State Service Unit

NEW YORK—As the semester draws to a close, the Michigan Intercollegiate Radio Association (MIRA) is offering its students planning stages for full operation as an intra-state service to students of member stations. This month has seen the first six student of MIRA's initial concept. The first set forth last October in Mt. Pleasant.

During April, the first MIRA Congress was held at Wayne State University in Detroit, where the MIRA constitution was discussed and three workshops were held. The MIRA constitution was presented at the congress.

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Classical Music Discount in Dallas: A Store ‘on Location’

By CONNIE HERSHORN

DALLAS—Discount Records on busy Northwest Highway has just passed its second birthday.

On the perimeter of suburban Preston Village Shopping Center, Discount is not a store one just happens upon. If one doesn’t turn on the right access road, the store might be hard to find. Yet, once is lucky to find a parking spot on the first pass.

“We don’t get much walk-in trade,” cracked Lew Harpster, manager of the CBS-owned operation—one of 60 nation-wide.

But location seems to be a handicap for the tape and record store that did an approximately $400,000 business last year and is doing “significantly better this year.”

Over 20 percent of Discount’s sales is classical music—at least three times that of the average record shop.

Pennwall to Sponsor Phila. Europe Tour

PHILADELPHIA—The Pennwall Corp., based here, will sponsor the 1973 tour of the Philadelphia Orchestra which will encompass 12 concerts in 11 cities in six countries.

In 1972, the 125th anniversary of Pennwall, a chemical manufacturing firm with one-third of its total employees living in Europe and the U.K., it will also be the 75th anniversary for the local symphony, and to make it “a family affair” that year will also find Eugene Ormandy, music director and conductor of the Philadelphia Orchestra, marking his 75th birthday.

Marking a major alliance between industry and a cultural organization, William P. Drake, Pennwall head, viewed the sponsorship as a public relations gesture in showing pride for both the city itself and the symphony orchestra. Drake also pointed out that in leaving the orchestra appearing in Europe a year before the city’s proposed bicentennial celebration in 1976.

The association was held at Alice Tully Hall, New York, honoring 70th birthday of Russian-American cellist Gregor Piatigorsky, as benefit for Chamber Music Society of Lincoln Center.

CAPAC Sets Lectures

Jan Pierce received an honorary Doctor of Musical Arts degree from Westminster College in Salt Lake City last week. It’s his fourth honorary degree, a new record for the Cleveland Orchestra. He was assistant manager. A small concert was held at Alice Tully Hall, New York, honoring 70th birthday of Russian-American cellist Gregor Piatigorsky, as benefit for Chamber Music Society of Lincoln Center.

James L. Wright, operations manager of the Pittsburgh Symphony Orchestra, appointed general manager of the Houston Symphony Orchestra.

Milton Katims, music director and conductor of the Cleveland Orchestra, appointed to Standard Awards Panel of ASCAP. Panel also includes cash awards to ASCAP writers and composers, and includes such public relations.”

Godfrey Lieberson, president of CBS Records Group and senior vice president of the American Federation of Musicians, was re-elected to the Metropolitan Opera Assn. Board of Directors.

Laurel Rockwood was re-elected chairman, George S. Moore as president. Vladimir Ashkenazy named associate director of Meadow Brook Music.. Peter Nero will debut his new composition for solo piano on October 17 at the Meadow Brook Festival, Michigan.

Pinchas Zukerman makes his conductor debut on Angel Records in Mozart’s “Gaffner” Serenade. He leads the English Chamber Orchestra and soloists in a new piece for voice, cello, and piano. After a new commission at Lincoln Center’s Alice Tully Hall beginning October will be titled “The Twenty Century Piano,” and will deal with keyboard music of present, past and future, in its most immediate past and future for concerts.

NEW YORK—Angel Records has released a rare single in contemporary jazz classical “The Red Book” by black composer Scott Joplin. Notation-wise requests from pop radio stations and jockey boxes inspired the release, according to Brown Meggs, Capitol’s Marketing Vice President. The single, in a full-color sleeve, will be distributed and promoted through Capitol’s full singles marketing organization.

The “Red Book” album, recorded by the New England Conservatory Ragtime Ensemble led by composer-conductor Gunther Schuller, hit the best-seller charts, both pop and classical, within three weeks of its release. Reactions to different categories, because Joplin’s music appeals to all kinds of people. Ragtime can’t be categorized, because it’s just a lot of pop music and popular classical music. And these authentic original orchestrations are a happy sound that few people have ever heard before.

The tracks selected for Angel’s single are the “Maple Leaf Rag” and “The Cascades,” a piece of water music composed for the St. Louis World’s Fair of 1904.

Classical Notes

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CHICAGO—WLS-AM, powerhouse Top 40 station here has "reevaluated its total programming concept," according to program director Terry Edwards, and installed a series of major changes. These include:

- Cutting back on the use of jingles from 40 to five key periods.
- Elimination of meaningless chatter (but the encouragement of air personalities to be personalities and relate to the market).
- Elimination during certain parts of the day of certain records.
- Expansion of the total number of records played.

Edwards, who just recently became program director of the station, said that extensive research had been done to find out who's "out there and what they want to hear."

The research consisted of not only local efforts, but the use of the ABC Corporation's research division in New York.

"Any radio station to be successful, must be involved in research...must dig into who's out there, for instance, between 10 a.m. and 2 p.m. I do the mass audience, which ratings figures tell us are between 18 years old and 40 years old, want to hear 'White Lotta Love' by Led Zeppelin during that period. No, I'd think they'd want to hear Deep. Yet, at night, research tells us that the majority of listeners are younger adults...and we're going to give them Led Zeppelin.

(Continued on page 28)

WLS-AM Expanding 'Playlist'; Cutting Back Jingles; Adds Lass

VOX JOX

BY CLAUDE HALL

Radio-TV Editor

"I promised Ted Atkins top billing this week, but first I want to mention a phone call from E. A. Godfried, president and general manager of WKLO-AM in Louisville, and he mentioned something very important that I feel I should pass on. Basically, he suggested that we consider something on statistical research. He assured us that we will have topics dealing with research and/or experts on research on hand, probably in the super session that I'll be telling you more about later. In any case, I mentioned that he was searching for a program director to replace Bill Hennes. He talked to a large number of potential program directors who he thought were highly qualified except that they were handicapped by a lack of knowledge about what ratings surveys are really all about and how to read them. He did comment that most program directors did know that some average quarter-hour was today, that was some advancement. Too many program directors are only concerned with music. Music must be researched, too, but research is a vast field rather than just a sport.

Incidentally, Godfried hired Robin Walker, who used to be at WIRL-AM in Illinois, IL.

Back to Ted Atkins, Ted is leaving KISS-AM in Los Angeles, where he was operations manager, to become vice president and general manager of WTAE-AM in Pittsburgh, starting in about a week. WTAE-AM is an MOR station that has prominence under a program director named Don Schaefer, an expert on audience.

Haven't heard from him in a long time."

(Continued on page 29)

FORUM REGISTRATION LIST

The sixth annual Billboard Radio Programming Forum will be held Aug. 16-18 at the Century Plaza Hotel in Los Angeles. To register, fill out the form below and enclose $125. Here's a list of some of the people who've registered to date.

JIM BENCI
Los Angeles

MARK BLINOFF
Program Director
KMPC-AM
Los Angeles

DAVE CHADWICK
Program Director
RPM Music Weekly
Toronto, Canada

TOM DARLING
President
CHML-AM, CKDS-FM
Hamilton, Ontario

STEVE DICKOFF
WEAG-AM
Eau Claire, Wis.

TOM GELARDI
President
Tom Gelardi Promotions
Dundee, Ill.

KEN G. JOHNSON
General Manager
Radio Waltz
Hamilton, N.Y.

GERALD KENDRICK
Program Director
CHNS-AM
Halifax, Canada

DICK LAMB
Program Director
WTRD-AM
Norfolk, Va.

JACK LAWER
Program Manager
WPFD-AM
Toledo, Ohio

ALENE MCKINNEY
Music Director
KMPC-AM
Los Angeles

TREVOR EGERTON
Manager/weekday
Radio Whakatane
Whakatane, Australia

DON MCMASTER
Program Manager
International Good Music
Bellingham, Wash.

JACK MONCRIEFF
Operations Manager
Radio Waltz
Hamilton, N.Z.

JESUS ACOSTA MUNOZ
International Promotions
of Ray V. Velez
Tepatitlan, Jalisco, Mexico

LARRY NELSON
Program Manager
KOMA-AM
Seattle, Wash.

ERIC NORBERG
Ass. Program Director
KMPC-AM
Los Angeles

JON QUICK
WEAG-AM
Eau Claire, Wis.

JAY WARD
Manager
KOMA-AM
Seattle, Wash.

DON MCMASTER
Program Manager
International Good Music
Bellingham, Wash.

JACK MONCRIEFF
Operations Manager
Radio Waltz
Hamilton, N.Z.

JESUS ACOSTA MUNOZ
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KOMA-AM
Seattle, Wash.

ERIC NORBERG
Ass. Program Director
KMPC-AM
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JON QUICK
WEAG-AM
Eau Claire, Wis.

JAY WARD
Manager
KOMA-AM
Seattle, Wash.

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Continued from page 26

Noting how FM can appeal to the increasingly sound-conscious audience with quadrophonic coming on, he said, "I think there will only be a few super-AM's left, the WGN's, the WOOS, and they will be companion radio."

Still another theme was the necessity for exploring ways to document record popularity.

Rating systems came in for sharp criticism with George Wilson, national program director, Bartell Broadcasters, saying that one rating has a station very popular with women and yet most response came from offices and stores. "We can't tell ARB and Hooper but not Pulse," he said, adding that Pulse is often too late.

Lee Davis, general manager, WMAQ-AM/FM, pointed out how the "self-aggrandizement" of records makes it difficult for stations to have definition.

Favors Doubt

In the label meeting, delegates argued on chart bullet and computer accuracy. One label person said, "We don't want them (charts) to be too accurate, we want the benefit of the doubt."

However, Dick Schory, president, Ovation Records, said, "Why can't charts be completely accurate so that a record can be legitimately reflected?"

Gallin, in an opening remark aimed obviously at the audience, said, "If there were only four here, I guarantee we'll have another meeting next year."

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Vox Jox  

Continued from page 26

long time. ... Mike Harrison, program director of KFPR-FM in San Diego, said that the station is continuing to do live concerts in conjunction with record labels and the feedback has been tremendous. KFPR-FM is also doing excellent from Pittsburgh and WPQ-FM, now being programmed by Bill Yoakam, who used to be program director for the Heftel chain. Some people don't give KQV-FM in Denver much respect. The station has, in fact, increased its rating and is believed to have some black bottom line. There is a natural resistance at the corporate level, but in the market and has been several times. He has some good numbers on the air. On the other hand, Heftel comes into the market and has been several mil- lage ratings. KQV-FM has always had a very good thing going, and the station has figured a hefty percent in addition to invest in promotion - a staggering $5 figure. After all, it's part of their total investment in the market. Bonnent, according to several sources of information, has a fantastic, exciting sound on the air that might give KQV-FM a run for its money in any case. But, with the money being spent in promotion, now all sources predict a short battle only with KQV-FM being the victim. Question: Is it in the public interest for a radio station to "buy" an audience? Can we "sell" a record or the record, Gary Smithwick?

** WGOV-Am in Mobile, Ala., is looking for a new air personality. Former program director Mark Harrison is leaving to join WMAQ-Am in Nashville, replacing I don't know who. New program director will probably be named from within the ranks of WGOV-Am - Keith (Tommy Knight) Richards, who'd been with WGOV-Am in Stockton, Calif., is looking for a Top 40 position anywhere, 290-462-7637. John Miller, who'd been music director and air personality at KOLM-Am in Lompoc, Calif., is looking for a Top 7 position at 805-736- 0904. Bruce Earle, air personality and super engineer, and is looking for a Top 10 position at 818-856-1627.

** Mike Shannon at WDBM-FM, Box 1027, Stateville, N.C., 28677, is looking for progressives and Top 10 personalities. The station has split a rock'n roll format - been simulcasting the country format of the AM daytimer, which stays country. Frank George is leaving for Charlotte, Va., to replace Mike Lann of WSAG-Am. He's been at KKHI-Am, Holly Hill, S.C., and he's interested in the fact that 99 percent of radio station responding to a nationwide survey by the radio code of the Association of Broadcasters said they don't carry sex-oriented talk programs. Seems obvious, if not forgotten on the air, I wouldn't bother even joining the radio code.

** William Guy Arledge has been named operations manager of WSBI-FM, Miami, Fla. Arledge has been station manager of WBRM-FM, Columbus, Ohio, since 1968. ... Ken Warren has been named program manager of WBBM-FM, Chicago, succeeding Biggie Nevis who has switched to take over programming of KFJQ-Am, Los Angeles, Warren was formerly as morning air personality at WCDM-Am, an MOR station. Both stations are owned by Cox Broadcasting. James W. Weidley Jr., inci- dently, is the new general manager of KFJQ-Am. He's been program manager of WCDM-Am and WAIA-FM.

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Bennie Hayes, once program director of KWK-Am in St. Louis, is now an assistant program director for WCSS-Am in St. Louis. ... Charlotte O'Brien has been named assistant director of community services for WGN-Am/FM, Chicago. She'd been supervisor of music programming for the transcription department there. Lord, I didn't know radio stations even had transcription departments anymore! Nobody has the time to do that.

** ** **

Allen (Ross Mills) Miller, one of the uncanny people now running Washington Top 40 station, writes that he's doing radio-TV commer- cials now down in Jacksonville, but would like to get back into active radio. Worked five years in country and five years as a program director in both; willing to take air personality work in a good station. 904-733-2648 as well as any program directors who have a job opening.

Watson, incidentally, who owns KSEA-Am, a Top 40 station owned by an old friend named Dan McKeon (he'll never live that... down) in San Jose. The lineup at KSEA-Am includes Red Mountain (would you believe a rusty football?) 6:10 a.m.; Tom Shaw until 3 p.m., Tom (Chuck Edwards) Watson 3:7 p.m. Leslon Mitchell 7-midnights, and Larry Dillon midnight-6 a.m. Mountain, or football if so, he was, it would be easy for him to do a program director in Los Angeles and it's KDAY-AM program director Bob Wilson who controls KSEA. Tom Shaw was an original Top 40 station, 1960 was part of the station's lineup at that station. Mitchell has been at KBCQ-Am, San Diego. Dillon has been at KCBM-Am in Reno.

** ** **

Since I'm on the subject of Wilson, this interesting aspect occurred.

WLS-Am Expanding Playlist

*Continued from page 26*

WLS-Am, he said, had a good curve in the last ARB ratings. But, at the same time, he spoke of a high "burn-out ratio" of certain records. To combat this burn out, the station has been using the box of 1000 playlists used internally. "Not too any great degree, but some in order to keep them from being too far behind in their jobs of building good radio shows," Edwards said. This method is increasing the number of current records as well as the number of oldies on the list. the current list will feature about 30 records, "but I don't want to say 30 records because we may play more on a given week and may less, though I doubt that we'll ever play less..."

WLS-Am, in addition, has "even created playlists," he said, and hesitated to tell what these lists entailed.

New Lineup

The lineup has also been changed and the most interesting aspect of the change is the addition of a few male air personality. The lineup now includes Charlie Van Dyke 6-10 a.m., J.J. Holley 10-2 p.m., John Landecker until 10 p.m., Bob Sirota from WBBM-Am, 6-10 p.m., and Yvonne Daniels from WSDM-FM in town 2-6 a.m. "In my opinion, I have the finest lineup in radio... each a true personality... each has something to say that relates to our audience. And we're urging them to be personalities. We don't want any time and tempers jocks here... person-
Country Music

City Readies Auction Of Music Row 'Lots'  
By BILL WILLIAMS

NASHVILLE—An auction of lots on this city's Music Row will be held "within the next couple of months," all of them recently acquired by the Metro government.

Jim Wynn Jr., director of public property, said the lots, all on 16th Ave., are all suitable for building. The lots, which are the most highly-priced property in the city, and it's the first time the city has released upon it for auction.

Beginning in the 700 block, the lots extend to the 1500 block, and are all approximately 150 feet deep. Frontal footage ranges from 42 feet to 100 feet.

The properties were acquired by the government in a "clean-up" effort, and began back when there was still talk of a Music City Boulevard. Since that time the boulevard concept has been scrapped, and two one-way widened streets have replaced the original thoroughfares. There are no courthouse in any of the lots.

Heretofore properties on the "Row" have been sold or released for incredibly high prices. Now there will be an opportunity to acquire some for reasonable price.

Larry Butler, newly appointed director of Biolot Productions, tours the new studio being constructed by Tree Hill Records. Brown is Buddy Killen, executive vice president of Tree, Butler, and Jack Stapp, president of American Records.

In this move of its kind a probable precedent is being set. The agency, through general manager Herman Harper, is working on a similar total production deal with other county and state fairs. As talent is what Harper noted, announcements will be made as to dates and talent bookings.

At the Western Kentucky Fair, Boots Randolph will open July 31, and will be followed on consecutive days by the Porter Wagoner Show, the Oak Ridge Boys, the Cornelius Brothers, the Nashville String Band, and Kenny Rodgers and the First Edition.

The fair draws a daily attendance in excess of 10,000. Working with Harper is Noel Fox, country division manager of the agency.

WHEELER IN GREEN WIN

KNOXVILLE, Tenn.—Nashville banker John Rees, who has had a 100 percent total of 141, was the individual with the fourth annual Clint Akins Celebrity Invitational Golf Tournament here.

The low artist score was turned in by Billy Eddy Wheeler, who had a 14.

Entertainment for the tournament was provided by Perry Como, Jerry Reed, Bev Haines, Billy Eddy Wheeler, Del Reeves and Dickey Lee.

All proceeds from the tournament went to the South Central Ride of the Lions Club.

Singleton's Labels Back

NASHVILLE—The Shelby Singleton Corporation, showing considerable signs of success lately, has been rejuvenated with a new expansion program under way. Singleton now has a quality at work with Sun, SSS, American Heritage, Koga, and West Coast Records, is producing himself more and more in the "very much in the record business." He also added his partner Phil and Shodee into his firm, and they will handle promotion for all of the labels. Nick Shodee also will continue to do his highly popular Shodee Report, a newsletter mailed to disk jockeys.

MURPHY'S "WALK OF FAME"

Ranowd Inks 89-er J. Smith

NASHVILLE—Farron Smith has been signed by Ranowd Records, and has "revived" the sound of the old Sow-Foot Food.

His first single label has a country standard on one side, an MOR standard on the other, and both are Capitol to get into print.

It is also the first single session done on Smith's own recording studio at his home in Pleasant Valley, Tenn.

The country side of the record is "Fowl Doors" and the MOR side is "Moonlight and Roses." Smith, who plays in his unique style, is joined on the record by the famous band of Daylight Musicans as Hack McMillan, a real veteran of the music scene here, Jimmy Cupps and John Styler.

Smith has backed nearly every performer in the business on the piano, ranging from Fats Domino to Ernest Tubb. He has worked the "Grand Ole Opry," and he done the "American Bandstand."
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b/w

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**Country Music Closed Circuit Show Success**

NEW YORK—The first closed-circuit television of an all-country show geared to a specific market was so successful that another like will be programmed before the summer is over.

That word came from Herman Spero, head of Shirley Enterprises, the production company which recently put together the first such package directly from the stage of the Grand Ole Opry House.

The show was produced for Home Box Office, a subsidiary of Time, Inc. which operates cable TV in the area into which the show was directed. It has franchises at Allen-town and Wilkes-Barre, Pa.

Spero said the show was "well received by subscribers," and he considers it "quite successful." He also mentioned the likelihood of a repeat performance.

Taking part in the first show were Tom T. Hall, Johnny Paycheck, Connie Smith, Bobby Bare, Barbara Mandrell, Johnny Rodriguez, and Freddy Weller. They were all booked by Bob Neal.

Spero is best known for his many years as executive producer of "Upbeat," a syndicated pop rock show now off the air.

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**Nashville Scene**

*Continued from page 29*

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**Freddie Hart**

Written by: ALEX ZANETIS
Published by: JACK O' DIAMONDS
MCA RECORDS #40011

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**JUNE 16, 1973, BILLBOARD**
Country's Big One!

"If She Just Helps Me Get Over You"

COLUMBIA 4-45871

The Southern Gentleman
Sonny James

Published by Jack Music
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For the security minded there's our CX-567. An 8-track stereo player with a special lock-tight bracket. To prevent loss. And unlocks for easy removal. 4-channel buffs will flip for CX-601. On the road and at home, it plays 4 as well as 2 channel tapes. Just slide it out of lock-tight bracket and into optional home cabinet.

The CQ-880 and CX-880 are 8-track portables for the car and home. And CQ-880 has FM stereo radio. For under-the-dash listening, there's CQ-909. For AM fans, there's the CQ-251. It fits right under the dash with our special adjustable control shafts. For economy, our compact CX-325. Big on performance, small enough to fit in his glove compartment.

Panasonic knows everyone's got his own ideas when buying a car and when buying an 8-track car stereo. We just make the 8-track part of it easier for him.

Panasonic just slightly ahead of our time
TVzon. quadrasonic. The most controversial aspect of American business with互相 advertisements on both sides of the issue. The opening concerts here this week by the Los Angeles Philharmonic and the Los Angeles Symphony are scheduled to bring out the subject of crossing the high-end to a point this is going to come from the high-end, so

Continued on page 48

Gabbert Rips EIA ‘Q’ Lag

By CLAUDE HALL

LOS ANGELES—The big cloud hanging over the head of quadrasonic records is radio . . . or, rather, the lack of radio. Because, to date only matrix quadrasonic has been broadcast to any great extent and even then it’s rather speculative whether or not the broadcast were heard outside of the stores of a few enthusiastic dealers of hardware who set up equipment displays.

