Senators Push Sweeping Probes

Slight Dip in U.S. Retailing; Blames Superstar LP Shortage

NEW YORK—For the first time in 24 months, scattered reports of minor retail business falloff appeared in the regular six-monthly surveys of U.S. disk-tape retailing conducted by Billboard.

The 18 months of consecutive, unanimous up-trend reports were marred slightly when some major retailers noted a slight drop in business when compared to the same period in 1972.

Key up-trends and dealers in 22 major markets reflected the general trends of the survey. These outlets, which comprise Billboard’s weekly survey sample, reported, Jan. through June business as follows:

“Very Good” 30 percent
“Good” 56 percent
“Fair” 14 percent

But in comparing business to the same period in 1972, these same key accounts reported:

“Improved” 63 percent
“Same” 12 percent
“Worse” 25 percent

Nine of the 22 markets had retail sources reporting business “worse” in 1972 than in 1971.

Jason Shapiro, secretary-treasurer of the longtime National Record Mart chain out of Pittsburgh, summed it up, pointing out that the first five months of this year “were terrific, with April and May, usually dull months, really picking up. The ‘by-the-book’ retail-to-be-factually June was really soft.” It made the sixth month that could have been tremendous only good.” Shapiro said business in 1973 was up over 1972. The Beatles’ re-pack LP’s contributed to the impression.

At the company’s sales conference last Monday, managing directorerry Oord stressed his opposition to the principle of total s-o-r, and warned dealers not to look towards it as a means of improving their business.

Commenting on the growth of record retailing through non-traditional outlets, Oord told the meeting, “Dealers no longer simply compete one with another for their business. Today any multiple or department

EMI Fights Spread Of Total Return

LONDON—EMI is opposed to any extension of the sale-of-return policy, despite indications that this form of trading is beginning to assume more importance in the British market.

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Metromedia Pres. To Kick Off Forum

LOS ANGELES—George Dunne, president of Metromedia Radio, one of the largest radio chains in the nation, will preside over a viewpoint meeting in August for the upcoming NRD forum. Dunne will be joined by a number of the nation’s major radio personalities.

Already announced as keynote speaker for the music’s viewpoint regarding new directions in the future are Joe Smith, chairman of Warner Bros. Records and formerly one of the nation’s major radio personalities.

The Forum will be held Aug. 16-18 at the Century Plaza Hotel, Los Angeles.

Other new speakers just signed for the Forum include Ken Jacobs, program director of KGB-FM, San Diego, who will be involved in what is basically a giant enounter session. Jacobs is the first of several outstanding personalities in a series of appearances at which both the “hot seat” and a general conference session will be held at the Century Plaza Hotel, Los Angeles.

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"RUBBER BULLETS" by 10 C.C. HAS CONQUERED THE U.K. NOW ON TO THE U.S.

"RUBBER BULLETS" by 10 C.C. A perfect summer single.

* Melody Maker
  New Musical Express
  Disc
A&M 1st to Issue Both SQ & QS LP's

By BOB KIRCH

NEW YORK — A&M Records, a subsidiary of CBS, has become the first major U.S. record manufacturer to offer disk product in more than one size format. The company, owned by Richard J. Wakeman's "The Six Wives of Henry VIII" and "Sumeeta's Journey" albums, revealed its new "Super Distributorship" today.

Wakeman also played a part in choosing the quadrasonic mode for this recording. "I did a discrete tape for Rick and then played him two Eqs. He didn't feel the record had lost anything in the encoding process and was entirely happy. This LP has to be expected to be ready by the middle of the month.

The company is not making any commitment to any format of quadrasonic, according to quality control director Mary Bostrom. "I mixed this album for the best possible sound and I think the SQ was the best in this case. It offered more breadth and dimension here, but quadrasonic releases are likely to continue to depend on the individual record."
**Executive Turntable**

Christopher Wright named director of marketing planning and advertising, Columbia Records. He was formerly manager of national sales, services, and relations at CBS. Wright will report to John F. McCarthy, vice president and general manager.

Robert Altshuler named vice president, information services, CBS/Records Group. He is currently director of press and public relations information services, Columbia, Epic and Columbia Custom labels.

**DGG Counterclaim Seeks $200 G's From ABC Disks**

NEW YORK—Deutsche Grammophon, GmbH, has filed a counterclaim in a suit pending against DGG, 600 East 14th Street, New York, by ABC Records, Inc. (Billboard, June 16). The multimillionaire ABC sued DGG for $200,000, alleging that the record company failed to meet minimum royalty payments.