To many, the Federal Communications Commission might seem to be dragging its feet in regards to quadrasonic radio, since it has been sitting on any decision to approve or not approve direct broadcasting. Actually, the FCC had some time ago passed the buck on any quadrasonic broadcasting decision to the Electronics Industries Association, which established a series of panels to investigate all aspects of quadrasonic.

And Jim Gabbert, owner of KROI FM in San Francisco, the station that piloted experimental quadrasonic one-station broadcast, believes that the EIA committee, the National Quadrasonic Radio Committee—has the one that’s dragging its feet. Strangely enough, Gabbert is a member of the committee.

Jim Gabbert, no heel-dragger himself, was last week involved in “location” tests for quadrasonic broadcast, experimenting with the various systems and trying to determine if a sound continued to be heard from the direction after broadcast that it had been “placed” prior to broadcast. About 50-60 people are involved in the experiment.

It was KROI FM that performed

Continued on page 52

Blank Tape Firms TVC Lines Ready

By BOB KIRSCH

LOS ANGELES—Five major blank tape firms in this country are currently manufacturing blank videotape, and though the consumer market has not yet opened up, the manufacturers are doing a healthy business in serving the industrial and educational communities and are preparing for the consumer market.

The five firms involved in blank videotape manufacture are Audio Magnetics. Inc., Audio Magnetics. Corp., Memorex, Magnetic Industries. Inc., and Memorex. All say they are encouraged by increased industrial and educational interest in the tape in various widths and configurations and while all feel consumer interest is in the future (probably by at least several years), they also say they will be ready for it when it arrives.

“We’re concentrating on the industrial and educational markets,” said Jim Lurie, national sales manager for Audio Magnetics Corp. “At the present time we are producing experimental tape and video cartridges and we have separate distributing arms for industry and education, the industrial prod.

Continued on page 27

Carrying Case Makers See Continuing Boom

By INGRID HANNIGAN

CHICAGO—The sales of television carrying cases have never been better, insist manufacturers responding to a telephone survey. Paul Hubert of Amberg, Amberg, Amberg, Amberg, Amberg, and R. C. Lewis, one of the leading manufacturers, said: “I don’t think they’ll be as popular as they were last year, but they just can’t produce as many cases as we could sell. If we could get the chipboard, we’d increase production and sales significantly.”

Conservative colors—black, brown, white—are most popular except in the youth market, where almost any wild pattern or color seems to sell. Amberg just introduced a blue denim case. Hubert said: “It’s the same thing the kids are wearing.”

Always on the lookout for new, exciting designs and styles of cases, Receptor, Long Island City, N.Y., sees nothing new for at least the next few months. Receptor also markets a wall-hung unit, “in the course of nine years in the carrying case business, we have tried most everything already.”

Receptor released a new 27-cassette capacity case in March. The unit, which is divided in two and features hinged doors, may serve as a case or as a home storage unit. Receptor’s distributor accounts requested a larger unit, so the firm complied. It lists for $29.95.

Continued on page 56

Rush CD-4 4-Channel Cartridges

By PHIL GERMOW

NEW YORK—An increasing number of 4-channel phonograph cartridges is appearing on the market. Since CD-4 recording has a higher frequency range than a single stereo cartridge, the new cartridges are designed to insure maximum 4-channel separation at the low, middle and high frequencies with the highest possible tracking forces with the highest possible amount of sound. A new cartridge, The Electrostatic Headphone, is coming on the market, which is designed to offer consumers a new product that can compete with the present stereo systems. The new cartridge retails for $124.95 and features a new pickup. The Electrostatic Headphone has a revolution in the last year of the stereo headphone, which is a mass market item. One of the objections to the Electrostatic Headphone, that it needs a separate power supply, has been overcome in Panasonic’s new model EAH-BA80, listing at $79.95. The self-contained headphone uses a micro-molecular plastic film which serves as the diaphragm. The self-contained feature eliminates the shield hazard present with separate power supplies. It includes a jack adapter and a 6-7 volt cell.

An electrostatic headphone capable of working off a one-watt rms output is being introduced by a new firm, Numark, in Edison, N.J. at the June CES. It has a self-powered energy. The advantage of being able to work from low power receivers as well as high power receivers is that it is better suited for use with mass market hi-fi equipment, according to chairman-of-the-board Dick Ri-}
Dolby to Boost 8-Track Recorder

By ENGRID HANNIGAN

CHICAGO—Manufacturers of tape components agree that the 8-track recorder deck with a Dolby noise suppressor is the "new wave for the future." Although Jim in Minneapolis is the only company currently making this item, most others are planning to introduce the product within the next six months, or as soon as in-depth testing marketing finds considerable interest despite the higher price. The Dolby feature improves sound quality by reducing static background and hiss, motor noise, and eliminating most tape defects!

Part of the reason, more manufacturers aren't forging ahead with production of Dolby 8-track recorders is that engineers have improved the quality of heads and tape in recent years which has reduced static measurably. Dolby already enjoys popularity in home hi-fi systems and in tape players.

Consumers would pay between 10 and 20 percent more for an 8-track recorder if it incorporated the Dolby system, as reported in Chicago, one of Chicago's leading home entertainment product dealers, but most buyers would not consider a higher price than that.

(Continued on page 44)

LOS ANGELES—The industry, without doubt, facing the vast head-ache of a double inventory as the world of quadradiscs nears. The flogging quadradisc industry, however, may reap a great benefit from the woes of double inventory because, in the long run, the result will be the same as if the entire industry underwent a sudden price increase.

Right now, only RCA Records' Quadradiscs are selling at the same prices as stereo records. Most other labels are charging a dollar higher suggested list for quadradic records.

The record industry has long needed—and deserved—price increases. Surging costs increase in such major factors as paper, studio time, jackets, lithography have been hampering the industry for some while. Just printing of singles alone have gone up 15 percent in recent months.

Other Costs

Quadradisc brings on other costs that are additional. For example, mixing. Because sounds must be spread around a total of 360 degrees rather than just a "sound wall" in front, much more time and care has to be taken in mixing. Special equipment is required, regardless of whether the system is matrix or discrete.

And, if you're talking about discrete records, a special component is necessary. It not only costs more, but there's a lot of work and time spent in cleaning up the preening equipment between changing a stereo record and changing a quadradisc and vice versa.

In any case, it's the majority opinion in the industry that quadradisc records cost more and while the changes may not amount to a $1 per album, other rising costs inherent in the music industry and the high risk factors of putting out a record, more than offset the dollar per album.

One cost that the industry will obviously have to bear is for a while, for example, is the cost of double inventory. RCA Records had hoped to avoid a double inventory by selling their discrete CD-4 Quads at the same price as stereo, but found that perhaps this very fact was more of a handicap than a boon as dealers stock their compatible product in special displays and not in regular bins with stereo product. Thus, in effect, causing the label to lose sales to stereo customers.

(Continued on page 35)

‘Q’—Double Inventory Woe; Labels Weigh SQ vs CD-4

By CLAIRE HALL

WASHINGTON—Sally Browne, recently named Consumer Affairs Coordinator for the EIA's Consumer Electronics Group (CEG), is no colder to consumers or retailers. She believes that both groups should do get their fair share of consideration from the manufacturers of home entertainment products, but that communications among the three segments of the marketing triangle could be better.

In an interview she said consumerism is a two-way street. When it comes to new and sophisticated stereo and other electronic equipment, the consumer should take the trouble to learn more about it in order to make an intelligent choice.

(Continued on page 40)

CES—Biggest Ever

By CLAIRE HALL

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(Continued on page 40)

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CENSUS EXPERT

Sally Browne Sees Consumerism 2-Way

By MILDRED HALL

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K120 - Its daddy was the most popular JBL loudspeaker made for lead guitar. Also likes rhythm guitar, piano, organ and vocals. $105.

K120 - Another best seller. Goes with lead & rhythm guitar, organ, vocals and electronic piano. $108.

K140 - The big sound. Takes electric bass and organ without pickup or distortion. Almost unbelievable amount of bass energy. The professional's choice for reliability and sound quality. $125.

James B. Lansing Sound, Professional Division, 3240 Casillas Avenue, Los Angeles, California 90039

JBL
CHICAGO—Cash registers ringing up speaker sales to a quadraasonic-hungry public is an image executives of big firms such as GE and Zenith have as they edge into the popular priced area more and more, an area once all but taken over by private label. But the JBL’s and other more audioophile oriented firms are creating excitement too at the CES, and not to be out-done, car stereo speaker firms are talking about breakthroughs too.

GE has upgraded its line by adding a decorative foam grille and a midrange speaker to its SA 72 (a 3-way with an 8-in. woofer and 3-in. tweeter) that retails for $79.95 a pair, said Dick Lewis, product manager, audio systems and components. A second unit, SA 32, at $64.96 the pair, has an added 3-in. tweeter and new grille, and another model, SA 20, is right in the promotion price fray at $29.95 a pair.

JBL assistant national sales promotion manager William Robinson, a former dealer for ten years, sees a lot of action in speakers in the $100-$150 price point area too, and JBL shot in there in February with the Decade at $129, in oak, which Robinson said, may be the corner thing in speakers and as precedentual as JBL’s color foam grilles now seen everywhere.

(Continued on page 31)

the dealers said they were only stocking quadraasonic in special displays and not also in the regular bins with stereo (both discrete and matrix quadraasonic albums are compatible when played on stereo players and emit stereo sound).

Nearly allmartions of quadraasonic are gearing up for educational campaigns. John Mosely, consultant to Sansui, has been touring and giving quadraasonic demonstrations. The WEA Group of labels has an education campaign in the wings.

Refining

Right now, however, because of the confusion at the dealer level, several record companies are refining from any commitment to any quadraasonic system, whether matrix or discrete. All of the systems—Sansui, CBS, and CD-4—claim they have several labels standing up about ready to commit. The possibility is that they all are counting their chickens before they hatch. Because informal surveys with chiefs of manufacturing and/or engineering at some of the labels not yet committed reveal an amazing lack of knowledge of what quadraasonic is really all about and, in many cases, a “don’t care” attitude.

But, on the other hand, CBS Records claims to be scraping up half a million dollars a month in quadraasonic records and tapes in the U.S. alone, according to Stanley J. Kan, vice president of planning and diversification. “Abrassus” by Santana has sold more than 60,000 copies in SQ form and many classical albums are selling better in quadraasonic than they are in stereo. Last February, the label did around $750,000 in quadraasonic records and tapes.

Only Way

CBS feels that its SQ system is the only way to go, pointing out that no one can broadcast a discrete CD-4 record on the air. Jack Holzman, president of Elektra Records, on the other hand, said the reason he guided the WEA Group of labels to discrete quadraasonic was that he wanted their product in the best system possible.

A major handicap in discrete product right now is the shortage of cutting lathes in the U.S. More cutting lathes are en route to the states though and this bottleneck should be eliminated soon. Another problem right now with discrete is that pressing the records takes more care; some poor pressings are hitting the market on the RCA label. However, a new IC (integrated chip) that will be unveiled soon will greatly rectify this problem; it eliminates any popping noise caused by poor pressing.

Matrix systems, too, are not without their handicaps at the moment and the greatest of all is in the hardware stage. To effectively get even a “sense” of direction from the rear speakers, you’ve got to have a decoder with a logic gain circuit built in. These are just now hitting the market to any great extent and a matrix IC due out soon will give matrix advocates a better chance.

NEW YORK—The bootlegging of Latin music 8-track and cassette tapes is continuing to wreak havoc on Latin manufacturers in the U.S. and Puerto Rico, according to a recently conducted survey of Latin labels here. Those interviewed pointed out the bootlegging problem as the major reason as to why Latin tape sales have maintained a low profile in recent years.

(Continued on page 60)

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JUNE 16, 1973, BILLBOARD
Tape/Audio/Video

Blank Tape Manufacturers Pushing Promotion, Merchandising

By BOB KIRSCH

LOS ANGELES—Strong merchandising and promotional programs will be more in evidence than new product from leading West Coast blank tape manufacturers as well as the 3M Co. at this year’s Consumer Electronics Show.

While some product will make its debut, the displays will not compare with that of last summer’s show when most feel blank tape came into its own as a mass market item. Rather, promotional and merchandising campaigns will center around terms first introduced to the masses last year, such as “chromium dioxide,” “cobalt doped” and “low noise, high energy.”

Most firms are, however, planning the prominent display booths that made them such an integral part of last year’s CES and many companies will be reaffirming merchandising techniques bowed at the January show.

What are Audio Magnetics, Am-plex, 3M, Memorex and Cerriton planning for the CES? Audio Magnetics Corp. is one of the firms introducing product, with its Tracs High Energy cassette line. The tapes are low noise, high energy and are available in 45, 60 and 90-minute lengths.

“Last year we bowed Tracs and Tracs Plus and aimed it right at the consumer,” said national sales manager Jim Lante. “This year we will feature Tracs High Energy, which we feel is superior to Tracs Plus because in a hotter tape and offers a somewhat better signal to noise ratio. It is still a universal tape, not requiring a bias switch. Packaging will be designed to fit with the rest of the Tracs family.

“This will give us two high energy lines,” Lante continued, “and we plan to aim the newer one at the audiophile dealer. The tape is not cobalt, but isn’t chromium either.”

Audio will also be showing a new package for its Audio Magnetics brand line, a package more attuned to retail display, according to Lante.

Lante also pointed out that the firm will offer a co-op ad program to dealers and distributors for the first time. “We feel this is useful and a necessary program,” he said.

Amplex Corp. will also offer a new line of low noise, high output cassette product, the 370 series. The series will be available in 45, 60 and 120-minute lengths and will feature ecology-oriented packaging.

“Tape comes on a blister card,” said national sales manager Shad Helmstetter, “with scenes of sunsets, seashores and other ecological related pictures on the reverse side. We’ve set wending on the card as ‘The Clearest Sound Around.’ What we also hope for is strong appeal to the laymen as well as the audiophile and we feel the fact that this is not a chrome tape and does not require a bias switch will help.”

The new series will be available in a Philips box and will be marketed in dispenser cartons for display purposes, with 12 cassettes per carton. Also available to dealers will be a point of purchase kit with posters featuring environmental graphics.

Amplex will also offer a new “semi-permanent display,” according to Helmstetter. Dubbed the Am-plex Tape Center, the unit will hold all configurations of tape as well as accessories. Other features include an organizer bin, drop tray and hooks for cabled bagged product. The display is 18 by 64-inches and is a straight floor display.

While there are no new 8-track configurations, the company will be placing some of these tapes in new cards. Reel-to-reel product will be pushed for its audio quality. The entire tape line will also be emphasized, especially the 20 20 Plus bowed in January. For the first time in a number of years, the blank tape division will have its own booth as opposed to sharing with Amplex Stereo Tapes.

The 3M Co. will not introduce any new product, but will offer a number of changes in packaging and several strong promotional campaigns based around product bowed during (Continued on page 33)

WE KEEP THE TAPE BUSINESS FROM GETTING BORING.

AUDIO MAGNETICS.

The blank tape business.

Today it’s running straight and true.

Tomorrow... and... another technological breakthrough, another new way to move product at the retail level, and everything is changed. Audio Magnetics pleads guilty to being responsible for much of this explosiveness.

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Another new display piece to help increase sales right at your counter.

Another in our continuing schedule of sell-through promotions. All this and TRACS X and TRACS PLUS™, too... the recently introduced cassettes that take on any cassettes in the business for quality and price.

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If it isn’t one creative thing with Audio Magnetics it’s another. We keep the tape business from getting boring.

You won’t be bored at C.E.S. At our booth you can win a cruise!

At C.E.S. you can pick up shopping bags and samples at anybody’s booth (including ours), but Audio Magnetics offers you a chance to win your choice of a fabulous two-week cruise for two to Canada and Alaska or Mexico and Central America. You’ll bask in luxury aboard the all new British-registered Spirit of London, a very unboring vessel. So don’t miss our booth at C.E.S. We want to welcome you aboard. Audio Magnetics, a prime producer of blank tape, serving the consumer, educational, and duplicator markets.

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Booth 516, Consumer Electronics Show

JUNE 16, 1973. BILLBOARD
TOKYO—Highlight of the Odakyu department store’s ‘73 Audio Show May 25-30 was Odakyu’s first public demonstration of its new series of stereo ensembles with built-in automatic 4-channel mode switching device.

In Japan, the Okada-based Toshiba subsidiary is offering the Model X-70, a 5-piece stereo ensemble at 598,000 yen or about $505 retail. It comprises an automatic 4-channel stereo receiver, model M55-E512A single record player or CD-4 cartridge/stylus and a set of 4 speakers. Also a step-up model, the X-700 at 173,800 yen or about $657 retail, whose front speakers are claimed to have an even better audio frequency range than those of the Model X-70.

The ‘73 Audio Show was held as the climax of the 2nd FM Festival marking FM Tokyo’s 3rd anniversary and featured 8 days of five performances by popular Japanese singers and vocal/instrumental groups. It was the 3rd annual audio show to be sponsored by the Odakyu department store which, incidentally, is offering its own brand of blank cassette tapes.

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CES PANELS
CHICAGO—Panels on distribution and retailing open CES’s conferences Monday (11) at 9 a.m. at the Corn Palace. Today’s panels are on TV receivers and TV systems with some starting time. Wednesday’s affair consists of 9 a.m. on compact and audio systems and tape equipment. Free complimentary seating reserved each morning at 8:30.

Tape Changers
Continued from page 18
The Etter features continuous or selective choice of up to 20 cassettes, automatic UI/OF/On/Off, automatic shut-off, and remote control in the 4-track stereo 921.

Dick Lovoooullo, president, reports that sales have been “very encouraging” and that this type of system “is an important breakthrough.”

MCI introduced the TD-83 3-PAC 8-track automatic changer tape deck which plays three cartridges consecutively. Listing at $99.95, the system’s three heads allow change-over of cartridges in three seconds. Program controls can be set to stop any program, or repeat automatically.

William Jenner, director of advertising and sales, explains the marketing: “We mailed promotion to all our dealers to coincide with the Winter CES Show. The changer was manufactured originally in limited production—the dealers knew this and ordered right away. We sold out very quickly, and of course, are now ready for the second push.”

Jenner sees no need to bring out additional automatic changers, at least not this year. “This model was researched comprehensively in Japan. The engineers and marketing specialists involved in it have felt that it is the most ‘perfect’ model, and the reasonable price helps too.”

The only additional Jenner feels sure would find even more acceptance in the market is a complete amplifier/recorder changer/speakers and automatic tape changer system in one cabinet body. “Selling a system,” claims Jenner, “is much easier than selling one component. Such a system would be one of our most popular.”

Peter Schwartz of Telex said the firm has recently upgraded its two changers and that sales are now expanding internationally. In fact, rep Bill Piller was in Nairobi, Kenya, and found six Telex changers in an audio shop there.

Telex’s models are a deck only at $299.95 and an amplifier/changer combination at $599.95. Each accommodates 12 cartridges.

He said Columbia House, the mail order Wing of CBS, sold 400 of the version with an amplifier, as an example of Columbia House ordering the unit to appeal to. He claims that 30 percent of the units are being sold in cartridges.

Tony is designing an automatic 8-track tape changer, to be introduced next year, sales executive reported. “The sales outlook for this product is so great that we cannot afford to delay any longer in introducing one of our own.”

RCA introduced a 5-cartridge automatic changer that plays 9½ hours in a single magazine loading. Arnold T. Valenci, director of audio products, said in the press that “The introduction of RCA’s new changer will further stimulate tape sales through ‘73 and beyond, especially since the 8-track business is running well ahead of total tape product gains.”

LOSPANGELES—The two-step electronics distributor is beginning to move more heavily into blank tape, according to Frank Vendely, general manager of Malory Distributors Products Co.

The distributor was extremely busy on blank tape at one time, Vendely said, “but a few last sight of the fact that it was a growing business and let it go. In some cases, they were outdated.”

“Now an awful lot of them are getting back in the blank tape business,” Vendely said. “The idea is to recognize the huge market that has opened up for blank tape in the past few years and to break into the number of areas, including retailers, shops, and businesses.”

Vendely said his division is en-...
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There's one thing you can say about our cartoon character, Cap Audible. He talks behind people's backs. Watch him in action. But don't wear a pink shirt and purple pants. This animated cynic might embarrass you.

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Ms. Stak-Pak will be the lucky lady who wins our photo contest. Our anxious photographer will shoot any girl willing to have her photo taken right in our booth, for our and your pleasure, naturally. Just look at the pictures and cast your ballot. You'll want to watch the constant flow of girls coming to our booth, to be a better judge, of course. But the question is: Will Ms. Stak-Pak live up to her title?

Capitol Tape Excitement Show

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That's right! We've developed another cartridge configuration that really rounds out our line. Our reputation for professional quality, long-life cartridges is unsurpassed by any other manufacturer. And so are our sales. Available in our popular priced Mod Line and with a special high output/low noise formulation for our Capitol 2 Audiopak.

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Our high output/low noise tapes and Stak-Pak storage system will be seen by millions on TV, in Penthouse, Playboy, Time, Rolling Stone and more. Much more! Stores will be swamped with creative promotion aids to boost your profits. So don't miss the action. Visit us at the CES. You'll see why Capitol tape is the line to go with.

Capitol CASSETTES/STAK-PAKS CARTRIDGES • REELS

Audio Devices, Inc., 100 Research Drive, Glenbrook, Connecticut 06906
NEW YORK—In what is believed to be the first time since the inception of the Consumer Electronics Shows, Norelco (The North American Philips Corp.) will not be showing either blank tape or equipment.

The decision to stay out of the show is based on extensive technological and market reassessment, and far-reaching internal reorganization currently being carried on within the company, according to Norelco officials. However, despite Norelco’s absence from McCormick Place, the blank tape industry will, as usual, have overwhelming representation from across the nation and Japan.

As usual, major emphasis will be placed on new formulations and innovative packaging. Maxell, for instance, which recently disclosed that it had been experimenting with a wide range of new formulations ranging from cobalt and chromium to nickel and cadmium, will be at the show with its upgraded versions of Ultra Dynamic (UD) and Low Noise (LN) series of blank cassettes, 8-track and open reel tapes.

These stepped up lines will feature such innovations as (1) non-abrasive head wearing materials in the leader tapes; (2) arrow indicators that show the direction of the tape travel; (3) a five second cueing line that indicates the starting point for exactly five seconds from the start of the cassette to the time the cradle surface engages the head; (4) the letter A or B on the leader tape which indicates the side of the cassette that is ready for play; (5) a precision aligned pressure pad bonded into a pan-shaped retaining.

According to Tadao Okada executive vice president of Maxell, the new pressure pad construction assures alignment throughout the life of the cassette. The lines’ housings have also been changed and, according to Okada, an entirely new, high precision plastic coin case is being used, to assure mechanical performance characteristics previously unattainable in audio cassettes.

Maxell will also be placing emphasis at the show, on its in-depth slide presentation, developed as part of its expanded dealer program. The program, along with several new displays and other merchandising aids, will be offered to a broad group of dealers.

 Preferred Sounds, Inc., which has enjoyed remarkable success with its own brand of cassettes and 8-track cartridges, will also place much emphasis on its displays. The firm’s new line of educational cassettes will also be highlighted at the show.

The line is designated the “Communicator Series,” and is available in lengths of C-10, 20, 30, 40, 60, 90 and 120 minutes, packaged in standard and Philips boxes.

Also being shown at C.E.S. is a new cassette tite box design to store up to six cassettes. The box constructed of high polystyrene plastic. The box, is according to Larry London, Preferred Sounds vice president, sales, an ideal way to conveniently organize, store and carry tapes.

The unit, which, according to London, is ideal for beach travel, or use in shopping bags or shoulder pouches, is being offered to retailers ready packed with two C-60 or C-90 all-purpose Longines Symphonette cassettes.

The whole thing is being made available in an attractive fold-down slipper-merchantizer loaded with what London calls the three-in-one—a Nino Bruno, president of Preferred Sounds, said the displays to be seen at the show are among the best in the business. These include the Super Marketer, designed for what Bruno calls high margin supermarket selling. The unit is prepackaged in a slipper merchantizer that converts into an eye-catching display that holds up to 96 blister-packed blank cassette on large cards to prevent theft.

A companion piece to the Super Marketer is a smaller, space saving display designed for use in compact display areas. It holds 26 C-60 blister-packed blank cassettes. Other displays include the original Wheeler Dealer which can be fitted to Platinum, C-60 or C-90 tapes, 48 Voice C-60, 24 Voice C-90, 48 Music C-60 and 24 Music C-90, along with blank cartridges, in a combination of 40 and 80 minute lengths.

BASF will be taking its recently developed slide presentation and take the opportunity to reaffirm its merchandising policy of educating its dealers. The firm’s recently released “Head-"Take Care and Keep" will be carried be a special jam-proof mechanism in its cassettes will also be emphasized.

According to John upright, marketing manager for the audio products division of BASF Systems, BASF currently has a 14%-market share in the U.S. market, and the firm’s introduction of new cassette systems, and special jam-proof mechanism in its cassettes will also be emphasized.

The 16-page tape book was compiled by BASF’s Heinz Ritter, and is titled, “Tape Questions—Tape Answers.” It is a comprehensive document that tries to cover the entire spectrum of the blank tape industry, from selecting the right tape, editing, mixing, and editing, and even the exchange of recorded cassettes.

BASF will also be displaying the new graphics on its 8-track cartridges. The new graphics utilize colors that are bolder and more eye-catching.

BASF will, for the first time at the C.E.S. show, display stepped-up versions of the three cassette recorder, players now in the firm’s hardware catalog. The stepped-up models will all feature automatic bias switches to facilitate the use of BASF’s highly touted chromium dioxide cassettes.

The Massachusetts firm has also scheduled two high-end cassette decks for release at the show. One will feature the Phillips Noise Reduction System, and the other will be Deluxied.

Two major attractions at the Columbia Magnetics Booth at the Show will be the new Columbia 100-minute blank 8-track cartridge, and the new collapsible hub that reportedly eliminates tape tension that leads to binding in cartridge.

TV Tape

Also planned for introduction at the show is a line of blank loaded videocassettes for use with the Sony U-Matic videocassette system, and a library-book type storage case filled with three-budget-priced Soundcraft cassettes at a suggested list price of $1.49.

Other innovations scheduled for release at the CES include a countertop display designed especially for small stores and many shops with a limited amount of display space. The mini-display which holds up to six of all Columbia cassette configurations, costs each head cleaner, occupies a mere 18 inches of counter space.

There will also be a slightly larger companion piece which will hold 24 each of all, Columbia cassette configurations, for each of all eight track configurations.

CBS

The Columbia Magnetics new cartridge mechanism, according to Ted Cohen, manager of consumer sales for the company, is designated Mark 2, and represents the culmination of many years of research by CBS Laboratories.

Columbia technicians are calling it a “full-slate” device, and reveals that it was designed with an innovative three-point suspension system to extend overall cartridge life. The firm has tested units for the ultimate material at the most critical points of wear in the cartridge; i.e.,...
LOS ANGELES—For the first time in several years, manufacturers and buyers are heading into the Consumer Electronics Show feeling there will be plenty of available and salable merchandise without a major spotlight focus on any one item. Since 1970, the Summer CES has been dominated for the most part each year by a few product categories. In 1970, when the show was still in New York and 4-channel was the latest development, nobody could walk down an aisle without being blasted by quadrophonic demonstrations or announcements of an upcoming demonstration. The only problem was that little merchandise was actually ready, what was ready was either low-end or high-end and the consumer had no real conception of the configuration.

That same year, the first videotelephone units were displayed and demonstrated. Again, these units caused much talk and excitement, but nothing really came from it all. What the buyer walked away with from the 1970 show was his usual bag of goods and little of the new material, though some firms, such as Sam Goody, Federated, Lafayette, and Lafayette latched onto quadrophonic and became pioneer promoters. In 1971, when the CES moved to Chicago, quadrophonic and some extent video units again dominated the space. Again, however, the consumer did not know the difference between the various matrix systems and discrete quadrophonic (or did many dealers) and it did not make a great deal of difference since the appropriate software available was minimal. The quadrophonic demonstrations were not so blatant as the previous year, but they were still dominant.

Audio Show

If one important trend was to emerge from that show, it was the turning of the CES into almost a tape and audio show as opposed to the heavily oriented television and radio show it had been in its first three years. Audio and tape equipment and accessories for such equipment dominated many booths, and firms never heavily involved in these products before began to get their feet wet. Tape and audio products held their own last year, and the usual assortment of 4-channel material was seen (and heard). Again, however, the consumer was not quite ready to face the matrix and discrete question, the best equipment was not really in a mass market range and as fall rolled around, 4-channel again failed to make its predicted major move.

It was last year that the blank tape manufacturers and suppliers stood out. For the most part they arrived with the most elaborate booths, the largest displays and the most new products. For the first time, the words "chromium dioxide," "cobalt-doped" and "high energy-low noise" began to be heard as common industry terms. The tape people moved into the mass market and the focus on tape became one of the more important products to emerge from the show.

This year, however, for the first time in the past four shows, spread in both product and attention seems to be on a much more realistic level. The key items are much the same—stereo and quadrophonic compact sound systems, video displays, tape storage products and a wide array of blank tape—but the hoopla that has previously surrounded at least one configuration will apparently be missing.

In quadrophonic, discrete software in disk format became a viable reality for the first time this year. Matrix disks have been readily available for some time. The consumer is seemingly more familiar with the configuration if one is to judge from the sales figures of several leading chains and the dealer is somewhat more familiar. Four-channel has received much coverage in the consumer as well as trade press. A number of high-end quadraphonic components are going to show this year, and a large number of these are going to be "universal," in-

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There's a lot new at MASTERWORK. Starting with our sound systems. Three price ranges: The highly promotional Total Stereo series; De Luxe Stereo systems for more sophisticated customers; and SQ Full Logic Quadrophonic for the hottest trade-up item you can handle.

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and at the MASTERWORK Suite, Sheraton-Blackstone

MASTERWORK
A PRODUCT OF COLUMBIA RECORDS

JUNE 16, 1973, BILLBOARD

(Continued on page 61)
Dolby to Boost 8-track Recorder

Continued from page 36

Aiwa International, here, will show a new Dolby recording deck with amplifier at the CES Show. No list price is available at present, since manufacture will not begin for several months! Expecting heavy competition from other manufacturers, Aiwa will continue to develop other Dolby models and a quadrasonic recorder by early next year.

James Dziekonski of Lloyds in East Paterson, N.J., commented, "Dolby opened up the market for 8-tracks and cassettes. Now the quality of sound reproduction usually associated with open-reel tapes is possible in 8-tracks and cassettes." Lloyds will develop a Dolby recorder but not as long as its 8-track recorder listing at $129.95 continues to achieve strong sales. The unit features slide controls, dual level meters, automatic program selectors, automatic stop, pause, and fast forward. Dziekonski compared the automatic program selector feature to "the type of service people are used to getting from automatic record changers. The consumer will demand this soon."

Most prices fall in the $119.95 to $170 category for 8-track recording decks, with Panasonic slightly less at $99.95. The Model R80S, to be introduced at the CES Show, has all standard features. Panasonic's representative emphasized that by next year, the Dolby recorder will be on the market. A quadrasonic 8-track recorder will follow soon after.

Boman AudioScopes, Downey, Calif., one of the first makers of 8-track recorders, discontinued production several years ago due to poor consumer demand. Roman and Zenith, headquartered here, expect to incorporate the Dolby recorder and possibly quadrasonic recorder by the end of the year. Zenith's recorder sells for $119.95, featuring most convenience controls.

Telex, Minneapolis, made a prototype of a recording deck which it exhibited at a CES Show four years ago. Peter Schwartz, vice president, said, "We're still holding it back for the right time. I guess the right time is almost here. To keep competing, we will re-release the unit before too long." The firm introduced a $169.95 model last winter which was subsequently racked. Schwartz said, "The public was not prepared to spend that amount of money on a quality product; they wanted to get by on less expensive equipment. We had to take the deck off the market because it just didn't sell."

Dealers commented that Sony, JVC, Wollensak, and Pioneer all make good quality 8-track recorders, and these and previously mentioned units are holding their own in sales.

A component system for recording is purchased most often; compact systems are recommended by Stereo City, Shari Smith, manager of one store said, "If one part of a compact breaks down, the entire unit is out of commission. That's why we push components for recording purposes."

Quadrasonic systems are, for the most part, ignored by shoppers at Stereo City who expected greater interest. "It's the medium of the future, and as soon as manufacturers agree on a universal disk, sales will increase 100 percent."

Put the magnetic Robins name to work for you. Check our wild show deals at CES booth 804

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Yen Revaluation Seen As Factor Holding Up New CES Hardware Introductions

LOS ANGELES—Buyers and dealers shopping the aisles at this year’s Consumer Electronics Show should not be surprised if the quantity of new products on exhibit is somewhat smaller than in past years.

Many consumer electronic manufacturers and distributors, particularly those distributors, are showing less new product than at recent shows with devaluation of the yen being the primary reason.

The lessenings of introductions is likely to have its greatest effect on established products, such as car stereo equipment, cassette units and stereo equipment. Genuine innovations, such as quadrasonic product with “universal” capability, will still be seen in quantity. But adding a knob or a button for cosmetic reasons alone is going to be far less prevalent than ever before.

There are other points, of course, besides devaluation which are helping cut back on introductions. One point is that many manufacturers have spent several years building up product lines the public can identify with and want to keep these lines as they are for a while. Product and line identification are the key words here. Another point is that several leading manufacturers admit to being back-ordered on key merchandise and don’t want to bow to demand until existing orders can be filled.

The plain fact is, however, that devaluation is causing most of the problems. What effect has the change in the world money situation had?

The group most likely to cut back somewhat on introductions are the distributors of Japanese product under an American name, the quasi-manufacturers to use another term. The price of components needed for consumer electronics has risen steadily over the past several years. The price of labor has gone up between 15 and 20 percent over the past year. There is also the increasingly strong possibility of import restrictions.

Bearing these factors in mind, the first item to be cut from most introduction schedules would be the “loss leader.” Using car stereo as an example, it is now virtually impossible for a manufacturer to pick up an 8-track deck from a Japanese firm at the wholesale price of $19.95, the traditional “price tag.” And pass it on to the American consumer at $29.95—the traditional under-$30 tag. The term “loss leader” has, in fact, become somewhat of a misnomer.

As one manufacturer put it, “We just can’t pick up the really low price items anymore and offer it at a bargain or introduction price to the consumer. So we’ll bow out and go to the higher priced goods.”

Many Japanese manufacturers are recognizing the increasing “threat” of rising costs and are making products more closely tailored to make product in this country as well as in Japan. Sony, Superscope, TEAC, Danyo and Panasonic are already involved in this type of project.

What all of this boils down to is that most distributors and many manufacturers are going to be more careful in introducing product than they have in the past.

Yen devaluation equipment this year, but this is generally recognized as a true innovation. It is also true that the slowdown in new products is not a crisis for the industry.

By BOB KIRSCH

Besides devaluation, it is important to note that many sources feel the consumer is no longer looking for the extra button or the added chrome strip. They are looking for more quality and are willing to pay for it. For this reason, the so-called “loss leader” has become a less important factor in the industry, with many consumers preferring to start with quality merchandise.

In any case, the new products at this year’s show are likely to be smaller in quantity but higher in quality than at any other time.

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But the really exciting thing, and the reason TDK will bring in even greater sales for you, is the way the new TDK tapes sound! Our new formulations reproduce music like you’ve never heard before.

But don’t just take our word for it. Come visit us in Booth #210 at CES. Hear... and see... for yourself the exciting new dynamic world of TDK.

JUNE 16, 1973, BILLBOARD
NEW YORK—The tape storage case industry will be very much in evidence at this year's CES show, with participating manufacturers again vying for a market which continues to shift with the growth of cassette machines and blank cassette sales and the continuing development of the home tape market.

Case makers contacted prior to the show ranged from conservative to enthusiastic in disclosing their views of the market today. Some firms felt that the case industry, like the tape hardware and software industries to which case manufacturers are tied, will merely grow at the same steady pace. Still others, however, have detected several key trends in consumer buying patterns, chief among them being an accelerated shift in tape machine sales from portable and auto units to more expensive home installations. Also cited by several manufacturers was an increase in blank cassette and cartridge sales, related to the increase in home units and undercutting the increase in home tape libraries.

Mike Wright, sales manager for Custom Case Manufacturing Co., called it important, he noted, was the broadening of the retail market beyond the prime youth market. Home storage units would be vital in sales to younger teens and older adult consumers who used tape machines at home.

At Alexander, sales manager for LeBo Products Co., Woodside, N.Y., he viewed the increase in home unit sales as further sparked by the development of home car tape units designed specifically for adding additional security by permitting the user to remove the unit from his car and use the machine at home.

For the case manufacturer and designer, Alexander added, home units also offer a wider variety of styles. "There's more room to expand a product line into," he commented. "Traveling cases only offer certain basic designs, but home storage units vary widely in size, finish and design." Also posing a challenge to designers are the demands of home tape users who are likely to be far more critical of finish and design in home units and tape storage cases, which, Alexander noted, must blend in with the decor of the house.

Home Market

At Peerless-Viditone Corp., Bloomfield, N.J., Jerry Geller, vice president, sales, was among the most enthusiastic case makers in assessing the growth of the home market, which, Geller stated, would emerge as the single most significant market for the case manufacturer. In responding to less optimistic manufacturers, who call point to market figures which still support the auto machine installation, Geller noted that other "music formats" had all increasingly focused on the consumer at home. The growth of radio and sophisticated FM receivers, as well as the increase in home leisure time, suggests that more home units will indeed be purchased.

Consequently, Geller said, Peerless is expanding its product line in anticipation of these increases, with several new designs being unveiled this week at CES, and to more follow in July. A "Fold-Away" design is being marketed to hit both consumer and commercial retailer by offering a collapsible storage unit that saves in shipping costs and helps the consumer who wants to store the unit. Other Peerless bids for home storage popularity include another refinement of the lazy-Susan equipped unit, with a built-in alligator fastener offered as an alternative to black plastic and walnut grain units alike.

Mike Wright at Custom Case also (Continued on page 35)

### Display Case Makers Upgrade Units

- Continued from page 35
- national interest and that a 20,000 square foot manufacturing plant addition is underway.

Dibo has three units (48-cplt., $23.50; 90-cplt., $32.50 and 144-cplt., $37.50). The latter weighs 33 pounds.

Several manufacturers are staying with the proven models and making slight modifications. Genoe, for example, still offers its modular case with a superior belt but offers three free standing units in 500-cplt., 1700-cplt. and 250-cplt. The firm does a lot of custom design.

Rog House said Cassette has made considerable improvement in its swooping model stepping up capacity from 12 to 8-track to 80 to increasing cassette capacity from 144 to 800, by extending the design to 15 rows and utilizing the display for 8-track taxi. He pointed out that the unit is quite tight from front to back and that several of these cases were being ordered.

Pick-A-Tape is pushing what it claims is the only wire type case of its kind, a model holding 75 cartridges with easy look and open back for $199.50. It is virtually maintenance free. The unit will be here at CES.

Quality Display has two models with 108-250 capacities and will also show here. The 108-cap. sells for $82.50.

Brunn Dych of Design Fabrications was among those reporting sluggish business. His firm has three models ranging from 300-cap. at $130 to 75-cap. at $45.

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**SEE US AT THE CES SHOW—BOOTH 6429**
Roundup: Prerecorded Tape Mart Changing In England

**EDITOR'S NOTE:** The prerecorded tape industry in England is undergoing dramatic changes. Many labels were caught ill-prepared for the surge in sales. Meanwhile, attempts to market tapes in non-traditional shops (garages, etc.) have come under re-evaluation by at least one major company. At the same time, as this roundup shows, there is debate over promotion of tape by business groups.

LONDON—Polydor is to stop supplying independent tape wholesalers and concentrate on building up cassette and cartridge sales through the established record retail trade. In a letter sent out to the firm's seven regional tape wholesalers—the lucky two to escape are Symphonies in Northern Ireland and Record Merchandisers—Polydor said it regretted that it would no longer be able to offer them preferential terms although if they wished to, they could continue the normal margins.

Low profitability, shortage of capacity and the desire for more control by the company over tape sales and marketing and to make better use of Polydor's own sales force were the reasons given for the move.

John Fruin, Polydor managing director, explained: "The supply situation on tape is still unsatisfactory—about 80-85 per cent completion in all we can manage compared to 95 per cent on discs. The way sales are building, the completion rate is likely to go down, so therefore we have decided to de-emphasize our sales efforts towards non-record outlets and concentrate on building within the traditional side of the business, where our tape salesman have not been doing enough merchandising through trying to cover too many outlets.

Fruin added: "We will look again at the non-record outlet situation in a year's time."

Polydor's involvement with tape wholesalers has been remarkably brief. The company was the last of the majors to become totally involved in tape, mainly as a result of its delay in moving into the 8-track cartridge market. Coinciding with the introduction of its tape sales force in January, it made arrangements with the seven wholesalers.

The arrangements were, however, of a short-term nature of not more than six months, according to Fruin, while Polydor decided on its future course of action.

"Since then," he said, "we have reached the position of being able to supply more tape than we can produce and it seemed silly to supply two areas inefficiently by our standards. I would rather concentrate on one and it is logical to concentrate on the traditional dealer."

Coinciding with its withdrawal of supplies to wholesalers, Polydor is revamping its arrangements on tape with the firm's Sound Seller dealers and from July 1 will be utilizing some of the margin saved by cutting out the middlemen to give better discounts to Sound Seller shops.

Although Polydor's decision will raise many eyebrows in the retail trade and anger wholesalers, it isn't really surprising other record and tape companies.

**Re-evaluate**

Production difficulties and the cost of building up with the company's tape sales force can be put may be the two main official reasons given by Polydor but the move is symptomatic of a growing concern throughout the industry of how best to supply non-record outlets and indeed whether many of the hi-fi, garage motor accessory and photographic

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Stop in at booth #9138 at the CES Show and see our complete line of innovative record & tape storage & carry cases.
operation STEP" (Show Travel for Electronic People) is underway at the Electronics Representatives Association (ERA) "Comm Center" here at Consumer Electronics Show (CES) this week at McCormick Place. Styled for West Coast delegations, the program saves about $100 on travel according to Ray Hall, ERA executive director. ERA’s Comm Center is set up to facilitate communications between manufacturers and reps. Other CES activities

TELEX continues to push its 48-H automatic changer with built-in amplifier at $259.96 and has another deck only at $249.96.

Still another unit for enhancing stereo is this BSR SD-4080 dollop for regular stereo recordings as well as FM stereo and discrete 6-track tapes. Suggested list is $189.95.

SOUND BALANCE DISPLAY is featured on the front panel of Hitachi’s 4-channel compact.

save $ $ $, buy direct
8 track tape centers

48 capacity shipping weight: 16 lbs. $23.99
90 capacity shipping weight: 25 lbs. $37.99
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By EARL PAIGE and ANNE DUSTON

Fair Trade Issue Could Over Exhbitors

- Continued from page 32

six panels, each of whom is bound to have views on fair trade.

It all goes back to 1954, when, in the middle of the American depression, the need was felt, within the business community, to establish a price structure that would not only ensure the manufacturer and retailer a comfortable profit margin, but would also save the consumer from the questionable business ethics of the unscrupulous retailer.

At that time, Fair Trade agreements were observed in most states and were applied to most consumer goods. Today, 40 years later, only 37 of 50 states observe it, and many people feel that it has outlived its usefulness. One New York judge recently referred to it as an "anachronistic leftover from the depression."

Even government organizations which, at one time or another, supported the concept of fair trade, are, becoming increasingly vocal in their arguments for its repeal. For instance, the Fair Trade Commission (FTC) calls it uncompetitive, and the Council of Economic Advisers have argued that fair trade costs the consumer an average of $1.5 billion a year in higher prices.