In answering the ABC complaint, DGG, 600 East 14th Street, New York, has denied the allegations and asked the court to order ABC to show cause why it should not be enjoined from continuing to manufacture and distribute the records.

**DGG Gold for Gritty**

NEW YORK—William E. McEwan Presents Will the Circle Be Unbroken, the latest album by the Nitty Gritty Dirt Band, has been certified gold by the RIAA.

**Steele Dan Gold**

NEW YORK—The RIAA has certified gold the album "Can't Buy a Thrill" by Steely Dan on ABC/ Dunhill.

**Added Push By Chelsea On Drive**

NEW YORK—Chelsea Records is adding to its "Power Drive," Summer Power sales, promotion, advertising and publicity campaign on its recent recording. Chelsea will boost the entire catalog, including singles, albums and tapes, via program sales managers, salesmen and promotion men.

**Wein's Newport West Bombs $$; Week-Long Art Smash**

By ELIOT TIEGEL

Wein's Newport West Bombs $$; Week-Long Art Smash

**General News**

**Al Berman Terms Vidisk/Tape Royalty Rights 'Negotiable'**

By BOB KIESCH

LOS ANGELES—The Harry Fox Agency is still shopping into the collection of publisher's royalties which may be accrued through the videotape and video disc industries, with a result that Al Berman stating "that rights to use music for this type of entertainment will probably be negotiable.

At the same time, the Writers Guild of America (WGA), which last week settled a strike with the Association of Small Motion Picture and TV Guilds, has been looking into collection of writer's royalties covering "supplemental markets" (pay TV, videotape, video disc and closed circuit TV in hotels), with the guild planning on doing their own collecting.

According to Berman, royalties from material contained in the "supplemental market areas will probably depend on the individual publisher of a song. It's likely that when anyone makes a picture, they will sit on a licensing provision covering an extended use of rights for whatever new methods of distribution might open up.

"Each publisher will negotiate on his own," Berman continued. "The differences between these royalties and audio royalties are that the rights will be negotiable. The one thing we can say is that there will be no standard formula.

A spokesman for the WGA said that one of the main issues during the recent strike was writer's royalties for the supplemental markets.

"The terms we reached," the spokesman said, "were that with any theatrical motion picture that commenced production on or after July 1, 1972, the producers will pay 16 percent of the gross income derived up to $400,000 and 1 1/2 percent of the gross income past that figure.

"On the supplemental markets begin to generate an annual volume of $45,000,000," the spokesman continued, "we have elected to move forward the WGA/Supplemental Markets negotiations will begin next fall, leading to the writing of a new supplemental market agreement."
The enduring legacy


"Janis Joplin's Greatest Hits" is a must for anyone who doesn't own all her previous albums. And for those who do, it's an extraordinary concentration of Joplin genius.
Pickwick Buys Keel Mfg. Co.

NEW YORK—Pickwick Intl. has acquired control of Keel Manufacturing Corp., privately held firm, for an undisclosed sum of cash. The purchase was concluded after entry of an order, June 11, conforming to the continued proceedings under Chapter XI of the Bankruptcy Act. Pickwick, the Los Angeles-based manufacturer of records which has passed records for Pickwick and other prominent firms, will continue its business as subsidiary of Pickwick.

Mogull Tone Deal

NEW YORK—Ivan Mogull Music, leading independent firm, has acquired the following rights for Czechoslovakia on John Denver's recent hit, "Take Me Home, Country Roads." This represents Mogull's second acquisition of a Denver tune. "Leaving on a Jet Plane" was the previous acquisition.

Electronic Turntable

- Continued from page 4

dian, Inglewood, Calif., to produce sessions and assist Ike Turner in studio administration. He was formerly national promotion director for Smash, Fontana and Mercury and also ran Vanguard's West Coast office for two years. ... Gus Redmond, formerly national promotion director for Brunswick-Dakar labels, Chicago has joined the World Recording Corp. Atlanta as national soul promotion director. He was also with Stax and Right On Records.

John Overton named market manager, consumer/professional markets for the 3M Co. Minicom Div. He has been with the firm since 1961. ... Ronald Tandy named communications manager, TEAC Corp. of America, responsible for all advertising, sales promotion and public relations. He most recently operated his own PR firm.