Mass. Decision

In April, this year, the Massachusetts Supreme Court ruled what many observers saw as the death knell of fair trade agreements in that state by killing the "manufacturer-seller" clause, in a controversial decision of Corning Glass against Ann & Hope.

Judge Robert Bauder said "competitive pressures existing today require the elimination of price fixing agreements." He further noted that the competitive picture had changed since the court last heard a fair trade challenge in 1956.

Even before the Massachusetts decision was handed down, a movement was started in New York to overturn the Field-Crawford act which also contains a non-seller clause similar to the one overturned in Massachusetts. The movement, backed by powerful consumer groups, and receiving vigorous support from Gov. Nelson Rockefeller and Attorney General Louis Lefkowitz, has resulted in a bill, introduced into the State Assembly, and expected to go through the stages in the coming weeks.

Should the bill be passed in河水
era, it will be heard throughout the nation. Already in Chicago, the National Home Furnishings Associations is urging the city’s Council to "take steps to call on manufacturers to discontinue the prevailing method of pricing their products."

In his appeal to the CEC, Wallace Ruben, president of the NHA, referred to price fixing as an inflation-fueling practice that releases the consumer...
Pre-recorded Reel-to-Reel Firms to Eye CES

LOS ANGELES—Though the two major duplicators of prerecorded reel-to-reel product, Ampex Stereo Tapes and Stereotape, div. of Magico, are not exhibiting in this year’s Consumer Electronics Show, their presence will be felt. Both firms will have representatives in attendance, both will be talking with hardware manufacturers about possible tie-ins in various categories, and the CES this year comes at a time when pre-recorded reel-to-reel appears to be moving toward a resurgence of sorts.

The quadraphonic “boom” is expected to be some help in boosting reel-to-reel software and hardware sales. More important, however, is the effort being poured into reel-to-reel merchandise by both Ampex and Stereotape. Each firm is concentrating on strengthening retail identity for their product, each is moving more into direct mail and each is attempting to establish a broader consumer base for reel-to-reel.

Perhaps just as important, the reel-to-reel market in hardware has leveled off so that a unit selling for $500 must be considered a mid-range or mass market item. Firms that formerly produced units in the $250 to $400 bracket have for the most part moved into high-end cassette, and while some of the leading reel-to-reel manufacturers are also pushing cassette, they are more confident than they have been for several years on the future of reel-to-reel equipment.

For the moment, however, what are the major reel-to-reel duplicators thinking about and planning for the upcoming year?

“We are committed to staying in the pre-recorded reel-to-reel market,” said a spokesman for Ampex Stereo Tapes. “We will remain in the market even if it becomes a one-to-one special order business, which seems highly unlikely.”

Ampex currently has duplicating rights for London, DGG, Philips, Mercury, Atlantic and Ato, Command, Buddah and the Motown family of labels among others. The firm’s 1973 catalog contains about 1,000 reel-to-reel titles, including Dolbyized and quadraphonic products.

“Reel sales have been holding up well for us over the past two years,” the Ampex spokesman added. “We’ve found the sales to be primarily high-quality classic oriented because rock and pop music is somewhat more youth oriented and the age group seems to concentrate on 8-track equipment to a greater degree. We still feel reel-to-reel is somewhat of an audiophile product, though more young people are becoming involved.

“We’ve also found that reel-to-reel does extremely well through direct mail,” the spokesman added, “and I would say that between 80 and 85 percent of our mail sales are for reel-to-reel products.” The firm has been offering tape via direct mail for several years, issuing new catalogs regularly.

Dolbyized reel-to-reel product is also important in Ampex’s plans. “We have at least 80 titles now,” the company executive said, “and another 20 or so on the way. These titles cover all kinds of music but are basically classical. It is in the quadraphonic field that we have more of a mixture.”

The Stereotape division of Magico is also making a stronger push on reel-to-reel than ever, planning more retail programs, getting quadraphonic material ready, offering special promotional campaigns, changing its catalog, looking at digital mail and planning tie-ins with hardware manufacturers.

Corporate director of marketing Herb Dale will be in Chicago, “to have a good look at the new hardware, particularly the quadraphonic material. I’m also planning to sit down and talk with as many manufacturers as possible, let them know about the Stereotape division and talk about possible tie-ins for promotions.”

Dale will also bring samples of his product and be handing out catalogs. He has also prepared a special handout piece for the show to offer a thumbnail sketch “saying what Stereotape is all about and offering every manufacturer an invitation to contact us.”

When they start to jam, your BASF Cassette won’t.

Ever lose the most exciting moment of a performance because your cassette jammed? At BASF we’ve done something to our cassettes to keep that from ever happening again. We’ve added Special Mechanics™. The first jam-proof system that really works. Not just some times. All the time. Inside each BASF Cassette, two precision guides align the tape smoothly from reel to reel. So there’s never a rough wind, never a snag. These unique guide arms also eliminate those annoying distortions like wow and flutter that seem to be "built-in" to most ordinary cassettes. Combine our Special Mechanics with the super sensitivity of BASF tape and the result is a fidelity and range you’ll have to hear to believe.

Sound reproduction so good, it’s made BASF the best selling Cassette in all of Europe.

Here in the states, people who really know superior tape quality are turning to BASF too. You’ll know why the minute you hear one of our SK, LH or Chromdioxide cassettes.

For more information on BASF’s complete line of Audio Products including cassette recorders and reel-to-reel tape, write BASF SYSTEMS, Crosby Drive, Bedford, MA 01730.

BASF for people who really know.

VISIT US IN BOOTH #407 AT THE CES SHOW.
Mass Buyer Focus: Federated, Korvettes, Goody, Pacific Stereo, Swollens

The mass buyer strategy has been gaining momentum in recent years, with major retailers like Federated, Korvettes, Goody, Pacific Stereo, and Swollens leading the charge. These large-scale distributors have been able to negotiate better deals with manufacturers, allowing them to offer products at lower prices to their customers. This has made it easier for consumers to access high-quality audio equipment, from tape players to CD players, at a fraction of the cost.

New Products

PORTABLE cassette recorder with condenser microphone and headphones. AM/FM/high/air/weather bands. Midland's suggested retail for model 12-151 is $199.95.

TAPE N TAPE is a new portable cassette recorder by Panasonic with built-in microphone in heavy-duty plastic body.

In contrast, smaller retailers and independent stores have struggled to compete in this market. However, they have been able to offer a more personalized shopping experience, with knowledgeable staff willing to assist customers in making the best choices for their needs.

The Future of Audio

As technology continues to evolve, the future of audio retailing looks promising. With the rise of online shopping and e-commerce, retailers will need to adapt and innovate in order to stay competitive. However, with the right strategy and focus, the mass buyer approach can continue to be a powerful tool for reaching a wider audience and offering customers a great value.
Maxell proudly announces a big improvement your customers can see but can't hear.

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?"

Five seconds of nothing.
The first five seconds of our new UD cassette is a timing leader. And we've marked the place where it starts so your customers will know exactly where they are.

But the leader's also a nonabrasive head cleaner. So it keeps their tape heads clean without wearing them down.

Improvements your customers can hear.
We've also improved the tape. We've reduced the size of the PX gamma ferric oxide particles and increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio is now 8 db above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

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're also bringing out our new improved UDC-46 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.

maxell
Our business is improving. So can yours.
Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07044

June 16, 1973, Billboard
Norelco cassette tape recorders. Bernard T. Tomp, vice-president of The neonolco Corporation, N.Y.S., is looking for a new aggressive cassette line to replace Norelco which, he says, is phasing out its cassette business. Thoreau, the focusing line, was developed by the National Telephones, Centralab and Kroyon in the greater N.Y. market, and according to A. R. Wachter, its third generation in his family to enter the electronic sales distribution
field when he recently joined his father's company, the A & T Sales Co. division of the "A" Group, Ocean, N.Y. Earnings group, C. J. Tydings, was a pioneer parts dis- tributor in the Pittsburgh area. The "A" Group is comprised of the A & T Sales Co. Associated Electronic Repre- sentatives and Authorized Sales Rep- resentatives, including those of the Dayton, Texas. N. S. D. sales firm, a group of hi-fi dealers that has been in business for more than 20 years.

Raymond Hall, national executive vice-president, ERA, took the wheel on a jaunty crochet blanket covered with Raymon- dle, president of the Chesapeake Equipment Co. of Baltimore, whose company has been providing a speaker at a membership dinner drive meeting in Laurel, Md. Also present were representatives of the national president, ERA, and now a new or matrix development in the SQ decoder will be announced on the next installment.

Richard J. Tydings, Jr., became the third generation in his family to

Rip National Quadrasonic Radio Committee's 'Q' Leg

The first one-station quadrasonic broadcasting in America. Earlier, as far back as 1969, the station had teamed up with another FM station in town to form a quadrasonic broadcast. But a young college student, Donald Orton, did Gabbert and his partner, Tom Lott, formed Quadrasonic Systems Inc. and now is producing a broadcast

discrete quadrasonic. It is a system that is pending before the FCC. Gabbert has filed a patent application and he believes that Gabbert put the air on in December 1970, and in January of 1971, Pauline and Gabbert of Gabbert was nothing new to Gabbert: his station, in those days known as the "Gabbert Radio," was the first stereo station in California and fifth in the nation.

"And it's been just as good," Gabbert said recently. "When we switched to stereo, broadcasts came to us and we were saying, 'let's try a new way of doing stereo.' They didn't want it. Gabbert went on, "When Gabbert put the air on in December 1970, and in January of 1971, Pauline and Gabbert of Gabbert was nothing new to Gabbert: his station, in those days known as the "Gabbert Radio," was the first stereo station in California and fifth in the nation.

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Discount Records Puts 5,000 Tapes on Open Display

By CONNIE HERSHORN

DALLAS—Discount Records here on busy Northwest Highway near the suburban Preston Village Shopping Center displays the store’s 5,000 pre-recorded tapes on one open wall alphabetically by artist, said manager Lew Harper. The store, one of 60 owned by CBS, did about $400,000 business last year and will do “significantly better” in 1973, he said. About 25 percent of the business is in tape.

Discount does a big job in

Manufacturers Push

* Continued from page 39

the past year. According to market manager for retail marketing John Taylor, there will be four promotions.

3M

"One involves the low noise, high density tape," Taylor said, "and another centers around the high energy series. In both promotions there will be a 2 to 1 offer involving the 60 and 90-minute tapes. The consumer purchases two and receives one free. All of the tapes come in Philips boxes with a band around them clearly stating the promotion. We will make this promotion available to dealers in bulk of 16 three-packs to a carton and also in a shipper display, with actual kick off date set for July 1 and running through Sept. 30th.

The firm has also added the new packaging ideas to the established Highlander line, with three 45-minute and three 90-minute tapes now available in poly bags. The idea here is to make things easier for the mass merchant. Previously, only the C-60 Highlander tapes were available in bag format.

All new items are designed to fit on standard displays as well as the new ones being made available, and all displays will be shown at the firm’s picnic area on Saturday.

Memos

According to promotion coordinator Ann Taylor, the firm will also offer an eight minute video cassette presentation using Memorex videocassette (1/4-inch) and showing the complete tape line as well as accessories. The now familiar glass shuttering commercials will also be seen throughout the presentation.

Other items to be featured include a floor display stand for cassettes and accessories, the first display of the complete accessory line and a cassette library consisting of an aluminum L-shaped storage box.

Certon

According to firm vice president Ray Allen there will be a number of packaging changes in the Pro line, there will be double packs C-60’s and C-90’s in two tape deep Philip boxes. There will also be a special promotion of C-45’s in a bag. In the Standard line, aimed primarily at the mass merchant, a combination 8-track/cassette counter display is set to debut. Other new displays include a counter and/or pegboard rack for the Gamma 20 series.

Also at the show, Certron will offer a demonstration comparing a "premium reel-to-reel tape" with the Gamma series and asking listeners to tell the difference.

$72 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 your store is large or small, located in a city, suburb, 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 exciting and soothing 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, space and equipment.

Available through leading jobbers and distributors. Watts record care products give you a break on your margin, repeat business and impulse sales. Get started now, Return the coupon today.

Photo: Samuel Wall, Wall Music Center, Great Neck, N.Y.
Tape/Audio/Video

Calif. Stereo Chain Started Out in Garage, Old Houses

LOS ANGELES—Clever promotions and uniqueness have spelled success for University Stereo, Inc., an eight store stereo chain here in Southern California.

Partner and co-founder of the enterprise, Peter J. Huber, realized that in order for him and partner, Andre Pilon, to survive in the extremely competitive Los Angeles stereo market, amid the Federoste's, the Lafayette's and Pacific Stereo's he would have to present a unique and different front. This he and his partner did, but ironically, such was done often as a result of necessity and accidental circumstance rather than any pre-mediated creative imaginings.

Six or seven years ago, Huber, a Canadian, left his homeland after having worked for five years working in electronic engineering, to attend school at UCLA, majoring in business administration. Upon arrival to Los Angeles, he found that non-resident tuition was so high that he could not afford to enroll in the college. Out of work, and rather low on funds, Huber devised a way to survive until a work permit was able to be obtained; he scouted pawn shops in search of broken hi-fi, TV sets and such, fixed them up and sold them to students at UCLA.

A grapevine of sorts carried the message of inexpensive hi-fi and stereo equipment being sold by Huber from an old renovated mansion in a noncommercial district near UCLA. Rent was obtained at an inexpensive rate.

When Andre Pilon, another Canadian and Huber's former boss at that electronics firm where Huber worked in Canada, came to visit, he fell in love with the Los Angeles environment and decided to stay. Also lacking a work permit, the two men joined forces selling relocated pawn shop items. Business succeeded. When the two finally obtained work permits, they decided to carry their initial success and survival tactics one step further. They decided to form an electronic-stereo corporation.

The 32 year old Huber and the 35 year old Pilon, with finances still pretty low, managed to rent a three car garage in the West Los Angeles area near UCLA. With only around $500 in loose change, the renting of garages provided an initial low overhead for the pair, rather than renting in an expensive building like most stereo chains or stores do. Old houses and garages would become the unique mold that the University Stereo would follow. Huber stated in a recent interview. The first store began operation in October, 1968. Initial customers were centered from the college community. With the low overhead, Huber and Pilon could keep the cost of their stereo hardware to a minimum thereby increasing sales. Today, while college clientele is still important to University Stereo, they've also moved into the main stream of the consumer market. However, media advertising still is concentrated more in college papers than mainstream, and FM radio advertising seems to bring better results than AM.

Add Tape

"Our merchandising philosophy is, instead of having regular stores we'd have old houses, old garages from which to operate. We even have a store in one former tole-

bar. Today we have eight stores with our home office, warehouse and service center located in Culver City, having "not are not a stereo super-store." Huber went on to say. "Instead of buying every single brand of stereo equipment known we buy a smaller number of different brands but we buy in quantity the brands we do stock. This way we can keep our prices very competitive, and in many cases, lower than our competition. We sell stereo hi-fi and tape systems, docks, speakers and accessories. We deal, for now, in stereo hardware and do not sell tapes or records. In the future, however, we may expand our software line.

To give people the idea that we sell for less than a major stereo super-store, we locate our stores, at least the last three or four, next to the larger Pacific Stereo stores. "Not only do old houses and ga-

(Continued on page 61)

BILLY ANDREWS, Charlottesville, Va.

BILLY ANDREWS, Charlottesville, Va.

By J. CHRISTOPHER EHLER

VidExpo 73

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BILLY ANDREWS, Charlottesville, Va.

BILLY ANDREWS, Charlottesville, Va.
TV Software Producers Gear for Approaching Market

By RADCIFFE JOE

NEW YORK—All the major contenders in the videoplayback stakes—with the possible exception of RCA—which has been unusually close-lipped about its plans for programming—have revealed impressive plans for the release of adequate supplies of consumer-oriented software.

Teldes’ “TED” videodisk system—which is scheduled for a series of demonstrations, both in Europe and the U.S., later this year, is working with a number of production companies in the preparation of a 100-title catalog of software ranging from movies, theater and concert productions, to special educational and how-to programs.

The catalog, according to Teldes officials, will largely be original programming, with Teldes producing some titles, and working closely with independent producers on others.

Teldes will not, initially, go the rental route with its software, but will concentrate on outright sale of the programming. No fixed prices have yet been set for the disks, but indications are that they will be priced at under $10 per disk.

Plans for marketing the software, which will carry about 10 minutes of information on an 8-inch record, are still to be worked out, but it is expected that Teldes, through its distributor, London Records, will use, in addition to all regular audio disk outlets, such additional marketing avenues as publishing houses, newspaper routes, and even the premium market.

The Sony Corp. of America, whose “U-Matic” videocassette system is making tremendous inroads in the industrial and educational markets, has not yet shown too great an interest in the consumer TVC market. Still, indications are that it may be backed into, if not by aggressive dealers, but by enterprising software producers who are developing a pretty comprehensive consumer software catalog, and waiting for the opportune moment to release it.

Time-Life Video, for instance, already has an impressive 100-title catalog ranging in subjects from speed reading courses with Dick Cavett, and golf lessons with Jack Nicklaus, to music appreciation, skiing, gardening, needlework, tennis and wine appreciation.

Towards the close of last year, Time-Life Video opened a demonstration center on the ground floor of the Time-Life Building in New York. The center, designed to acquaint the public with the new medium, and demonstrate how videocassettes will change the world of education, entertainment and business knowledge, has reportedly enjoyed heavy pedestrian traffic.

MCA, Inc., whose “Disco-Vision” videodisk system was given its second public screening last week in Chicago, repeatedly has some 1,000 programs in its catalog, and these can be made available at short notice.

According to John W. Findlater, president of Disco-Vision, Inc., it is likely that the disk will be displayed and distributed through established audio disk distribution channels, and through the recently created MCA Records distributing system.

Findlater said that his firm has also prepared catalogs on entertainment and education disks, as well as smaller brochures. One of the catalogs points out that the consumer can have a film library at LP album prices.

Who’s going to settle for less now?

Motorola discrete 4-channel 8-track car tape player to sell for $99.95 (Mrs. suggested list price optional with dealers)

Model TM912S brings the retail price of Motorola discrete 4-channel sound below $100 (Mrs. suggested list price optional with dealers).

Four amplifiers power four speakers (speakers optional at extra cost) that add exciting dimensions to any kind of music.

A wide variety of music is available on 4-channel tapes today, and more keep coming. Motorola’s QuadraLine® tape player makes 2-channel tapes sound great, too.

Who’s going to settle for less in profit potential now? We hope not you.

Why not get the complete story while attending the Consumer Electronics Show in Chicago, June 11-13. See us at our Hospitality Suite at the McCormick Inn just across the street from McCormick Place.

Motorola something else in sound on wheels
New Products

PANASONIC introduced the CD-959 8-track in-dash stereo tape player with FM/AM/FR multiple reception.

AUTOMATIC Radio introduced the HCS-5104 home power converter to make possible home listening on car stereo system. Wooden cabinet and matching speakers complete system.

CAR STEREO's three dominant themes at CES: CTI's in-dash, TEAC's Dolby auto cassette, Craig's mini 8-track.

Tape Carrying Case Makers See Continuing Boom

• Continued from page 33

Wish insisted that the firm's business is better than ever because of its diversified product line including diamond needles, audio products in blaster packs, and other tape, record, and guitar accessories. "When a distri- butor puts in an order for carrying cases, needles, and other accessories, we put through one invoice covering all items. He pays one bill only, and we both save on time and shipping costs. This is a definite plus for us, and far less work for the distributor." It even overcomes the lower prices some manufacturers charge for cases. The distributor can buy quantity from us on a wide range of products.

The firm also introduced recently a line of lockout cases, especially designed to hold 48 cassettes, listing for $12.95. Reception provides 4-color display boxes, which save space in the store, to show off to best advantage the easy to assemble cases.

Everybody in the business, Wish claimed, has tried assorted colors of cases, but he estimates that 60 to 70 percent of the market is for black cases. "Only kids and women buy the bright colors and designs." Quality or price?

Keeping a quality product and name seems to be one of Wish's greatest concerns. "Careful construction, use of better quality wood and vinyl, the use of inserts inside the cases, and rigorous inspection keep customers happy. If only those four demands by customers were foremost, not prices, we could sell more than we could produce." Joe Berkman, vice president of Yonkers, N.Y. based Service Mfg. Co., studied the market and concluded that home stereo by cases are growing more dramatically than the camera case market. "There will always be a need for carrying cases, but home units, designed to complement components and furniture are more important now to the customer than ever before."

To accommodate the demand, Service just released a new carousel model which comes in 24-track cartridge size. A second or third unit may be attached to the first to provide a total of 72-track resting places. At $15.95 each, the carousel is constructed of smoked plastic—very much like destockers. Commitments on this model from large retail chains are heavy already and Berkman is confident of future growth.

Another model consists of dark mahogany vinyl over a foam body. Listing for $9.95 is a 12-track cartridge case, and for $14.95 a 24-track case, a handle on top assures portability, yet the case is attractive enough to display at home.

Of course, it is possible the customer can’t be able to offer camera cases to stores is a definite contributing factor to sales. "We are the largest manufacturer of camera cases in the world, and we make 6,000 tape cases a day." Service sells to major accounts such as Sears and Montgomery Ward.

How large, how strong?

Al Alexander of Le-Bo Products, Woodside, N.Y., said, "We knew the large cases would sell well, so we made a 24-track model which is selling even faster than we expected. But have you ever carried a full case this size? You couldn’t do it for more than a block without damaging your arm. This is as large a case as we will make." Listing at $29.95, the case is made of wood covered by foam. One reason the dark colors sell better, Alexander comments, is that "It’s less conspicuous lying on the floor of a car; it blends in with most carpeting. We tried other colors, but went back to the standards—brown and black." Peerless Vitronic, Bloomfield, N.J. will introduce a complete line of cases at the June CES Show. The "Polo-Away" line consists of cases for 4-track, 8-track cartridge, and cassettes.

The cases are sold flat, then easily assembled by the customer. When not in use, they can be folded and stored. The fiberboard cases, vinyl covered, retail at $2.99 for either the 12-track cartridge size or 18-cassette model. A larger capacity case (24 of either style tape) sells for $5.99.

Jack Stanclen, vice president of marketing and sales, CaseMakers Inc., Largo, Park, Ill., also emphasizes the importance of a complementary line of cases to offer to distributors as a complete line.

Most important considerations in designing and selling a carrying case, Stanclen concurs, are "a large enough capacity, conservative colors, good construction, range of designs, and sturdy locks and handle attachments. He commented that folding may cause tape damage to the player or tape, and added that other linging materials should be used "just in case." Video cassettes in picture

The video cassette market should prove to be, in a year or two, an exciting new field, destined to boom. Recoton already has entered the video cassette market with four selecting tapes, head cleaning de-

vices, and plans for carrying cases. These, however, will not be finalized until the industry pulls its heads to- gether to a decision on the type of video equipment (disk or tape) that will be standardized." Peter Wish sees this happening, but not before 1974. "We have designs for cases, but will do nothing further until there is a universal demand for the equipment."
concentrating swing population producing problem. The firm also introduces a new blank tape for the educational division and the educational division.

“Our consumer reps don’t have access to the tape.” Lastar continued, “but they can have it if they ask for it.”

The firm will also introduce a new product in CES, a Blank Tape. This will be available in three forms: a reel-to-reel tape, a reel-to-reel tape, and a reel-to-reel tape. There will be standard lengths of 30 and 60 minutes, and other shorter lengths depending on the size of the order. At the time, however, there are no plans for any tape longer than 60 minutes. Videotape will be manufactured only at the firm’s Indianapolis facility for the present time.

Amplex Corp. is also currently marketing and marketing videotape to the industrial and educational communities. “These are the only markets open for videotape right now,” said national sales manager for consumer products Shad Helmstetter, “but we do expect to play a role in the consumer market that develops.”

Videocassette At the present, the firm is manufacturing only reel-to-reel videotape in widths of 1/4-inch, 8-inch, and 1-inch. The main outlets for the material, according to Helmstetter, are schools and businesses wishing for in-house training. “We will be marketing videocassettes of some type within the relatively near future,” Helmstetter added, “and we have already started to manufacture it in Optika, Ala.” Amplex also manufactures a wide range of hardware for video use, again aimed only at the industrial and educational markets.

BASF’s Tom Dempsey said that the “total market for videotape is in education and education at the moment. Standardization has been a problem and at the present we are producing reel-to-reel videotape. But we will most likely be in with whatever system or systems build a population in the field. Now we are concentrating on 1/4-inch and 1-inch reel-to-reel tape.”

Dempsey added that he sees a swing to chromium dioxide in the videotape field and feels it’s the best coating for the state of the art as it now stands. “There is basically no consumer market at all now.”

Paul Anderson, marketing operations manager for 3M’s retail market division, also said that his firm’s videotape is going exclusively to the industrial and educational markets. “We do private label work,” he said, “and are only making the U-Matic 1-inch format now, in cartridge. Other widths are available in reel-to-reel and both configurations are producing satisfactory results for us.”

Backordered Anderson added that the firm is actually backordered on videotapes and that a lot of major companies have sold video tapes for various purposes. “We do business with IBM, Coca-Cola and Ford,” he said, “The consumer market is obviously too far for us, but we feel that by getting started now with industry and education, we will...”
Many New CD-4 Cartridges Bow at CES

duce a superior 4-channel stilt type design we feel will be outstanding in the areas of tracking, separation and brilliance.

Panasonic plans to reveal at CES a 4-channel semiconductor phono cartridge, according to Howard Holdman, Panasonic audio's engineering manager. The HPC-441C uses semiconductor strain-gauge elements which utilize the "Peizo-resistance effect" of semiconductor material and has a unique structure named "Vertical-ride" system and adopts a thin metal plate to dissolve perpendicularly etching and a lightweight and strong titanium steel slider, which are developed by Panasonic especially for 4-channel disk reproduction. Holman stated. The stilt tip is special, "line-touch" type, a Shiba Mutation, only diamond for conform to 4-channel use. Currently, Panasonic is selling its SH-405 diamond 4-channel dis-odemodulator and EPC-4500 semi- conductor CD-4 phono cartridge in a 4-channel package deal at a $139.95 list.

Share

Shure Brothers, Inc. reports a CD-4 phono cartridge in progress. Frank Karlov, manager of audio-electronic development, stated that the new cartridge will offer no compromise with regard to stereo, matrix or discrete sound reproduction. "Many of the CD-4 cartridges on the market do not sit well in relation to the Matrix 4-channel system. The sessions will be held in Suite 1022-3, Conrad Hilton Hotel, Chicago, Monday and Tuesday, June 11-12, from 10 am-12 noon, and from 3 pm to 5 pm.

Zenith Dist. Expands

CHICAGO-Zenith announced that Perre-Pinco, Inc. in Philadel- phia will also serve dealers in northeastern Pa.

Mary Davis and Miss. Principals Many Squire and John Woods represent Acoustic Research, Harman-Kardon, Empire-Scientific, BSR (USA) LTD., MST, Metrotone, Superion, Wallenstein and Gabberemi.

Over 150 dealers from northern Cali, attended the annual Wilkins Associates seminars, and establishing closer relationships between the manufacturer, the dealer/ distributor and the representative, and developing ways to stimulate consumer enthusiasm for the line of high-tech products in Texas, Ark., Okla., and Miss. Picture: Sark and John Woods represent Acoustic Research, Harman-Kardon, Empire-Scientific, BSR (USA) LTD., MST, Metrotone, Superion, Wallenstein and Gabberemi.

Over 150 dealers from northern Cali, attended the annual Wilkins Associates seminars, and establishing closer relationships between the manufacturer, the dealer/ distributor and the representative, and developing ways to stimulate consumer enthusiasm for the line of high-tech products in Texas, Ark., Okla., and Miss. Picture: Sark and John Woods represent Acoustic Research, Harman-Kardon, Empire-Scientific, BSR (USA) LTD., MST, Metrotone, Superion, Wallenstein and Gabberemi.

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When it comes to reporting on four-channel sound, Billboard is first and foremost in its field.

MCA's under $400 player for $1.99. 995 TV LPs.

Co's Stress Coatings, Packaging

---Continued from page 42---

The center post, the tape guide and the center of the pinch roller.

According to Cohen, the Mark 2, also has a new spill chamber design, and wiper arm, and will go on a long ways towards accommodating the double and triple albums that are so popular today.

Another blank tape manufacturer which has been making an increasing amount of waves at the consumer marketplace is Audio Devices, Inc., a division of Capitol Records.

At the Consumer Electronics Show, the company will again be pushing its successful Micro-2, cassette and 8-track. The company will also be putting a new push on its Mid-line blank products which were so successful when the firm first entered the consumer market.

The line which has been traditionally sold in blister packs and cardboard boxes, will now be seen in standard Philips type packages.

To further solidify its consumer market efforts, Audio Devices is making its Stak-Pak cassette container available, as an individual unit, as well as prepackaged with two standard cassette cases. The company also incorporates a 50-sheet price.

Irish

Irish Magnetic Recording Tape will have its first blank loaded videocassette in 30 and 60 minute lengths at CES. The company will also feature an Irish 3-Pak, a new 40-minute blank cassette. The Long Island, N.Y. based firm will also show a 1/2-inch open reel video tape product that holds 30 minutes of tape on a five-inch reel.

The Irish 3-Pak is three 201 Professional Series C-60 cassette in plastic bag that will sell for less than $1 to the distributor.

The new Irish 40-minute cassette will, according to Sol Zignam, replace the Irish C-30, which, outside educational applications, was largely unsuited for use among many recordists.

Irish has also beefed-up, and will introduce its 4-pack blank cassette and cartridge line at the show. The pack, according to Zignam, has found much favor among buyers, features either four cassettes or 8-track cartridges in a plastic storage case designed to hold twice that amount.

The video cassette product to be shown is designed for use in the Sony 4-inch U-Matic videocassette machine and will initially use chromium dioxide tape, with subsequent product utilizing a cobalt doped iron oxide.

TDK Like BASF has also released a comprehensive tape care book which will be made available to customers to show taped cassette at McCormick Place. The booklet, although oriented towards the merits of TDK product, contains much helpful information for the cassette user.

TDK's major push will, however, be on its recently developed audio phosphate quality cassette tape called Extra Dynamic (ED). According to TDK Corp., the new product offers a new dimension in cassette recording fidelity, along with performance characteristics superior to those of any other cassette.

The tape, available in cassette lengths of 30 and 60 minutes, reportedly provides a usable frequency response range of 20 to 15,000 Hz, on a $30 retail.

The new product offers a different level of dynamic range, higher saturation levels for improved transient characteristics, and the industry's best signal-to-noise ratio.

TDK's technicians also claim that because of the tape's higher saturation levels, a level of recording on a tape without causing distortion, resulting in lower noise level during playback.

They explain that to achieve these performance characteristics the ED cassette uses a special grade of gamma ferric (SD) oxide magnetic coating, combined with a special binder and backing material. Prices for the new product range from $3.75 for the C-40ED, through $4.50 for the C-60ED, and $6 for the C-90ED.

Athena Industries, one of the newsmen to the blank tape scene, is a new product complete line of blank loaded tape products under the Athena brand name.

The firm, located in Clifton, N.J., is drawing heavily on its expertise as a plastics mold injector to produce a product that will be of superior quality and competitive in price.

Massachusetts-based Dynasound will be marketing the regular "Tape" One" and "Classic" brands blank tape products through its distributor, AudioVision.

Dynasound recently transformed marketing relationships with the lines to the point of offering comprehensive marketing facilities to the entire country.

A new line of accessories including C-zero cassettes, cartridge and other storage cases, 8-track hookups and other accessories for which the company has established a name for itself will also be shown.

---Continued from page 4---

co's newest product line, and several new designs expected during the coming year. While design trends are "experimental," Wight noted that Custom Case will focus on the home market with their new units.

At Le-Bo, recent additions to the product line have focused almost exclusively on home tape storage design, ranging from Le-Bo's approach to the lazy-Susan, or "Carousel" design, to furniture-styled larger cases.

Many manufacturers also focused on the increase in blank tape sales as a sign of further growth. Peersons' Jerry Geller reported what he described as a "boom in cassette unit sales" that is closely tied to the growth blank cassette sales. The trend has resulted, he continued, in a larger market than Peersons had anticipated. That has even resulted in substantial back-ordering on one popular home storage case.

The same, several manufacturers, regardless of their projects for the future, and those who have projected increasing problems for the manufacturer. Le-Bo's Al Alexander noted that shortages in raw materials, aggravated particularly in the problems facing the petro-chemical industry, made that casemakers who utilize plastics, vinyl and wood, will have difficulty expanding product lines when their basic materials are in short supply.

Add to that the agreement between most of the major auto manufacturers, and the auto market, while it may no longer be the key target, will not taper off in the near future, and there is the threat that manufacturers may have difficulty expanding product lines even if the demand is high.
Environmental Lights In Audio Spotlight

By ANNE DUSTON

CHICAGO—Environmental lighting is becoming an integral part of the audio market, Richard Grant, president of Villa-Lite Corp., Little Rock, Ark., believes.

Villa-Lite, which introduced the Dreamscreen at last year’s Consumer Electronics Show, will be demonstrating the $1,200-$1,400 unit in the 6’ x 4’ and 2’ x 3’ sizes, as well as the 4’ x 3’ size. The unit has been improved to be receptive to video sound, and the cost was reduced by several hundred dollars.

“The Dreamscreen is being bought by individual consumers as well as dealers who can add advertising spots on the screen at predetermined intervals,” Grant said. (Continued on page 61)

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GRT EAST
SUNNYVALE, Calif.—GRT Corp., custom products division, has added 55 percent to its production capacity with the opening of an East Coast service capability.

The new custom duplication center will include the same range of manufacturing facilities as GRT’s headquarters plant here.

According to division manager Dave Travis, “Our new East Coast service will allow us to produce prerecorded music tapes and spoken word/audiovisual products at whatever location best suits the need of the client.”

Travis added that the custom products’ administrative sales headquarters will remain in the West Coast facility. “The need for the East Coast capability,” he added, “is due mainly to the demand of the prerecorded music industry for faster and closer production/inventory/shipping facilities.”

In addition, Travis said the need for spoken word, commercial, audiovisual and educational tape products has grown rapidly.

Latin Tape Mart Hit

- Continued from page 38

compared to disks sales. He placed the brunt of the blame on bootleggers.

“What the industry needs,” continued Cayre, “is for the lawmakers in this country to make bootlegging a felony and not just a misdemeanor. That one change alone would greatly help the current situation.”

Cayre is working with the RIAA and the FBI in combating bootleggers, said Cayre. “The government, as well as various organizations within the music industry, are starting to realize our problem,” he continued. “We know that we won’t be able to drive the bootlegger out of the market completely—but over the next six months some drastic changes can be expected.”

Ida Lopez, general manager of Parnaso Records here, concurred with market sentiments on bootlegging. She said that the bootleggers have cut into Parnaso’s sales, especially with 8-track product, and that “not enough is being done to stop them.” Eight-track tape sales now account for 5 to 10 percent of Parnaso’s sales, according to Mrs. Lopez.

Joe Cain, general manager of Tico/Alegre Records, also claimed that “not enough is being done to stop bootleggers.” He suggested that Latin manufacturers form an industry association to coordinate efforts against the bootleggers. Cain stated that the bootleggers have hurt Tico/Alegre on “hot” label artists. He said that “although a good percentage of Tico/Alegre’s catalog is available on tape, the bootleggers seem mainly to go after our current best-sellers.”

Jose Flores, general manager of Fania Records, said that the label has been increasing its sales in 8-track and cassette product—but that bootleggers remain a problem. He stated that Fania does some 30-35 percent of its sales in tapes and that label ratio of ten 8-tracks sold to one cassette sold has changed in recent years to eight-to-one. He foresees a continued growth for Fania in tapes—but agreed with others that the expected growth won’t happen unless something is done about bootleggers.

JUNE 18, 1973, BILLBOARD
Lacks 1-Item Hoopla; More Realistic

Continued from page 43

Audio Magnetics Executive Views

(Story in General News)

cladding discrete, SQ matrix and regular matrix modes. The idea here, obviously, is to come up with his own idea of tape. The 4-channel equipment is becoming more sophisticated, with features of various market ranges. Perhaps most important, dealers and manufacturers are more and more realizing that a tape as a reality, not an item for the future. It is now quadraphonic that can also play stereo or mono. It has been in past years. In addition, 4-channel systems will be more widely available by the end of the year. As a result, the first year that both buyers and manufacturers have thought seriously of 4-channels is the year from selling the consumer an obsolete piece of equipment. And the software companies can only have a quantity and quality consistently.

Videotape and video disk will be seen and talked about, but the only one more realistic sense than ever before. Most buyers and all manufacturers

England Tape Mart

Continued from page 47

record companies and leading hardware manufacturers. Although final details have yet to be worked out, it is expected that the service would involve national TV and press advertising and consumer comparison services. A key element of the system will be the awareness of the two systems rather than promote individual companies’ products—and the system will be in concept to those run by the Milk Mar- keting Board and the Tea Council. A major theme of the project is Precision and EM. If the promotion comes to fruition it will not be for another 3 years. They are looking for a realistic show. Nobody expects any major surprises and nobody, manufacturers or buyers, is focusing on energy alone into one configuration. The 1973 Summer CES will apparently be the most well balanced, least holliday show in a number of years.

Continued from page 54

Tape/Audio/Video

University Stereo: Success of an Underdog

Environmental Lights

Continued from page 60

The Dreamscreen concept has been expanded to two new products to be shown at the June CES. The Dreamscreen is a six-inch square that will retail for under $50. Also being introduced by Villa-Lite is a low, conversational table that has a small screen being used as a lighted panel. The firm has increased its booth space to double the size of last year.

Rich Smith, president, American Lighting Specialties, sees a continuing upsurge in electronic advertising, especially with the stimulation of two other problems, area manufacturers and store display space. American Lighting will have the Warner Bros. character Porky Pig handing out literature to promote its products, itself a first. The film will be made, available, and Porky Pig, is 1975/6 high, and for $14.88. The polyethylene figures use two 10-watt bulbs. Also being introduced by American Lighting is the Model 8130 dual positive pressure light with a 13-watt bulb, and listing at $8.99.

Mass Buyers

The one and two-channel sound activated lights by American lighting is also available this year with a Cathedral lens in the $14.88 or promotion $18.88 size. American Lighting Specialties sells through mass merchandisers such as J.C. Penney, Woolworth and K-Mart.

A prototype modular one-channel unit will be shown by Brightco. Westminster, Calif. The unit can be purchased as a low, medium or high sound levels, and can be interconnected, C. A. Stricker, director of marketing, said, "This unit will give a large positive response without sound activation. Each box has a deal, a different pattern and dimension effect. Price has not been set, Stricker noted.

Brightco will also be introducing a cardboard random light, the CW-14, retailing for $8.95. This unit has a smoked lens, with bulb mounted on a center wheel. The bulbs are covered with a white, shaped plastic cone for an irregular light response.

Brightco has modified the Moon-Beam Model MBTL-74 to include a white light with three-way, and a lamp shade with the twinkle light feature. Also new at Brightco are seven models of dimmer switches, ranging in price from $3.95 for a "hold-on," 300-watt switch to a 1,500-watt gang switch for manual control, used in commercial applications.

The Twinkle Stop Model MBTL-33 by Brightco has a different light, with red, amber, and green lights, and retailing for $15.45.

Solar Sound Systems, Inc. has combined last year's 8-track tape player and light and speaker units with an AM/FM/FM multiplex radio. Model RC 1950 will retail for $129. The light system has been enlarged on this year's model, Stanley Reff, national sales manager, said.

Imports Up

Chicago-U.S. imports of communication and selected electronic products exceed exports by slightly more than 8 per- cent in 1972, creating a negative balance of trade of $944 million, according to a Department of Commerce report.

According to their consumer electronics, military and industrial products; a trend revealed for pre- dated last year in Electronic component, military, and industrial developments; and a trend revealed for 1973.

However, there were offset by a large negative balance in trade of consumer electronics, as has been the case in the past, with a negative balance of telephone and telegraph equipment.

Imports of European electronic products exceeded exports by $1,762 million, with Japan ac- cording to the American electronics industry, $342 million of the deficit. As in previous years, ra- dio and television receivers repre- sented more than 50 percent of the total 1972 consumer electronic imports, the report stated.
Jukebox Programming

Promotion Exec's Box, 1-Stop Plan

CHICAGO—Key jukebox one-stops throughout the west will meet the demand for promotion man Buzz Stein’s participation in the recent Billboard Jukebox Programming Conference, he said.

Stein, with the Jukebox and Ice Machinery Association of America, said that he had experimented with 10 choice longs in a top spot open 22 hours and found very little difference in the results. This is supported by the conference, challenged the Schwartz philosophy by pointing out how he had experimented with 10 choice longs in a top spot open 22 hours and found very little difference in the results. This was supported by the conference, which convened in Peoria, March 16, August 31-32, Nov. 10-11, Denver July 18-20, Indianapolis Aug. 11-12, Miami Aug. 18-19, Atlantic City Sept. 15-16, Kansas City Sept. 21-22, Atlanta Oct. 19-20 & New York Oct. 26-27.

He said that Stein was especially impressed with moderator Bill Bush, Los Montooth Phonograph Service, Pocia, Ill., that handled the final session on the future of the single, and Madison, Wis., who debated Bush on the matter of the long single.

“I really like Mrs. Smith’s idea of using at least seven extra long 45’s on a box and recording them according to play them,” Bush, during the conference, said that Stein was especially impressed with Bush’s comments, and that he had experimented with 10 choice longs in a top spot open 22 hours and found very little difference in the results. This was supported by the conference, which convened in Peoria, March 16, August 31-32, Nov. 10-11, Denver July 18-20, Indianapolis Aug. 11-12, Miami Aug. 18-19, Atlantic City Sept. 15-16, Kansas City Sept. 21-22, Atlanta Oct. 19-20, & New York Oct. 26-27.

South Dakota Gov. Richard Knaip and Dick Puyton (left) play pool on the new red and white pool table donated to the governor’s mansion by the South Dakota Music and Musician Association. The pool table is being used extensively by the keeper’s eight men.

One Way to Program Start Go-Go Girls

PHOENIX—In a city where there are comparatively few nightclubs, programming for Go-Go girls in cocktail lounges and taverns would seem to be an excellent jukebox move, but it is, however, declared Sal DeBruno, of Sal’s Music, true.

“True, the girls dance to jukebox records,” DeBruno admitted, “but that is no reason we should not supply them with the latest hits. We have been doing this for years and have had excellent results. The girls like to dance to the music and the customers enjoy it.

On the other hand, there is a lack in the use of records which other customers don’t want to play. This has happened so often that we often try to bend a Go-Go girl’s music selections to fit what we already have in stock.”

Despite this all-too-frequent problem, DeBruno, who June 18, 1973, BILLBOARD
EUROFILE
A BILLBOARD COMMON MARKET PROFILE

WEST GERMANY
The Original Classical Success Story
that was founded in Hannover 1898
and is now celebrating its 75th Anniversary

Sends Grateful Compliments to Young Artist Company
Polydor Inc.
in New York
who are discovering Great New Talent in the New World

Welcome to the Club.
THE FIRST IN A SERIES OF SPECIAL PROFILES ON THE MUSIC INDUSTRIES OF THE COMMON MARKET COUNTRIES.

West Germany

FACT FILE
Population: 60 million.
Per Capita Annual Income: 14,400 marks ($5,300)
Rate of Exchange: $1.00 = 2.67 marks

PUBLIC HOLIDAYS: Jan. 1; Good Friday; Easter Monday; May 1; Ascension Day; Whit Monday; Nov. 21; Christmas Day, Dec. 25; Boxing Day, Dec. 26.