Jimmy Brooks named to the post of national promotion, r&b, Phonogram Inc. He was formerly Eastern regional r&b promotion manager for the company. Previously he worked for Stax Records and WGP-FM, Detroit. Brooks will base in Chicago. ... Bruce McCombie, founder of East-West and Franchise, joins Lantern Television Inc. sales force. ... Sharon Lippin appointed assistant to the president, Music House, the New York commercials music production firm.

M. Sheby appointed Western regional custom sales manager, Ampex Music Division (AMD), joining from the Western division of Piers International. ... Ed Lesson joins Preferred Sound, a Longines Symphonette company, as national sales manager. He is a former president of the Connecticut appliance chain, Edjin Inc.

Charley Nuevo, who was recently named vice president, director of promotion, for ABC/Dunhill Records and Freddie Mancuso, recently appointed co-manager in national promotion for the firm have left the company.

JULY 7, 1973, BILLBOARD magazine
Everyone's Agreed That Everything Will Turn Out Fine.

Written by Joe Egan and Gerry Rafferty

A SINGLE BY STEALERS WHEEL
A Leiber-Stoller Production
ON A&M RECORDS
AMERICAN MUSIC STORES, Detroit, retailer of home entertainment products, reported higher sales and earnings for the nine months ended April 30. Sales were $237,121,911, compared to $221,654,114 in the same period a year ago, according to Jack J. Wyninger, chairman, and Robert D. Baker, president. The company should earn $4.18 a share, compared to $3.97 a share, for the year ended April 30. American Music Stores, a chain of 51 outlets, markets records, tapes, sheet music, musical instruments and stereo systems.

SONY CORP., Tokyo, reported profit gains in both the second quarter and in the six months ended April 30. Consolidated sales rose in the quarter to $269.3 million from $208.7 million. Sales in the half increased to $549.4 million from $433.4 million. Earnings in the six-month period rose 34 percent to $53.8 million, or 78 cents an American Depositary Receipt, from $31.8 million, or 46 cents an ADR, a year before. Sales in the Japanese market gained 33 percent in the first six months to $298.3 million, while export earnings rose 10 percent to $73.1 million. By product in the first half, tape recorder volume rose 22 percent to $153 million; audio equipment and videotape recorders increased 26 percent to $105.9 million; and color television sales rose 27 percent to $228.9 million.

Indie Retail Shops' Co-Op

Continued from page 3

California's Music Health Care, a one-stop shop, will coordinate the shipment of co-op LPs to the eight dealers. Though a definite announcement will be made later, price equipment is scheduled to be shipped at the price quoted and will be available in the next two weeks.

Pride Gets 3 Golds

NEW YORK—Charly Pride has been awarded three gold albums from the RIAA for bringing Pride's total to nine in addition to the country artist's gold single for "Kiss an Angel Good Morning." The latest gold albums are for "The Country Way," "The Sensational Charly Pride" and "From Me to You."
Elton John, Bernie Taupin, Gus Dudgeon, John Reid and Steve Brown, in association with MCA Records, wish to announce the formation of their new recording company.

THE ROCKET RECORD COMPANY

MCA RECORDS
"What we are offering is undivided love and devotion, a good royalty for the artist and a company that works its butt off.”

Elton John, Dec, September 26th, 1978

SPECIAL DELIVERY

MCA RECORDS

Keep your eyes open for
"Lonnie & Josie" MCA-40095
and
"If It Was So Simple" MCA-40099
Summer Single Runaways from
KIKI DEE and
LONGDANCER
**General News**

**Senate Probes**

- Continued from page 1

use of copyrighted recordings required in the bill.

Sen. James L. Buckley (R., N.Y.), earlier in the week called for congressional action as well as Justice Department, Federal Communications Commission and other probes of alleged payments for air play, the drug-brigade, and other corruption in the record industry in his home state. He has asked Sen. John O. Pastore (D., R.I.) to begin a thorough investigation by his Communications Subcommittee, which oversees broadcast masters. Sen. Pastore could not reach for comment at deadline but is known to be very much aware of the tie-ins between music and radio, and is 1958 held lengthy hearings on the subject.

In a brief statement to fellow senators Thursday, Sen. McGovern re-marked on the published reports of alleged payment for record play on the air, and the supplying of record artists with drugs in connection with the "contractual relationships" of artists and record companies. The senator said he felt that "prompt in-

**N. England "Clambake" On Aug. 16**

PROVIDENCE, R.I.—New England industry folk stage the first annual convention of Record and Tape Distributors and Sub-Distributors Monday (16) at Francis Farm, County St. Rehoboth, Mass.