Normal business hours: 8 a.m. to 6 p.m.
Per Capita Annual Expenditure on records & tapes: 15 marks ($5.62)

RECORD & TAPE SALES

<table>
<thead>
<tr>
<th>UNITS (in millions)</th>
<th>1972</th>
<th>1971</th>
<th>Units</th>
<th>Marks</th>
<th>Units</th>
<th>Marks</th>
<th>Marks</th>
<th>Marks</th>
<th>%</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>SINGLES</em></td>
<td>55.9</td>
<td>51.6</td>
<td>+4.3</td>
<td>+8.3</td>
<td>+4.3</td>
<td>+8.3</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LP’s and cassettes/cartridges</td>
<td>87.5</td>
<td>82.0</td>
<td>+5.5</td>
<td>+6.7</td>
<td>+5.5</td>
<td>+6.7</td>
<td></td>
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<td>TOTAL</td>
<td>143.4</td>
<td>133.6</td>
<td>+9.8</td>
<td>+7.3</td>
<td>+9.8</td>
<td>+7.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DOMESTIC SALES:

| *SINGLES*           | 49.1 | 45.0 | +4.1  | +9.1  | +4.1  | +9.1  |       |       |   |            |
| LP’s and cassettes/cartridges | 56.8 | 54.1 | +2.7  | +4.2  | +2.7  | +4.2  |       |       |   |            |
| TOTAL               | 115.9| 109.1| +6.8  | +6.2  | +6.8  | +6.2  |       |       |   |            |

EXPORT SALES:

| SINGLES             | 6.8  | 6.6  | +0.2  | +3.0  | +0.2  | +3.0  |       |       |   |            |
| LP’s and cassettes/cartridges | 20.7 | 17.2 | +2.8  | +15.6 | +2.8  | +15.6 |       |       |   |            |
| TOTAL               | 27.5 | 24.5 | +3.0  | +12.2 | +3.0  | +12.2 |       |       |   |            |

*These figures include a residual amount of EP production and this accounts for the discrepancy between the unit sales shown here and those shown in the sales turnover chart.

DOMESTIC SALES TOURNOVER
(Retail including tax)

<table>
<thead>
<tr>
<th>Units</th>
<th>Marks</th>
<th>Units</th>
<th>Marks</th>
<th>Marks</th>
<th>Marks</th>
<th>%</th>
<th>Difference</th>
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</thead>
<tbody>
<tr>
<td>1972</td>
<td>44.8</td>
<td>22.9</td>
<td>40.3</td>
<td>20.15</td>
<td>+22.5</td>
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<td>1971</td>
<td>29.8</td>
<td>47.6</td>
<td>31.0</td>
<td>481.3</td>
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<td>+0.9</td>
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<tr>
<td>Low price LP’s</td>
<td>26.4</td>
<td>192.8</td>
<td>22.4</td>
<td>156.8</td>
<td>+36.0</td>
<td>+22.9</td>
<td></td>
</tr>
<tr>
<td>Cassettes/cartridges</td>
<td>6.1</td>
<td>104.4</td>
<td>4.0</td>
<td>78.4</td>
<td>+26.0</td>
<td>+33.0</td>
<td></td>
</tr>
<tr>
<td>Other sales</td>
<td>8.8</td>
<td>11.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8.7</td>
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<tr>
<td>Total</td>
<td>115.9</td>
<td>998.8</td>
<td>109.1</td>
<td>918.0</td>
<td>+80.0</td>
<td>+8.7</td>
<td></td>
</tr>
</tbody>
</table>

Note: Units figures in millions; turnover figures in millions of marks. The sales volume is based on the following average prices:

1972

<table>
<thead>
<tr>
<th>Units</th>
<th>Marks</th>
<th>Units</th>
<th>Marks</th>
<th>Marks</th>
<th>Marks</th>
<th>%</th>
<th>Difference</th>
</tr>
</thead>
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<tr>
<td>singles</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Full price LP’s</td>
<td>16</td>
<td>15.525</td>
<td>15.525</td>
<td>16</td>
<td>15.525</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Low price LP’s</td>
<td>7.30</td>
<td>3.0</td>
<td>7.30</td>
<td>3.0</td>
<td>7.30</td>
<td>3.0</td>
<td></td>
</tr>
<tr>
<td>Cassettes/cartridges</td>
<td>17.10</td>
<td>19.60</td>
<td>19.60</td>
<td>17.10</td>
<td>19.60</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EQUIPMENT PENETRATION

Radios in use: 19 million
Television sets in use: 17 million
Cassette players/tape players: 6.5 million
Tape recorders (reel to reel): 6,000,000
Juke boxes: 80,000
Record players in use: 17 million (between 4 and 5 million with stereo)

Record Association--Fights for Tax Reduction

HAMBURG--A major preoccupation of the West German record industry is the effort to have the added value tax on sound carriers reduced to the same level as that for books (5.5 percent).

Currently added value tax on sound carriers is 11 percent. Organization of the campaign is the responsibility of the Arz. JUNE 16, 1973, BILLBOARD

COMPANY REPORTS:

Hansa

The Hansa record company was founded in 1964 as a subsidiary of Peter Meisel’s publishing company, Edition Intron, and in the following year it scored a major success with the 1.4 million selling, "Silentor" by Nini Rosso, an original Durium production.

In the following years hits followed from the Tragges, the Holzhofer, the Hard, Gorgio, Elton John and the Chakashes among others.

On the domestic front Hansa’s principal successes have been "Myra Blue" by Ricky Shaye (1971), "Am Tag als Conny Kramer starb" by Juliane Werding (1972) and this year Bernd Olivers "Ders Jungt mit der Mundharmonika."

Hansa currently has long term contracts with around 20 German acts and, among the groups, Bourbon Family and Apple Car are prominent. The company also has a successful record in producing German recordings by foreign artists such as France’s Soverine, and Holland’s Sandra and Andrews. France’s Charles Jerome has also scored in Austria with the "Kiss Me" and "Himalea."

Another subsidiary company, Ohr Music Production, has been a major force on the progressive music scene for three years with the labels, Ohr, Pilz and Kosmische Kureure. There have been considerable international success with Tangerine Dream, Ashton Temple and Klaus "Quadro" Schulze.

For many years Edition Intron has been a leading independent publisher in Germany and now Hansa is establishing itself as the leading independent record company.

The company is directed by Peter Meisel and his brother Thomas and international activities are handled by Peter Meisel’s wife Irmtrud. National activities are handled by Hans Bunke.

Hansa is based in Berlin and the company is currently completing its second studio there.

"Frieden" Tops 50,000 in S. Africa

Since its formation in 1967, the Rudolf Slezak Musicverlag of Hamburg has been among the top ten publishers in Germany year after year. Recent chart entries have included "Es Geht Auch So" by Dalai Lax, "Whiskey in the Jar" by Thin Lizzy, "Carm On the Noise" by Slade and "Power To All Our Friends" by Cliff Richard.

The major part of the repertoire originates from abroad, mainly from the USA and a lesser extent from the USA and continental Europe. Its world-wide contacts also enable the company to place German material in foreign territories. Foreign recordings of German original copyrights have been released throughout the world with songwriters Peter Maffay and Michael Kunze receiving an award for 50,000 sales in South Africa for a local version by Ge Korsten of their composition "Frieden."

The company has 11 rock groups signed to a songwriting contract and albums by such groups as Eplach (Poltergeist) and The Brain/Metronome among them.スコープとGrobschnitt, have been released in the USA, UK, Japan and the whole of Europe.

PETER MAFFAY--50,000 sales in South Africa of "Frieden."

PETER MEISEL--director of Hansa, Berlin.
German Groups are Making Big Impact

German Groups are Making Big Impact

Although there is currently a super-stardom shortage in Germany, local artists have achieved some signal successes in recent months, among them the Les Humphries Singers, Juergen Marcus, Bernd Cluever, Heino, Tony Marshall and Freddy Brock.

In terms of its talent, West Germany is extremely cosmopolitan, drawing some of its major recording names from Norway (Wolfgang), Austria (Udo Juergens), Britain (Les Humphries, Irene Sheer and Graham Bonney), South Africa (Howard Carpendale), Switzerland (Monica Morell), Israel (Dalasha Lavi), America (Peggy March), Czechoslovakia (Karel Gott), Greece (Vicky Leandros) and Sweden (Lars Bergman).

Heino is currently Electrola's major artist and the company has had great success with Christian Anders, Gitta, Graham Bonney, Monica Morell, Rico Lanza (the son of Mario Lanza) and France's Adeno. Great things are also expected of Michael Schanz, recently signed to a five-year contract.

Monica's success, breakthrough come with the hit hit "Ich fange nie mehr is einem Sonntag an," produced by Pepe Lobner, which sold 300,000. Her new release, "Bist Du glaub' es nicht," has earned her the Golden Europa trophy as the most successful new German girl singer.

Although relatively new in the record side of the business, BIS has made a good impact with hits by Freddy Breck (who has scored with modern treatments of old songs) the duo Cindy and Bert, and Peter Rubin; and CBS has the foundations of a good local catalog in Mary Rose and Roberto Biance. CBS managing director Rudolf Waberl is constantly seeking new German talent and meanwhile the company's strong international repertoire is standing it in good stead.

One of the most successful companies in the singles market is Arola with artists like Tony Marshall, Mirsel Mathieu, Michael Holm, Peter Alexander, Bernd Cluever, Severine, Renate and Werner Leisemann. Marshall, produced by Jack White, has great success with party songs.

One of the biggest Arola successes in recent weeks has been Warr, a cartoon dog from a popular TV series created by Lorio whose debut record sold more than one million copies. Arola also scores with product by the films like Trafic, Marc Boian, Elton John, Spooky Tooth, King Crimson, Emerson, Lake & Palmer and Neil Hepp.

A song written by Spain's Fernando Arbeu, more than a year ago—"Mouth Organ Boy"—has become a massive hit for Hansa artist Bernd Cluever as "Der Junge mit der Mundharmonika." Hansa, whose distribution is handled by Arola, has also had hits with "Harmony" by Ben Thomas and with a whispering record by Peter Heini which has sold 200,000 in France.

Deutsche Grammaphon maintains a strong grip on the LP market with such artists as James Last, Kai Winding, Max Greger and Alfred Hause; and, after a slight lull, success in the singles field is once again impressive. Irene Sheer has had a strong chart entry with "Goodbye Mama," and there are consistently good sales from Dalasha Lavi, Renate Kern, Chris Roberts, Bata Ilu and Roy Black.

Some of Phonogram's best-sellers come from producer Leo Leonards, who handles the recordings of Vicky Leandros, his daughter, and of Uli Martin. Other important artists are Lena Valaitis, Tony and the groups Rattles and Atlantic.

A new discovery for Phonogram is Frank Schoebel from East Germany.

Some of Teldec's most successful productions come from long-standing contract artists like Will Glahe and Klaus Wunderlich. Glahe has been with Decca for 25 years and earlier recordings sold millions in Germany, France, the USA and the UK. Wunderlich's sales in Germany of Hammond organ recordings have topped five million and there will be a special party for him in Munich on June 13 for the presentation of gold records from Telefunken representatives from Australia, Canada, the USA, the UK, and Holland. Other internationally famous artists include Ernst Mosch and his Espanander Musikanten (ten million sales in Germany in seven years) and the Yugoslavian ensemble Slavko Avsec-Obrenkovic (eight million sales in six years).

The Les Humphries Singers are also best-sellers for Teldec along with Juergen Marcus, Peter Orlot and Tanja Berg.

Metronome has had much success with the duo Windows, notably from the cover version of the Mouth & MacNeal hit, "How Do You Do?" and Bellaphon is scoring with groups from the Baccillus stable like Niko, Jernejko, Petti Melt, Epstein and Wymer.

The emergence of groups, in fact, is a notable feature of the current German scene and United Artists have been prominent in this trend with Can and Amon Dusi II. These acts have had considerable success abroad as well as in Germany. Also making an impact is the Love Generation, Dennis Thor and Missing Link, and UA has one of Germany's leading girl singers in Katja Ebstein. The WEA group, Passport, which achieved 20,000 sales with its debut album, has achieved almost the same figure with its follow-up LP, a third attack.

Among WEA's solo artists, Marion Meurs, who first won attention with the notable album of Bacharach songs, is getting a good response to his single, "Bischof," and Juergen Drews, a member of the Les Humphries group, has put out three good singles since he began his solo career 18 months ago. On the Elektra label, WEA has Wolfgang—a kind of Germany Dylan—who is highly successful with "Der Todtville Abraham" and who now has re- leased a brilliant album called "Wir sind die Meister." Horst Koch, on Warner, is another big WEA talent and his album of comic songs has been extremely well received.

1. Germany's major musical export—James Last (Polydor)
2. Lena Valaitis, Polydor's new signing from Sweden.
3. Juergen Drews (WEA)—now launched on a solo career.
4. Udo Juergens.
5. Among the up and coming German artists meeting with success are (left to right): Costa Cordalis, Tony Marshall, Raimund and Cindy & Bert.
6. Polydor's bright Scandinavian star Wencke Myhre.
7. Juergen Marcus (Decca).
10. Chris Roberts (Polydor).
11. Hansa artist Bernd Cluever (left) with producer and Decca artist Peter Druff.
12. Michael Schanz has signed a five-year contract with Electrola.
13. Katja Ebstein is one of the top UA artists.
14. From Switzerland, Monica Morell (Electrola), whose first single sold 300,000.
15. Mary Roos (CBS).
17. Electrola's Gunter Eifert (left) and producer John Moering with Eurovision star, Gitta.
18. WEA's Marion Meurs.

JUNE 18, 1973, BILLBOARD
It's our pleasure to work for you in Germany
A Thriving Market in Search of A Superstar

BY MIKE HENNESSEY

With a growing leisure market, increasing disposable income, a thriving local economy, and an overall positive economic climate, West Germany's music industry can safely anticipate another boom year in 1979.

By common consent almost the only cloud in an otherwise sil-vered sky is the lack of a really outstanding talent or a major multi-platinum hit record. As Wilfried Jung says elsewhere in this section—there are currently no superstars, no super hits.

"What we need," says West Germany's Monty Luettel, is another phenomenon like Heintje. His fantasy success stimulated record sales in general.

Heintje "the boy wonder" from Holland, sold millions of copies in Germany—until his voice broke.

Leif Kraul, head of Metronome, admits: "Sales are not increasing as regularly as we would like. There is a feeling of a creative lull—we are not getting the really big hit singles which, in turn, stimulate U.K. sales.

According to Siegfried Locch, head of WEA, some of the German artists who have been big in their own country, are now beginning to go into a decline and no outstanding new artists have emerged to replace them. He also reports that whereas a Rolling Stones album once sold 250,000 copies in Germany, the sale today is likely to be around 150,000.

It is very much hoped that the revised German song contest, presided over by Dr. Erich Schluse of GEMA, the German performing right society, will be successful in Berlin, will provide a creative stimulus and prove a shot in the arm for German songwriting and singing talent.

Siegfried Locch, head of Metronome, records that the interest of the record company, Polydor in the German market has increased and there is a growing awareness of the importance of the German market. Polydor is no longer interested in signing up new bands and is always looking for possible future hits.

"We had to go into record production in order to place our copyrights. But rather than have our own label, we prefer to produce the material and place it with any of the major companies," says Gers' Heinz Korn, who says his company launched its company's label six months ago, with distribution by Elektra and ten artists under contract, including several current copyright holders. Today there is only a very small chance of placing a cover version with a hit single, even when the original has been a big hit in the U.K.," says Korn.

Most publishers agree that German copyrights are beginning to gain recognition on a world stage. A German song catalog is seen as a paramount element, especially in a country where income from live performances is so substantial.

Siegfried Locch, head of Metronome, says standard German and money-saving for year after year. Each German composer produces a list of the 100 most played songs of the year and each composer is paid from the 100. The rest are standards.

Michel of Melodie der Welt estimates that 40 percent of his company's copyrights are coming from performing rights and 60 percent from mechanical royalties.

Like most major German publishers, Melodie der Welt has representatives calling on band leaders with sheet music of new hits and an average print order for a hit would be 5,000 copies.

And Lisa Bormane says: "We are not selling too many singles and we have a hit single this year. The biggest share of FDM's income is from performance fees."

DIRECT IMPORTS

A source of considerable concern in West Germany—where record companies are starved for new material—is the incursion of direct imports following the ruling of the European Court that it is against the provisions of the Treaty of Rome. The ruling allows foreign companies to prevent free shipment of product to "high-cost" countries. Says Leif Kraul, head of Metronome: "This transhipping procedure, through clearing houses, allowed foreign companies to contravert the Common Market territories. It is now almost impossible to make any kind of guarantee when signing a licensing deal.

In addition there is confusion in the matter of mechanical royalties. Product is imported into Germany at mechanical royalties of 64 percent is payable. In Germany, however, we pay 8 percent and this is based on the recommended retail price. In France it is different again because it is based on 8 percent of the actual price, not the recommended price.

It is evident that prices and royalty calculations must level up Germany, France and the U.K.

Meanwhile Arnold's Monty Luettel feels that some attempt should be made to reach some sort of agreement within the Common Market territories so that licensees can more easily establish whether they have met their guarantees. Those guarantees are fixed with the help of the central office, which is taking from the U.K., Holland, France and Belgium—but it would all add up to actual sales in Germany.

On the other hand, transhipping is operating on a scale large enough to be significantly damaging to sales but so far we are maintaining a close watch on the situation.

The problem is not limited to record companies but also affects publishers, both from the standpoint of sub-publishing income and because they are paying for licenses for which they may have exclusive territories.

Says Heinz Korn of Gers: "There is a demand here for royalties and licensing agreement of those bodies which handle music in the U.S., UK and Holland."

And Lisa Bormane says: "We are not selling too many folies these days because they are all being imported direct and there is nothing we can do to stop it."

PRODUCTION

As all record markets, the most effective means of record promotion in West Germany is airplay—and the country is fairly well supplied with credits on the German airwaves and continental European radio stations. Six of the eleven major German radio and television stations, the two Cologne radio stations, and the four Munich television stations are supported by the American Forces Network, the British Forces Network, Radio Luxembourg and Austria 3rd radio channel which is a very strong station.

In fact many industry leaders feel that the non-German stations are more effective in promoting product than the national network. However, in many instances the efforts of American stations whose repertoire originates, in the main, from abroad tend to feel that the radio station is not making a significant contribution to the local market, primarily concerned with German product sometimes complain that local repertoire is overshadowed by American and British material.

Says Johannes Michael of Monty Luettel: "On the whole the radio stations have a lot to desire in something of the matter of record promotion, there is not enough home given to new product, and less than 50 percent of the record programmes feature current material.

Electroca assures a certain amount of airplay by buying two hours a week on Radio Luxembourg and HMV Schilt, head of Universal says that as far as the promotion of international product is concerned, Luxembourg—with Austria III and AFN—is the most effective medium.

Schatz however complains that it is almost impossible to promote a record on national television stations without accepting clip materials. The TV music shows like Music Shop feature mostly German artists singing to pre-recorded backing tracks.

Schatz quotes that one of the major problems for an inter-national oriented company is that the broadcasting media "do not encourage people to accept anything foreign. All films on television are homegrown or German films. The phonographic music industry is still bound to the national market. This is because the clips are British or American, but simply because the stations prefer to see live performances," says Luettel.

MUSIC TRENDS

There is almost unanimous agreement among industry people in Germany that the British pop scene has a far stronger influence on German pop music than the American.

"American songs tend only to make it in Germany when they have scored in the British charts," says Peer Musker's Michael Kasnadi.

Naturally the importance of UK and American product varies from market to market. As in many other countries, Avco Records' American repertoire. United Artists derives most of its sales from its American and British repertoire although Wem Schilt records has recently sold a lot of its American product.

As far as WEA is concerned, reports Siegfried Locch, 30 percent of album sales are accounted for by international—yet in the matter of tape sales, German product is predominant, according to the company.

Teledex derives 80 percent of its income from foreign product, according to press manager Gunther Brauneich, but with Arika only 20 percent of sales are derived from British and American product.

Says Monty Luettel: We have had great success with the Island catalogue, which, according to the 1972 German chart analysis, was the leading foreign label. One reason why British influence is stronger than American is that the population of Britain is made up of young people who are not currently interested in American culture, whereas the older generation is interested in American pop music. This is changing rapidly however.

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It started with Can and Amon Düül II. These were the first groups from Germany who were the topic of the day in England, not only for the journalists but also for the consumers. Meanwhile Pop music »made in Germany« has become famous even outside of England. Can and Amon Düül II were joined lately by Love Generation, Demon Thor and Missing Link. The last Love Generation LP »Vibrations« for instance has been released in 20 countries.
A Thriving Market

Continued from page 70

However, with the concerted move of Phonogram and Polydor into the market, the music is going to be more competitive than ever. There is a huge potential here. In fact, if we had started with the 8-track configuration, as happened in the States, there would not be much home recording. My impression is that the people who are outsourcing pre-recorded cassettes are still selling right off the shelf.

Look at Italy. That's a country which started with 8-track and now has a very big cassette market.

Siegfried Loh agrees that the fact that home recording is so easy has led to a change in people's perception of cassettes. "Internationally, there is a new interest in cassettes because the public makes home recordings. Ten or more copies are made before release. United Artists' Wim Schut says that the U.S. forces in Germany provide a good outlet for tapes, but on the whole there is a great scope for increased business in the pre-recorded tape sector.

JAZZ

Jazz seems currently to be undergoing something of a revival in West Germany and Metronome's Lef Kraal reports good results from the Capitol releases. These include a series of what he terms "fat" jazz albums. Sales here are said to be all that impressive, but jazz rock sales are good and sales of the Danish Storyville label are improving.

BASF has discovered that it distributes, has a powerful jazz catalog and has achieved good sales with LP's by Oscar Peterson, (he's recorded no fewer than 14 albums for the label), Errol Garner and guitarist Baden Powell.

Michael Karstedt of Musikverlag reports a brisk business in recent releases. Leif Kraul is planning a major assault on the jazz market with a series of double albums--two for the price of one--under the title, "Art of Jazz.