The event is planned as an informal get-together by coordinator Reaie Zeidan, president-treasurer of Rhody Record & Tape Service, 85 Jefferson Blvd., Warwick, R.I. (22806). Anyone wishing to attend the clambakes & Chowders lunch, starting at noon, with softball game in between the clambake starting at 4:30 P.M. can contact Zeidan. His phone number is (401) 467-2465.

**'Pepper' to Be Staged**

- Continued from page 1

coordinating the tour. "St. Pepper's Lonely Hearts Club Band With The One and Only Billy Shear" will follow the lead of "Superstar" by play-

ing to concert audiences prior to any conventional theatrical run.

The package, which reunites "Super-

star" director Tom O'Horgan and producer-designer Robin Wagner, will utilize material from the Beatles "St. Pepper" and "Ab-

by Road," L.P.'s. Along with four other Beatle compositions, Jules Fisher will handle lighting, and the production companies producing the tour include many veterans of the earlier O'Horgan treatments of "Hair," "Lenny" and "Jesus Christ Super-

star."

Show opens at the Auditorium Theater in Chicago July 17th, with the tour to follow with engagements in Minneapolis, Milwaukee, Detroit, Philadelphia and will reach the Fish Forum in New York for two weeks beginning Sept. 16.

Ticket prices are being set with a $7.50 ceiling, to focus on the rock concert audience. Letter and Krebs have also assembled a promotional package for promoters which will in-
clude radio spots, television ads, posters, flyers, brochures and other merchandising tools.

**From the wings of the Flying Dutchman**

**Flying Dutchman Amsterdam**

Distributed by M.A. Records

**Teresa Brewer**

just recorded a new single in England and yes, it's a smashing hit in the U.S.A.

**“MUSIC, MUSIC, MUSIC!”**

AM 850/27
Wein's Newport West Bombs $$$ Week-Long Art Smash

...continued from page 4

nor come in force to show its colors at the Bowl with the soul buffs on the final weekend.

These are the choicest morsel for nods. Jazz was king for one week due totally to the enthusiasm of the following artists: Sonny Stitt (on alto), Art Blakey (on tenor), Gerry Mulligan, Dizzy Gillespie and his Ensemble, Erle Ellis, Joe Pass, Joe Henderson, Barney Kessel, Esther Phillips, Rahsaan Roland Kirk, Herbie Hancock, David Newman and Zilke Gillespie.

Superbly, the festival's opening afternoon began with Herb's choir in harmony to an audience of adorers who knew the works ("Koko," "Behave," "Moosie the Moth") and regaled in memories.

If one thing can be said of this festival it is that Herb's choir moved on and off. The Hollywood Bowl's revolving stage allowed him to set up up close while the other was concluding.

Sonny Rollins, an all-star band (Mary Lou Williams, Art Blakey, Al McKibbon, Sonny Stitt, James Moody and Kai Winding) and Billy Eckstine were featured in a perfor- matory manner on the opening bill.

Tuesday's show showcased the average talents of the group (Rollins, Eckstine and a return to the Groo Evans band with Cecil Taylor). An audience of young musicians could enjoy the group with no-music with no problem.

The next night, Joe Pass and Billy Eckstine swung with him as he played with his trio and Gerry Mulligan. Mulligan chose to let his group's six-piece band of contemporaries who have an amazing technical capability on their instruments—clarinet, trombone (son Chris), saxophone, bass and drums (son Donny)

Carrington's amazing singing ability enabled her to interpret lyrics with finesse and dramatic ability. She gave the best vocal presen-

tation throughout the entire skein of shows.

No Exploitation

A Saturday afternoon billed as a "giant" event was not up to snuff. Instead, the non-blues playing of such super names as Herb Alpert and Joe Pass (who played in tandem and then in counterpoint), Kenny Burrell, Jim Hall and Barney Kessel, Teddy Wilson, Shuggie Otis, T-Bone Walker and Roy Buchanan.

Saturday evening, jazz held its own with the soul acts, Freddie Hubbard and his quintet were delightful with such easy to listen to singers as "First Light," "Belles By Gotte, Wow" and "Destiny's Child.

Rahsaan Roland Kirk was his usual macabre self—amazing in his ability to play tenor and manouvare at the same time—and full of energy, enthusiasm and preening messages. He ended his set by breaking a chair ornament while blowing a whole section of the orchestra at the same time.

Louis Bellson's 17-piece band of local jazzmen (Terry Jenkins, Richard Brown, Harry Edel- son) played its own set of moaning tunes. They were led by Lester Young for Esther Phillips, who was serious and full of blues conviction. She sang a slow and meaningful "Georgia Rose," and the nasty "Home Where It's Darkest!"

The final set was the only one in the sin- dication of the direction and the general direction of the musical content of the program was the most welcome. Pop Stageman was a hit. He took the program to church a little before Sun- day and also gave us a lesson in rightness of thinking with two songs, "Respect!" and "Be What You Are.

Sister Mary, who is a show in herself, introduced us to the song, "Don't Break My Heart," her hands shaking violently, her shoulders trembling in tempo.

Stevie Wonder's seven-piece Wonderlove band and three gal vocalists produced an uneven set. He played his set and then opened and then got into the busi- ness of vocalizing, with "Visions," "Girl From Brazil," "Golden Lady," the latter two new works which weren't very interesting. "Destiny's Child" was a contrasting expression, full throttle ahead blazer with all the rhythm and thrill of a counterpoint.

Sunday's closing concert set was a treat of Dizzy Gillespie and his quintet in the order "handed down" despite this pitfall. Die played some easy to listen to tunes, including his famous "Swing Low Sweet Caddie.

Charlie Mingus and his quintet played an incomparable set of his own tunes which didn't capture the fancy of the half-filled bowl which included such names as Sonny Stitt and Paul Buhse.

R.B. King, the gentleman of the blues, played his standard bag of tunes assisted by his nine-piece band of slick players. His blues were nothing new but they drew a standing ovation.

Herbie, and David Newman, who have been working to- gether for one and one-half years, presented a program of contrast- ing and to our delight. They were allowed to play during his allocated 28 minutes. The set was the best jazz played of the week.

Main and Newman's flutes in tandem with Newman also on tenor), the best of Raine's band of music playing with an electric guitar, created two delightful sonic experiences which worked a wonderful album which is playing at the Afro-Cuban fire of flutes and guitar.

Glenn Pearson and the Pipes kept the fire glowing. While her three male associate/family members did their share of drumming, she sang "Baby Blues," "This Is Your Life" and "I Am a Black Eagle."

Then he did his hit, "Me and Mrs. Jones" and there were enough gals smiling to know that there was more than just music here. She has a thing going with him.

For George Wein, the success of his Newport concerts on other cities will help decide on which basis to make an additional co- mmission in Los Angeles next year.

Zeppelin Concert Tickets Via M.O.

NEW YORK—Madison Square Garden is selling tickets to the three Led Zeppelin concerts by mail order only.

Concerts East, concert promoters for the three concerts, announced that mail order only tickets are available, attribute moved to heavy initial demand for tickets.

Each mail order is being allowed a maximum of six tickets to spread tickets more easily and minimize scalping.

Learn to solve the puzzles systematically, efficiently and professionally.

In this Seminar you will learn:

- Solution of puzzles and interplay of solutions and constraints by analysis and computing, using manufacturer's specifications.
- Selection and use of test equipment in evaluation and analysis.
- Specific and useful application of dB, dB, dB, dB, dB, dB, dB and dB.
- Console design employing line diagram methods with modular gain block approach.
- Space-saving computer, calculation and measurement.
- Shaking and grounding precautions.
- Application of op-amp technology to audio.

You will receive a comprehensive notebook containing lecture notes, worksheets and reference materials.

All inclusive fees for the five-day Seminar: $295.00.

Registration closes July 10th.

For Seminar outline, information and reservation application, please contact:

Institute of Audio Research, Inc.
64 university place, new york, n.y. 10003
212-677-7550

July 7, 1973, Billboard
Listen to Diana Ross doing what she loves best. Singing, in an album of unusual beauty.

Listen to what's happening at Motown. You'll hear the times change.
Promoters Parley Explores Field; Nader Talk on Needs

NEW YORK—Promoters meeting here for the Sixth Annual International Promoters Association Convention, held at the Park Sheraton Hotel, explored various areas of the promotion field and also received an address from Richard Nader, producer of the Rock and Roll Revivals and the current British Rock Invasion.