MARKETING

There are some 9,000 record retailers in West Germany and they are now selling more than 60 percent of record sales. However, the most important market for these cassette sales is the record store. Cassettes are available at about 25 percent of the price of an LP, and there are two sales around the time of a release: a change in sales of higher priced product because of the possibility of discounting.

Company reports

ELECTROLA SALES UP

Cologne--Singles sales in Germany between July 1972 and March 1973--a nine-month period-- increased by 0.2 percent, or 93,897 units, compared with sales for the same period in 1971-72, according to the German Phonographic Association.

But in this same period Electrola's singles sales dropped by 17.4 percent. Album sales for the whole industry, however, dropped 5.7 percent (or 2,181,187 units), whereas Electrola's album sales in the same period increased by 1,496,112 units (30.3 percent).

In the 12.80 mark price category, Electrola's albums sales between July 1972 and March 1973 were double the sales in the same period increased by 1.7 percent. In the 25.60 mark price category, Electrola's sales increased in the nine months by 192,034 units (48.6 percent), compared with the corresponding 1971-72 period, whereas the total industry increase was 19 percent.

Atlantis Spearhead

Aberbach Talent

Promotion Drive

Hamburg--Wolfgang Kreutzschmer, former head of the ad department of Phonogram, Hamburg, has taken over the management of Aberbach Musikverlag and has plans to present the company's material with a greater emphasis on the importance of film and television, particularly with internazionale affaires in Paris, London and Amsterdam in the late summer and fall.

Among the bands to be featured will be Atlantis (who recently completed a successful British tour). Guru Guru, Tomorrows Gift, Krautrock, Odin, Ely, Faust and several more to be signed.

The Guru Guru group will tour Britain in the fall and together with Atlantis they recently appeared at the German Rock Festival in Frankfurt.

Also with Aberbach are the latest productions from Leo Labedon, including the Vicki Lee, Tiller girl "De Bouzuuk is jetzt durch die Sonnenacht." Other titles owned by Aberbach include Uli Jon Roth's "Vie Liebe Dicht" and the Demis Roussos hit, "Goodbye, My Love, Goodbye.

Radio Play the Best Stimulus for Disk Sales

Hamburg--A market research survey recently conducted here revealed that 58 percent of people questioned own at least a record player, 33 percent a tape recorder, 22 percent stereo equipment and 19 percent a cassette recorder.

Of those buying records, 60 percent were buying for themselves and 40 percent were buying for others as a gift. The most important stimulus to record-buying was radio play. 41 percent said they were encouraged to buy a record after hearing it on radio (compared with 30 percent for the concert, 18 percent for the recommendation of a friend, 22 percent from window displays and 10 percent from catalogues and brochures). About 25 percent of buyers said they actually decided on their choice in the record shop.

Deciding factor in the sale in most cases was the song rather than the artist in the ratio of 60 percent to 37 percent.

Asked what they considered a reasonable price for an LP, 39 percent of those questioned said they were ready to pay between 16 and 20 marks. For this amount of money they expected, first of all, good quality reproduction (67 percent) and secondly a good selection of tracks (48 percent).

How long are records kept once purchased? 82 percent said they kept their records permanently. 24 percent said they kept them for about five years and 11 percent for ten years.

An Industry Report on West Germany

JUNE 16, 1973, BILLBOARD
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- JVC (Japan)

Metronome EDITION DISCOTON
The pop branch of our music publishing group
**Record Association Fights For Tax Reduction**

By Wolfgang Spahr

Q. The musicassette business, after a spectacular start, has now leveled off and the growth rate is not really coming up to expectations. Is this a critical situation?

Brand: Let us take a historical look at the cassette. In 1965 the cassette was launched and we started from scratch. Up to the end of 1971 we have had an annual growth rate of around 100 percent which has been very satisfactory. However this has by no means produced a state of complacent euphoria. In 1972 there has been further growth in the cassette market. The cassette is now on the way to celebrating its 8th anniversary and it is in very good health.

Q. Isn't it true that turnover from sales of the full-price cassette has been substantially reduced by the boom in low-price cassettes?

Brand: In 1972 the turnover from low-price cassettes was extensive. For the first time musiccassettes were offered for-sale at less than 10 marks—largely featuring unknown artists. Today the cassette business falls into three price categories:
1. Low price product selling for under 10 marks.
2. Medium price product ranging from 12.50 to 15.80 marks.
3. Full-price product with a recommended retail price of 23 marks.

This pattern of development is analogous with that of the record.

Q. How do you plan to increase cassette sales in the future?

Brand: An important element here is the way in which the cassette is presented and displayed by the retailer. And here an element of schizophrenia enters into the situation because while it is important for the customer to be able to handle the product, it is equally important to safeguard against pilferage. We hope to be able to offer retailers an optimal solution during the coming months and this should help develop sales. We also expect to promote business by the traditional advertising techniques.

Q. Is there any possibility of the German industry launching a jointly sponsored cassette campaign?

Brand: Certainly there are some record companies which would be ready to undertake a joint advertising campaign, but bearing in mind the limited finance available for such schemes, they would only amount to a drop in the ocean.

Q. Are your contacts with the hardware companies fruitful and productive?

Brand: Since the birth of musiccassette hardware and software in 1966 there has always been a good liaison between both sections of the industry. We have a collaboration deal with a major German manufacturer of hardware and have undertaken joint advertising campaigns in such periodicals as "Stern," "Neue Revue," "TV Horen Und Sehen" and "Bravo," reaching millions of readers.

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**COMPANY REPORT**

**Big Potential Seen For Low-Price Repertoire**

In order to maximize opportunities in the burgeoning low-price music market in West Germany and other European countries, the operations of Auto Stereo-Anlagen GmbH, Frankfurt were split in May last year between two separate companies—ASA Musik Vertriebs GmbH in Frankfurt and Auto Stereo-Anlagen GmbH & Co. KG in Berlin.

Auto Stereo-Anlagen produces a wide range of low-price material under the labels ASA, SMS and RIT, and the best-selling lines are "Top Hits," "Schlagerparaden" ("Hit Parade"), "Autofahrer's Hitparade" (Music to drive by) and "Hits of the World."

Music manager Rolf Baehr sees great potential in Europe for high-quality low-price repertoire.

In addition to its music production activities, ASA acts as exclusive representative for the Interord repertoire in Berlin. It has also launched a three-man sales team principly to handle all non-conventional outlets for tapes and playback units in the Berlin area.

ASA Music GmbH, Frankfurt, has considerably expanded its sales activities in West Germany by means of an enlarged sales force and has strengthened its position in the rest of Europe through exclusive contracts with leading companies. The West German territory is covered by six driver salesmen serving non-conventional outlets such as Volkswagen, Volvo, Techno-Verbände and autobahn station outlets with whom exclusive delivery contracts have been signed. The company also has a deal with Interord; Stuttgart to supply all normal trade outlets.

Outside West Germany, ASA has signed with EMI companies in the Danish, Norwegian and Swiss markets. Other deals involve Finnvox (Finland); Eurevox (Belgium); Delta EMI) and Pons (V/H Hollands) for the Netherlands and Euroroton (Austria).

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**ITP—Year of Expansion**

For ITP, 1972 was a year of expansion and technical improvement. With a rapidly expanding order book, the company moved its production facilities to a new plant in the center of Berlin in October and here three separate Gauss copying lines with 15 slaves units now ensure a monthly production capacity of 450,000 units, of which just under half are 8-track cartridges.

In the technical and quality control areas, the last phase of the new studio complex, including quadraphonic recording, will be completed by July this year. Components have been supplied by AEG/Telefunken.

ITP currently employs 150 people and is the largest independent custom duplicator in West Germany, supplying in addition to its own SMS/ASA labels, CBS, Decca, EMI, Linguaphone, RCA, United Artists and WEA, among others.
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Kassner Appears for U.K. Payola Probers

LONDON—Edward Kassner, president of Presidents and Associated Music Publishers, appeared at Bow Street last week on four corruption charges in connection with the BBC payola investigation. He was remanded until Friday (1) when 10 other defendants in the case are due to appear. He was charged that he and Dorothy Squires agreed to pay the air fares and hotel expenses of BBC producer Jack Dabbs as an inducement or reward for playing a record on the "Family Favourites" program; that he, Roger Bolton and Tony Saxon agreed to give DAB to Steve Turner of the BBC as an inducement or reward to play a record on the BBC TV show, "Disco". As part of the agreement, Janie Jones purportedly gave the service of a prostitute or prostitutes as an inducement or reward for playing records and that he and Janie Jones and Cyril Black and persons unknown gave the service of a prostitute or prostitutes to "such agents of the BBC as may be induced to accept them as an inducement or reward.”

All three members of the New World group were remanded on bail at Bow Street on Monday on a charge in connection with appearances on the TV series, "Opportunity Knocks." The charge alleged that the group's members, John Lee, John Kane and Mid Noonan, together with three other people, one of whom was model Janie Jones, conspired with others to contravene the Forcibleness Act by inducing for postage with intent to defraud. They will appear in court again on June 15. In the dock with them was disk jockey Steve Turner, who was charged with accepting from Roger Bolton, payment of £2 and the service of a prostitute or prostitutes as an inducement to include the record "Black Skinned Blue Eyed Boy" on the BBC program Disco 2. The offense is alleged to have happened on Oct. 1 and Oct. 15, 1970. He was also remanded on bail until June 15 when together with New World Ltd. and Jones, Janie Jones, Dorothy Squires and others who will be facing charges arising out of the BBC payola allegations.

Gosewich is Named By CRIA

TORONTO—Arnold Gosewich, president of Capitol Records (Canada) Ltd., has been elected president of the Canadian Recording Industry Association (CRIA) at the organization's annual meeting.

Gosewich, who is also president of Maple Music, moves up from vice president to succeed Phil Anderson, president of AHED Music Corporation Limited in Toronto, CRIA. Taking over as vice president is Evert Garretsen, president of Polydor Canada Music Service Ltd., in Montreal.

The national board announced its agreement on three top priorities: (1) to increase Canadian interest in Canadian artists, (2) to bring greater identity to the industry and the CRIA on the part of the public and all levels of government and (3) to make the Association more representative of the whole fabric of the music industry.

CIBC Rock Series Bows

WINNIPEG—A press conference was held here this week to launch the CIBC's new rock series, "Live." The program will premiere on the CIBC's Winnipeg outlet June 2, and will run each week.

The announcement was made by Don Hunter, chairman of the CIBC, and by John Wind, president of CIBC's Winnipeg branch.

The program was developed with the assistance of the Winnipeg Symphony Orchestra, and will feature live performances by local and national artists.

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Japan Sales Reach $384 Million

JAPAN—Japan's music industry reported a record $384 million in annual sales for the year ending March 31, 1973. The figure is up from $325 million in 1972 and $294 million in 1971.

According to a survey conducted by the Japan Phonograph Association, the total sales of domestic recordings were $240 million, compared with $210 million in 1972. The foreign sales of domestic recordings were $144 million, compared with $114 million in 1972.

The survey also showed that the domestic sales of pop and rock records were $186 million, compared with $152 million in 1972. The sales of classical records were $54 million, compared with $48 million in 1972.

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Toshiba/Warner Pioneer/Tumbleweed

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*QS vario matrix decoder IC Chip Sample is also shown there.
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The QS vario matrix is now incorporated in all new Sansui 4-channel equipment sold all over the world.

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Meet; Messaggerie Musicali Holds Meet; Tape Sales In Increase

RICCIONE, Italy—Messaggerie Musicali (CBS/Sugar's distribution arm) at the company's eighth yearly sales conference here, May 25-27.

The acquisition of Raffaella Carra, a million-selling artist formerly with EMI, and American Lola Falana, plus a distribution deal for MM on a newly formed label, are featured in which CBS/Sugar has direct interest, were the main points in the address delivered by Johnny Dorelli, CBS/Sugar executive Giuseppe Giannini.

A gala concert on May 26 by CBS Italian artist Willa partaken of the flavor to the convention, and more excitement and enthusiasm was stimulated by the announcement that the group 1 Camelots, performing on stage, had just been declared winners of the April-June radio-television Award for Summer semifinal contest.

In attendance as well as the full MM personnel, others attending the convention were Sanyo's Ermanno Venturi, manager Yoshihisa Asakawa and several CBS/Sugar executives including managing director Piero Sugar, central managers Franco Crepax and Giuseppe Giannini, and label chiefs Johnny Porta, Gian Bonori and Andrea Floriani.

MM dollar sales from January through April were up 20 percent over the same period, 35 percent record singles and 30 percent LPs, while unit sales were up 10 percent and 12 percent. In 1972 dollar sales were 32 percent tapes, 41 percent singles and 80 percent LPs, with unit sales comprising 15 percent tapes, 73 percent singles and 12 percent LPs.

The Italian mechanical right collecting society (SIAE) has revealed that the market for popular music has expanded, with the whole market consisting of 73.7 percent singles, 16.21 percent LPs, 7.35 percent 8-track tapes and 0.65 percent 33 rpm cartridges. The 1972 market percentages are not yet available, but it was stated that the MM figures quoted are indicative of the current trend.

It is commonly believed that the STaS figures will show a bigger decline for the single record and a pronounced increase in tape and album sales. In fact the tape LP explosion is significantly understated by the MM results because CBS/ Sugar/MM is one of the largest producers and distributors of singles in general, particularly now with seven in the Top 10. (U.S. Don McLean ("U.S.""); Harmony by Artz Kaplan (CBS)); Sylvia's "Mother"

Falana's "Svena Serai Instiace In Te" by Johnny Dorelli and Catherine Speak on Liberty (CBS); "U.S."

U.S. Larry Chance and the Mamas & Papas on Colpix (CBS); "U.S."

L'Ultimo Chanter by Adriano Celentano (CIA) and Jo Don Garl (CBS).

A prominent factor not visible in the statistics presented at the convention, is the increased importance of the artists' name as seen by all CBS/Sugar/MM executives and Italian industry leaders is the new single released on Monday, smallest for the last 20 years. This year's San Remo Festival winning '72, sold under the CBS label company to the 100,000 mark, and many other hits have entered the Top 10 chart with a similar number of sales within three or four weeks and usually needing a total of only 45,000 to hit the No. 1 spot.

Don McLean's "U.S."

The prolonged decline in the Italian market as being in line with the trend in the international music market. However, in Italy last year, the situation has been accelerated and exacerbated by the country's current economic difficulties with the currency being available, particularly amongst those sections of the community that have been hit by buying tarsi.

We cited the increased cost of living as increasing the demand for music. It has been estimated by State sources at 30 percent—the increase in labor costs has been in the same area, food, strikes, inflation and recession had weather, but added that the price of records and tapes is not in the ratio in China. This explains the lack of expansion affecting the Italian music industry, and the distirbution in numbers of distributing companies from 40 to 12.

At present MM has a sales staff of 80 operating through three channels. The first handles the CBS (excluding classical recording) Ermen and Co. catalog, all owned and represented by CBS/Sugar, plus the Mercury and Atlantic catalogs, sold to the CBS classical repertoire, the United Artists catalog, the new Columbia, the (!(CIA) has added the Columbia of a young and successful publishing company Edizioni Come Pian to the agreement by Bruno, Janus and Derby international labels), Italian third party product from Clan, Bla Bla, Splash, Splash Peace, Poly Land, Radio Patrol, Stereo Disc, Anagrama and labels the Japanese Sony tape recorders and radio tape recorders. The third arm sells the Leaf brand of reel-to-reel and tape recorders in outlets not covered by the other two units.

No Price Increase

It was confirmed that MM will not increase the price of batteries, blank cassettes and other recording products—all imported despite the recent dec- What is the price range for the products sold by MM? The price range for the products sold by MM is not explicitly stated in the text. However, the text mentions that the price of records and tapes is not in the ratio in China. This explains the lack of expansion affecting the Italian music industry, and the distribution in numbers of distributing companies from 40 to 12. Additionally, the text states that the price of records and tapes is not in the ratio in China. Therefore, we can infer that the price range for the products sold by MM is not explicitly stated in the text. It is important to note that the price range for the products sold by MM is not directly addressed in the text. Therefore, we cannot provide a specific price range for the products sold by MM based on the information provided in the text. Overall, the text highlights the challenges faced by the Italian music industry, such as increased costs of living and the lack of expansion affecting the distribution of music. It also highlights the importance of the artists' name in the market and the increased sales of single records. Additionally, the text mentions the increased competition in the market and the lack of price increase by MM, which is a significant factor in the market. However, without further information, we cannot provide a specific price range for the products sold by MM.
Aussie Anthem Hunt Is Causing Rhubarb

SYDNEY—More than 1,500 entries have been received in a search for an Australian National Anthem. The contest, with a prize of £1,000, has been set up by the Commonwealth Government through the Arts Council and has brought much controversy. Many people, including visiting U.S. artists Doc McLean and Andy Williams, believe the traditional song “ Waltzing Matilda” should be officially accepted as the national song.

President of the Fellowship of Australian Composers, Eric Gross, said, “Signing away all rights in perpetuity for a maximum return of only $10,000-$5,000 each for the words and music is ridiculous when compared with even the return from a commercial jingle.”

The assistant executive director of the Council for the Arts, Ken Farham, commenting on the successful writer’s loss of copyright to the Federal Government, said: “If winners were allowed to take royalties for the anthem, they would make $1,000,000 in the first six months.”

Gross has officially stated his objection to the no-royalty issue, and an answer is awaited by the Fellowship of Australian Composers.

From the Music Capitals of the World

Simon and the Rest of the World

The reformation of the celebrated English band will be by Emerson, Lake and Palmer and Straw Dogs. Polydor has produced 5,000 copies of a promo (On Fire) for three albums set available only by mail order to readers of the Sunday Times music supplement. The Sunday Times offered the album in a 12-page section last week on a special story of soul and the people who make it. The album was compiled by Polydor jazz and blues producer George Simon Gee and Sunday Times writer Philip Norman. The set includes material by John Barrow, Isaac Hayes, Bob King and Ike and Tina Turner.

Details of a major dealer campaign will be announced at this concert. The EMI sales conference, which is held at the Inn on the Park Hotel in London on June 23. Instead of having its traditional two-day marketing conference in September. EMI is planning to hold a series of regional meetings to present new releases to major dealers, including: Verden Allen, former keyboard player with Motif; The Hoolie has been signed by Polydor under a world-wide four-year deal. First project for Allen, who will be forming his own band later this year, is a solo single to be produced with Polydor and Nashville Nicky Graham. David MacKay, former releases co-ordinator has been promoted to pop product manager at RCA. He replaces Richard Thomas, who died in a road accident recently.

Laurie O’Leary, manager of the Roy Harper band and the Spedding club, has been named a consultant to the board of the Wilt’s Weezythe (management firm. O’Leary was vice on talent and publishing acquisitions.

Clive Kelly, recently returned from running the Columbia Gramophone company in Greece, is now working at EMI as a special assistant to group director, Len Wood, was last week elected chairman of the British Copyright Council of the BPI. He replaces Charles Dawson Payne who has retired.

Peter Burton has joined GM Records as special projects co-ordinator. A journalist, Burton has recently returned from America where he acted as personal assistant to assistant to GM chairman Billy Gelf on the EMI tour. The UK alone of the two Beatles double-albums have now passed over 109,000 units each. The two sets were shipped out to the retail trade in April and the cassette version of the first set has now reached the 112,400 mark while the cartridge version has chalked up sales of 79,232. The second package on cassette and cartridge has now achieved sales of 79,104 and 79,048 respectively.

Osibisa will guest major EMI 1973 tour of America beginning July 19 on the west coast with Billy Preston, and with The Maypole. They return from a tour of Europe soon the band will start work on a new album and tour.

LETT THIS BE A LESSON TO YOU

EIGHT OUT OF TEN SONGS IN NORWAY

Courtesy Verdens Gang, Oslo, May 16, 1973

1. POWER TO ALL OUR FRIENDS
Cliff Richard/EMI. Orig. Publ: Big Secret Music Ltd.
Scandinavian Publ: Sweden Music AB
2. RING RING (English version)
Bjorn & Benny, Anna & Frida/Polkar
Orig. Publ: Union Songs AB/Sweden Music AB
3. TUTERECONNAITRAS
Anne Marie David/CBS.
Orig. Publ: Radio-Music-France/Sugarmusic France.
Scandinavian Publ: Sugarmusic (Scandinavia) AB
4. GET DOWN
Gilbert O’Sullivan/MAM. Orig. Publ: Mam Music Publ. Ltd.
Scandinavian Publ: Mam Music Publ. AB
5. JEG OG DU OG VI TO OG MANNE FLERE — Ring A Ring A Roses
Wenche Myhre/Polkar. Orig. Publ: Palace Music Co Ltd.
Scandinavian Publ: Palace Music AB/Sweden Music AB
6. IT NEVER RAINS IN SOUTHERN CALIFORNIA
Albert Hammond/Epic. Orig. Publ: Rondor Music (London) Ltd.
Scandinavian Publ: Sweden Music AB
7. CAN’T KEEP IT IN
Cat Stevens/Island. Orig. Publ: Freshwater Music Ltd.
Scandinavian Publ: Sweden Music AB
8. MY LOVE
Paul McCartney & Wings/EMI. ATV MUSIC Ltd/Sweden Music AB

SIX OUT OF TEN SONGS IN SWEDEN

Courtesy Radio Sweden. April 18, 1973

1. RING RING (Swedish version)
Bjorn & Benny, Anna & Frida/Polmar
Orig. Publ: Union Songs AB/Sweden Music AB
2. RING RING (English version)
Bjorn & Benny, Anna & Frida/Polmar
Orig. Publ: Union Songs AB/Sweden Music AB
3. RING RING (LP)
Bjorn & Benny, Anna & Frida/Polmar
Orig. Publ: Union Songs AB/Sweden Music AB
4. CAN’T KEEP IT IN
Cat Stevens/Island. Orig. Publ: Freshwater Music Ltd.
Scandinavian Publ: Sweden Music AB
5. TEL (LP)
Ted Gardestad/Polar
Orig. Publ: Polar Music AB/Sweden Music AB
6. POWER TO ALL OUR FRIENDS
Cliff Richard/EMI. Orig. Publ: Big Secret Music Ltd.
Scandinavian Publ: Sweden Music AB

THE STIG ANDERSON PUBLISHING GROUP
PULAR RECORDS AB
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S-102 45 Stockholm 5, Sweden
Telephone: 63 03 10

Keeping it in the family. Stig Anderson with his daughter Marie, soon to launch her career at Sweden & Polmar AB.
Roberts Urges Fresh Approach In Artist Promotion, Buildup

BY RITCHIE YORKE

Record companies or the Canadian government should have rented the Royal Albert Hall and put on a free concert of Maple Music artists. "If you're going to do a big thing, do it properly. The Junket would have been enormously effective if the record execs had kept at it. It may also have been more effective if the talent selection committee had named more for quality than for commerciality. The People Family and the Stampetters are not all of what's happening in Country. There's a certain quality of music that is unique in Canada.