Nader’s address discussed the promoter’s need to explore a wider range of concert-goers’ needs, rather than just book the most popular current acts. His comments also pointed toward the increase in organizational diversity, the emergence of video tape, an increase in audience participation and the development of less rigid seating arrangements.

Also present at the convention was Robert McIrury of the National Entertainment Conference, who conducted a seminar on “Promoters and the College Campus,” representing the first formal presentation before the promoters of the professional promoting field and the college promotion world of a significant and competitive; Irwin Kirty, editor-in- 

News


At Ease at the Wheel (EMI): Amsterdam, July 1.


Calton, Montgomery, July 16-17.

Bobby Bare (A&M): Fairgrounds, Biloxi, July 15.


Blood Sweat & Tears (Columbia): Starlit Road, Paris, July 17; Empire, July 19.


Patty Boone Family (The Holiday Inn): Peninsula; Point Pleasant, N.J., July 15-17.

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Bobby Bare (A&M): Fairgrounds, Biloxi, July 15.
KENNY STARR (RCA): Good Ole Nashville Music, Nashville, July 5
STATLER BROTHERS (Mercury): Heart of Hearts Fair, Peoria, Ill., July 20
STEVEN BRIDERS (ASCAP): Amphi- theatre, Universal City, Calif., July 16-
22
JOE STUART (RCA): Four Muses, San Clemente, Calif., July 14-15
STEPHEN STILLMAN-MAGNUS (Allan-
tic): Blossom Music Fair, Cuyahoga Falls, Ohio, July 7; Pine Knob Pavili-
on, Independence Township, Mich., July 12; Mainstage-Milwaukee Sum-
erfest, Milwaukee, Wisc., July 16.
STOREES (Buddy): Worchester, Mass., July 5; Richards, Atlantic, Ga., July 6-
14; The White Elephant, White Oak, Pa., July 15; WSN Concert, Allent-
low, Pa., July 16.
PEGGY SUE & SONNY WRIGHT (RCA):
Parks Lake, Ky., July 4.
BILLY TAYLOR (RCA): Watergate Bar-
ge, Washington, D.C., July 18.
THE TEMPTATIONS (Motown): Music
Park, Columbus, Ohio, July 15
LEON THOMAS (Flying Dutchman): In-
ternational Hotel Nagoya, Japan, June 29-
July 1; Royal Hotel, Osaka, Japan, July 4; Deska Royal Hotel, Kyoto, Ja-
pan, July 5; Tokyo Hilton Hotel, Tokyo, July 6-12; Sapporo Prince Hotel, Sap-
poro, Japan, July 10-11; Fukui, Japa-
non, July 12; Hong Kong, July 13-
16, N.C.B. World Tour (30aue July 17-
24) is canceled.
THREE DOG NIGHT (ABC/Dunhill): Mi-
LILY TOMLIN (Polycord): Opera House,
Vancouver, B.C., July 14; Queen Eliza-
beth Theatre, Seattle, Wash., July 15.
T-REX (Warner Bros.): Milwaukee Arena, Milwau-
ERNEST TUBB (RCA): Scitty's Lounge,
Rosedale, N.M., July 1; Knights of Colum-
bus Hall, Schenectady, New York, July 3;
Cabinet Club, Bandana, Texas, July 4;
Roundup Club, Slidemore, Texas, July 5,
5. Barkston at Base, NCO Club, Aus-
tin, Texas, July 6; Blue Star Bar, Cooper-
vac, Texas, July 8; Civic Center, Min-
neapolis, Minn., July 10; Moore Lodge, McDonald, Ga., July 11;
Moore Lodge, Darlington, Ga., July 12;
Cenetary's Grand Ballrooms, Schoe-
rock, Pa., July 14; Sunset Park, West
Grove, Pa., July 15.
TURFAN & GIMMERES (AM) Celeb-
ritv Theatre, Phoenix, Ariz., July 14.
COMET TWITTY (RCA): Six Flags Over
Mid-America, Eureka, Mo., July 3; Mo-
ore Lodge, Parkville, Ohio, July 8.
JOHN VAN HORN (Mercury): Standards
Inn, Webster, Mo., July 16.
PORTER WAGNER (RCA): Grand Oy
BILLY WALKER (MGM): Crossroads Mo-
sic Park, Kingman, N.C., July 15.
T-BONE WALKER (Warner Bros.): El Mo-
umento, San Antonio, July 16; 20.
JERRY WALLACE (MCA): Walters, Mo.,
July 12-14; Providence, R.I., July 15.