I also have beennice to include some of the Canadians who now live in the U.S. The world of Joni, Neil and Leonard Cohen as North American, which in fact, means American. It should be an important thing to Canada that three of the top five singers/writers in the world were born and raised in Canada. That means a lot.

"I consider the Canadian content regulations on AM radio a very good idea. They've given a certain exposure that wasn't therebefore. Forced exposure of talent is a good thing. But I'd like to see the involvement of some Canadian stations so that a record a week could get across-the-board play on both U.S. and Canadian stations.

Roberts views Canada as a vital source of world pop talent but he questions whether the country's industry here to fully capitalize on that talent. He does not think that Canada has fully achieved its potential until there is some concrete links with the U.S. market. He ridicules the prevailing philosophy in Canada that you wait and hope for success to come to you.

"Canadian artists and managers tend to wait for a U.S. agent to discover them. They have a hit record in Canada and then don't do anything about it. The Junos happen like that. Bruce Cockburn doesn't have a hit record. He probably won't ever. He will never be discovered by the U.S. market. What about albums? Doesn't anyone in Canada care about albums?"

"It just isn't going to happen in Canada for any Canadian artist or independent company unless they come here and do something about it. There must be advance buildup before record release and concert tours and, in fact, follow through, the whole thing.

U.S. Attitudes

"The American record company attitude to Canadian artists acquired through their bridges in Canada is deplorable. I watched closely when Murray McLaughlin's second album came out in the U.S. and it was a tragedy. The album was very good but there was no promotion. Murray toured once but there was next to no publicity tie-ins.

"Joni is going to take Murray on some sort of tour on her next tour. That will break him. But I have been as Murray McLaughlin should never have to depend on Joni Mitchell taking him on tour. Murray has been writing songs and singing professionally in Canada for six years. But he's still unknown in the U.S. If he had lived here, I guarantee he would be a lot further along the road than he is now.

"But what can an artist like Murray do? He should live here for a year. But some artists won't do it, since a change of lifestyle and all. To anyone like Bruce Cockburn, making it not to that important. He's happy the way things are now and you can't argue with that."

"My point is that his record company simply should not bother to re-release his records in America unless they're going to promote him. Why should they, that's what he does."

"Look at Edward Bear. They've had a big hit record and potentially they could be made into something that could really get off. Someone should help them find the right audience to make it a long-term thing. Just as did with the Eagles. Now that has been done, we can count on selling millions of copies of every new Eagles' album."

"Edward Bear have depended on their record company. But the company is only interested in selling records. They can't care less whether the act gets the right exposure in the right venues. They just want to sell records and forget everything else."

"The point is that no one is in America cares about the interests of Edward Bear or Cockburn or McLaughlin. It all happens on a chance basis. There is no consideration and planning to exploit that careers in America. Consequently, Canadian artists mean very little as performers in the U.S."

In the second part of this three hour interview, Elliot Roberts raps on Neil Young and Joni Mitchell feel "the slimmest Lightfoot is much bigger in Canada than the U.S."
CAROL KING—Fandango, Epic SP-77170 (ABC). In her long-awaited album this fine composer-singer/message carrier allows us to analyze the benefits and liabilities of human relationships. If there is one theme, it is an inner view of establishing an alcohol-free situation. Her voice is as beautiful as her music, and she is as gross in her recent cross-country tour. Thus promoting the LP and awakening the public's awareness to her concern for dissecting human experiences. Her voice is naturally the heartfelt feeling that is inherent in the words. With this set, high highs, soaring up above the flight of the brass and reeds, keeping pace with the pulse beat of the bass and cogs. Lau's production is his brand of for his artist's music. With real playing, this tone has been and become engage into the melody of the swift music of songs.

Best cuts: "Being At War With Each Other;" "A Quiet Place In Love;" "Caravan;" "You Light Up My Life."

Dealers:国家's sales; lots of movement; will all arrive around this beautiful LP. Packaged in warm colors and using an appealing design pattern of blending Circle, a piano and people on the streets of New York.

JOHNNY MATHIS—Killing Me Softly With His Song, Columbia KC 3256. If you believe in masterpieces, then this LP qualifies. Although Mathis is now on a path to record original songs, his strong is in the serious class of recording stars. If he is in a wildly rewarding listening experience. Mathis may have been recording for 12 years, but this newest work is magical. His clear, perfectly flowing voice is marvelously perfected to so many fine and outstanding songs that one wonders why they weren't presented to him in the first place. He makes them all come alive. There is a fine, gesamte feeling to Dallmeyer's charts which makes the music move more than merely commercially romantic.

Best cuts: "Killing Me Softly With His Song;" "Audrey;" "I Love You So So;" "I'm Alone;" "I'm Only Working For My Baby."

Dealers: Start back and white photo work well on both sides of the jacket as displays. There is also a good photo inside the LP which can be used for printing to this new ten years after.

TEN YEARS AFTER—Rounded Round, Columbia AL 32950. Over the ten years Ten Year After has established itself as one of the premier British arch-rock bands. Since their arrival on the second or third wave of the English invasion (depending on your viewpoint) in the late '60s, they have constantly been on top in concert and on record with a large following. They still are an excitingly, emotional group (of an earlier generation) that is equally popular and familiar through the release of the British market's three years ago. They have, arrived with zest and rock by the movie cast. Yvonne Elliman, who played Mary in England, recently married her role. With Trudy Nunn, who played last in the LA circuit of the English production, interpreting Charlie's part, Carl Anderson and Barry Dunn are two other featured actors. Andre Previn conducted the orchestra in London and there is a close similarity of sections. Through all this there is one major equation; if the best RCA original cast sold well, so will we rumor the same music the second year around.

Dealers: Universal Pictures will release the revue with its all-political σημάδι that will develop customer awareness. In-store play is suggested.

SONNY AND CHER—Manila was a Rock and Roll Singer Papa Used to Write All Her Songs, RCA VICT 2503. The sound side husband and wife duo do an energetic job of shaping and shaping the singer's personal sound. Best cuts: "Rhythm of Your Heart Beat;" "The Greatest Show on Earth."

CYMBAL—Second Time Around, Jansen JUS 3394. West Indies British jazz group all gummed up in a rock set of propelling instrumentals and easy to take away. Best cuts: "Them and Us;" "To You;" "Toungue."".


CREAM—The Top Ten, Polydor PD 5529. Historic material, all repackaged fresh. Best cuts: Country-sounding "Until Late" and "Nose."

LILIES, Chico BIDL 1-0144 (RCA). Strong vocals lashed with soul and a taste of Latin tempo counter the British lass's first for her new label. Best cuts: "Easy Eat;" "I'll Be There;" "You and I."

PAUL RANKER, GRACE SLICK, DAVID FREEDBERG—Baron Von Tolbooth and the Chrome Nun, Greatful LP 1-01445, (RCA). Colorful cosmic profusion rock still from another Jefferson Airplane spinoff. Best cuts: "Balled of the Chrome Nun."

BRUNO CADO, Chico BIDL 1-0153 (RCA). Many vocal moods from this Australian performer with lots of energy and enthusiasm and a driving rock sense to the rhythm. This LP, originally released on Beatles in Australia, is cut in the U.K. market. Best cuts: "Silver City Birthday Celebration;" "Tell Me About Freedom Again;" "Firewater Friend."


AUSTIN ROBERTS—The Last Thing On My Mind, Chico BLB 1-0159 (RCA). Singer is a winner because the traditional sound, his easy paced style makes it so soothing, peaceful calming. Best cuts: "Take Care Of Her;" "Good To Be Back."


WALKER & MASON—Journey Through Asia, Wooden Nickel BRN 1-0153 (RCA). Easily the best of the duo, and his latest has been well cut and directed through, and it's bound to get plenty of air play. Best cuts: "County Casanova;" "Vineyardskull Horse;" "Your Face Wears The Smiles."

Dealers: This one should move in many areas aside from country.

COMMANDER CODY & HIS LOST PLANET AIRMAN—County Casanova, Pyramid PS-4954. As the army song would say, this is a judgement call. It's at least partly sprinkled with jazz, rock, boogie, you name it. The country fare comes

JERRY BUTLER & BRENT LEE EAGER—The Love We Have, Mercury SBM 1-660. This is one of the best concept albums that works, with one side devoted to present the other to listen from the past. Besides the usual emotional, powerful vocals from Butler, the listener is also treated to the excellent singing of relative newcomer Brenda Lee Eager. The orchestraing is also a delight, and much credit must go to the fine musicians who helped out here such as Sonny Bono as keyboardist and Bobby Byrd on vibes and percussion. Production and arrangements of Bobby Bows are on top notch, with material ranging from pop to soul to support the fine music. Most of the songs, however, is the vocals, especially Butler's, that make this LP such a fine one.

Best cuts: "Love On Me" (cut Bill Withers version); "Long Way To Go;" "The Love We Have Stays On My Mind."


MARDI GRAS—Soul Nakamune, Atlantic SD 7671. Very African in nature, this original French master is a good example of the blending of music with African music.

Q. What did Best's album do?

A. It was his first to chart in the UK.

Q. Who sang on the Billboard's Top 20 chart?

A. Various artists, including Tom Jones, Elvis Presley, and The Beatles.

Q. What was the theme of the album "Killin' Me Softly With His Song"?

A. It was a romantic theme with a soft and gentle tone, featuring harmonious vocals and instrumentation.

Q. Who was the lead vocalist on "The Love We Have"?

A. Jerry Butler and Brenda Lee Eager.

Q. What was the album that Best recorded for ABC Dunhill?

A. "Tell Me About Freedom Again".

Q. Who sang on the album "Killing Me Softly With His Song"?

A. Johnny Mathis.

Q. What was the theme of the album "Country Casanova, Vineyardskull Horse, Your Face Wears The Smiles"?

A. It was a country theme, featuring upbeat and traditional country music.

Q. Who were the lead vocalists on the album "Waiting For Little Milton"?

A. Little Milton and Stax.

Q. What was the theme of the album "Little Rock"?

A. It was a soul theme, featuring powerful and emotive vocals and harmonies.

Q. Who were the lead vocalists on "The Love We Have"?

A. Jerry Butler and Brenda Lee Eager.

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A. It was a romantic theme with a soft and gentle tone, featuring harmonious vocals and instrumentation.

Q. Who was the lead vocalist on "The Love We Have Stays On My Mind"?

A. Commander Cody.

Q. What was the theme of the album "Country Casanova, Vineyardskull Horse, Your Face Wears The Smiles"?

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Q. Who were the lead vocalists on the album "Waiting For Little Milton"?

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A. It was a soul theme, featuring powerful and emotive vocals and harmonies.
Jazz

STANLEY CLARK: Children of Forever, Polydor PS 5551. Avant garde meets funk on this connecting bridge of projects in which Andy Bey's fine voice is heard to advantage and Chick Corea's electric piano tinkles superlatively. Best cats: "Unsung Bays," "Bass Folk Song." REIGNING BLUES, MPS Stereo MX 20984 (BASF). Light, airy quintet sounds from the male, his orchestra on Columbia and for several other labels has not been given the proper recognition even though he knocked people out with his dynamic and unique addition of off-time-time signatures. Here Don and his Los Angeles cohorts are again on a new label with their special brand of 1970's big band jaz...
The rash of comedy singles about the Government's Watergate mess has produced the first chart item. It is "Watergate" by Dick Clark on the Rare Wednesday Night. The message is transmitted by snippets of well-known records put together to challenge the mind. The Government may not enjoy the notion that people listening to pop music radio are being reminded about this serious political and ethical mess, but the fact that in a free society we can laugh at this kind of unmentioning strengthens the promise of democracy.

Tower of Power is a San Francisco band which has been around for several years. It has released several LP's and several singles, and one of its single efforts is finally taking off. The song, "So Very Hard to Go" [on Warner Bros.], is number 35 this week, up from 61. Its LP jumps to 60 from 144. The band's tenacity seems to be paying off, remarking that San Francisco is still a hot, active creative community. The music business in the Bay Area has settled down to a regular non-opera kind of situation, with studios furnishing throughout the area and artists flowing to the feeling of the community and making their musical statements.

The psychedelic rock movement was born in San Francisco in the 1966-69 period, and there had been indications that a full-blown industry would be forming. Fantasy and its subsidiary labels remains the only local company, but there are enough of towers flying in, or artists in residence to ensure that the musical hipness which keeps San Francisco an exciting place keeps thriving.

In the album world, George Harrison's just released "Living in the Material World" on Apple demonstrates in the 1:1 position with a star. That's some debate for it or any LP, heralding the LPs into the single "Give Me Love (Give Me Peace on Earth)" which is eighth on the singles survey. So George is doing okay by himself.
pointed vice president and general manager for Musical Isle of San Francisco, and its entire line of products. Previously a sales manager of the industry, Baldwin will supervise the firm's rack-jobbing outlet there, as well as two one-stop companies and Eric Mainland, an independent distribution firm. "Ira Howard appointed to the newly created position of manager of the new Music City, a network of five general sales managers that has been named Columbia/Epix custom labels. She will have full responsibility for the development of publicity concepts and programs for artists on Columbia/Epix's custom labels. Miss Ross was most recently in charge of East Coast operations for Columbia/Epix representative, Gail Flesch, former promotion assistant at MGM Records and Warner Bros. Records, named director of special projects and artist relations for Chelsea Records. ... Pete Bucalurri named operations manager of the company. Previously a sales manager for West and for the NMC Corp., Bucalurri will be responsible for May's Banana Records retail chain operation in northern California. ... At the 3M Company, Daniel E. Donahoe appointed vice president of the newly formed Recording Materials Group; Dr. M.R. Hasfield named vice president of the Minicom division of 3M; Robert Herr appointed vice president of the Data Recording Products division; and Penelope A. Phelan, Clarence H. Bacon named regional manager of the Magnetic Audio Video Productions division.
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On your way through life sometimes you just gotta be a little b-a-a-a-a-d. Like Jack the Toad.

"JACK THE TOAD:" the new album by Savoy Brown.

See Savoy Brown in concert:

June
12 _______ BIRMINGHAM _________ City Auditorium
13 _______ MOBILE _______________ Auditorium
14 _______ MACON _________________ Coliseum
16 _______ TAMPA _________________ Stadium
17 _______ W. PALM BEACH, FLA. ______ Speedway
23 _______ NEW YORK ___________ Academy Of Music
24 _______ WASHINGTON, D.C. ______ Constitution Hall
25 _______ PHILADELPHIA __________ Temple Music Fair
27 _______ ROCHESTER ____________ Monroe Fairgrounds
28 _______ PITTSBURGH ____________ Zambus Music Hall
29 _______ PROVIDENCE ____________ Palace Theatre
Every once in a while, an artist appears on the scene whose talents are so extraordinary they transcend even financial considerations. Such an artist is JOHN EDWARD BELAND; not only an exceptional singer, but a writer, producer and musician of unusual dimension.

We, at Scepter, are moved and captivated by this man's music and hope others will be affected in the same way—though no one can consistently predict commercial success.

His first single tells of a musician from the hills who becomes a star, and for some unexplained reason fades into oblivion. It's the story of so many of our creative people and expresses the dynamics and cruelty of the music business.

We are proud to announce the release of the first single by JOHN EDWARD BELAND

"Banjo Man"

SCE 12381

Produced by Banyontree Productions
Direction: Sean Downey

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<th>Genre</th>
<th>Week</th>
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<td>Country</td>
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<td>Folk Rock</td>
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<td>Ray Charles</td>
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<td>R&amp;B</td>
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**Additional Notes:**
- All prices are in dollars.
- The list includes a variety of genres such as rock, country, and R&B.
- The top songs are determined by sales figures.
- Prices range from $5.98 to $9.98.

*Billboard* exclusive.*
Jermaine Jackson's "Come into my Life" is more than a new album. It's a personal statement, filled with the kind of music Jermaine enjoys singing best—from classics like "A Million To One" and "So In Love," to the romantic title song, Jermaine Jackson, "Come into my life." Personally yours on Motown Records and tapes. Album #M775L.

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

©1973 Motown Record Corporation.
Cite Recording could the 2673 members that all d. for The Mama. The AFM entitle copyright by Wilfully Rokuskie, the daily men of SuA nation. NATRA was seized by the company. The malpractice could face imprisonment up to five years and fine of $1,000 maximum on each count. Leeshey has 60 counts of infringement and Tharp could be charged if found guilty, could face imprisonment up to five years and fine of $1,000 maximum on each count.

**NATRA Statement**

*Continued from page 1*

only black people are dishonest.*

Corelli stated that he was “fed up with the fact that every time the speculators are allowed to dig their finger into the once money-grabbing, hip-hipping, unintelligent, wino-whispering national disk jockey.”

**Great Strides**

“The men and women in the Disk Fund to Distribute 7.2 Mill to Members

NEW YORK—The Phonograph Record Manufacturers Special Payments Fund will distribute $7.2 million to over 36,000 members of the AFM during 1973, according to Hal C. Davis, AFM president. Davis said that the sum is the highest in the fund’s nine-year history—as is the number of AFM members eligible for payments.

Under the terms of agreements with various record manufacturers and the AFM, each label agrees to make payment to the fund based on its annual sale of records and tapes. Federation members who participated in recording sessions for any of the signatory companies receive a payment in proportion to annual sales per such sessions in total wages paid to all union musicians.

**MUSICIAN’S RIGHTS COMMISSION**

broadcasting industry, have made great strides in the past seven years to get rid of the bad apples who were responsible for giving our industry a bad name. The broadcasting industry is hardworking, ambitious, honest people, who would like our professional management as a group, as any other respected profession.”

Corelli noted that whenever a dock worker is out on strike, he will claim malpractice or dishonesty, there is never a time when a shadow falls over a strike.”

He added: “But whenever there are accusations of dishonesty in our business, whether it is record company personal or radio people, we seem to be condemned as a group. Hopefully by now there are enough clear thinking, fair individuals concerned with this situation that they will not be affected by this incident.”

“[It] would be sad indeed if it did not end the same way the Organizing Committee and the broadcasting industry as an industry and its representatives are a part of our community service.”

Elect G. Snoddy, president of Woodland Sound Studios and one of the leading recording engineers in the music industry, was named president of the Nashville chapter of the National Academy of Recording Arts and Sciences in elections here last week. Snoddy has been CBS executive Frank Jones, who served in the post for two terms. Jones, the director of ABC/Dunhill here, was named first vice president, and Joe Talbot, president of Production Systems Co., named second vice president. Talbot also is president of the Country Music Association.

Frank Powell, music executive and broadcast official with Channel 2, was named general manager, and Roger Sovine of BMI was elected treasurer. Jones, who helped the chapter rise to new heights during his tenure, was presented a medallion by the board of governors.

**Indictments Hit 4 in L.A.: Cite Recording Violations**

**Inside Track**

John Lennon and Yoko Ono set to helm a "Flippin' successful" promotion of their new album "Mind Games," which will be released on Tuesday. Lennon and Ono, who have been divorced, are currently working on the promotion for their new album.

The New York Times reported that the album will be released on Tuesday, and that Lennon and Ono are planning to tour the United States to promote the album. The album will feature a mix of rock, pop, and folk music, and will be released on the Apple label.

The album will feature guest appearances from Elton John, Paul McCartney, and Ringo Starr, among others. The album is expected to be a commercial success, and will likely be a critical success as well.

The album is expected to be released on Tuesday, and will be available for purchase online and at music stores nationwide.
WOUNDED KNEE

Hearts beat fast and the children trembled
as the wounded lay dying and the soldiers reassembled.
Just another job done, nothing more.
as the Indians lay dead by the score.

Souls travel through the lonely wind
with only a handful of weak—no one left to stop this sin.
Yes, the soldiers went in with this cowardly deed,
killed women and children. This was Wounded Knee.

Well, the Indians fight today for some their rights
as the government turns its head to the agency’s delight.
Now time has forgotten this total unjust
as a lonely piece of paper on a shelf gathers dust.

The government said the treaty was on an old piece of paper.
Was what John Hancock signed a trick of nature?
Now wouldn’t it be sad if God were to say
I’m sorry but the promises I made
were just on an old piece of paper.

NARRATION BY LEE FISHER
(Dj at KBKR-AM / FM,
San Antonio, Texas)

100% RECORD SALES PROFITS
DONATED TO WOUNDED KNEE
MEMORIAL TRUST FUND, SOUTH DAKOTA

NATIONAL FUND RAISING TOUR
Produced by
TLI RECORDS IN CONJUNCTION WITH
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Bob McCarty, President

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P.O. Box 16146  San Antonio, Texas 78246

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LISTEN TO WHAT TEENAGE AMERICA BELIEVES IN!

TONY De FRANCO
FEATURED WITH
THE De FRANCO FAMILY

"HEARTBEAT—IT'S A LOVEBEAT"

(1C-2030)
Produced by
WALT MESHKELL
for Mike Post Productions

Produced by
WALT MESHKELL
for Mike Post Productions

WHERE THEIR FRIENDS ARE!

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