WAR (United Artists): White Star Park,
Chicago, July 20.
MUDSY WATERS (Chess): Garden of
Stars, Montgomery, Canada, July 30-30.
WETHER WEISSBERG & DELIVERY
(Warner Bros.): Midwest Fair, Gre-
er, Ill., July 4; Park City, Utah, July 14.
FRONTIER RANCH, Columbus, Ohio, July 14.
FRIDAY WEVER (Columbia): Peters-
burg, Ill., July 14.
KITTY WELLS: WENI WELPERST (MCA):
Bremen Fairgrounds, Bremen, Ind., July 4; Harrah's Tahoe, To-
reno, July 6-7; Fairgrounds, Lund-
ington, Mich., July 8; Howard County Fair-
grounds, West Friendship, Md., July 15;
Winoo Park, Grove City, Ohio, July 14.

If you're seriously into music or sound reinforcement you want more than hi-fi products can give you. But full professional stu-
dio gear costs an arm and a leg, and you pay for a lot of things you may not need.

That's what's needed. So let's talk about the TASCAM Model 10. It's an 8-in, 4-out mixing console, and it's just $1890.

With the Model 10 you get what you have to have. Without sacrificing a single necessary function. Each input module gives you up to four additional input modules and each offers the following:

- Infrared and optional accessories
- Including talkback, remote transport control, quad pan-
ner, and headphone monitor.

That's what you need and that's what you pay for. Some things, however, may not be necessary, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedance is available optionally. You'll probably want low impedance mic inputs, but we need not all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

Details and prices on the Model 10 are available for the asking. At the same time we'll tell you about our new Series 70 Recorder/Recorders.

We've got what you need.
Creative Trends
Guitar Addition Helps Crusaders' Success

By NAT FREEDLAND

The Los Angeles Crusaders, a jazz band that has been playing together for over 20 years, have released their latest album, "Blue Thumb." The album features a mix of traditional and contemporary jazz, with an emphasis on guitar solos. The band members are excited about the addition of a new lead guitarist, who they believe will bring a fresh perspective to their music. The album has been well-received by critics and fans alike, and it is hoped that it will help the band continue their successful career.

La Brewer Triple Threat

La Brewer has been a prominent figure in the music industry for many years, known for her unique blend of jazz and soul. She has released several albums, including "The Best of La Brewer," which was critically acclaimed and sold over 100,000 copies. Her latest album, "The Long Goodbye," is set to be released in September and is already generating a lot of buzz. La Brewer is looking forward to touring the album and connecting with her fans across the country.

Headline: Guitar Addition Helps Crusaders' Success

By ELIOT TIEGEL

The Los Angeles Crusaders have been active since the mid-1960s, and their latest album, "Blue Thumb," is a testament to their enduring success. The band members are passionate about their music and are committed to bringing their unique sound to audiences around the world.

Headline: La Brewer Triple Threat

La Brewer has been a fixture on the music scene for many years, and her latest album, "The Long Goodbye," is a must-listen for fans of jazz and soul. She is looking forward to touring the album and sharing her music with new audiences.

JULY 7, 1973, BILLBOARD
The Nation's newest sports and entertainment center serving the Washington, D.C. metropolitan area.

Showplace for the big league.

The Capital Centre is the new home for the NBA Capital Bullets, and will house the NHL franchise coming to Washington in 1974. The Ice Capades, Disney on Parade, and the Ringling Bros. Barnum & Bailey Circus have already scheduled their debut at the Capital Centre. Give your next show assured success by bringing it to the new Capital Centre. Whatever the show, we have the showplace.

For booking and further information call General Manager, Mike Crowley,
(202) 753-3596.
**Latin Scene**

**NEW YORK**

Sandro (Caytronics) performed before too-sold-out house last week at Carnegie Hall. Ray Roig and his Orchestra (Mericana) also played on the bill. The 45-piece ensemble will have a new record released at the end of July titled "Labola." On May 11, Mango Records and HAM Artists, Ltd., opened new offices at 1650 Broadway. The success of "Homesy," the Latin rock opera, is being attributed to the galvanizing performance of Sandro. Roberto Torres (Mericana) has just returned from a successful tour of South America. "El Canzantine" is the title of his debut single for the label. Coco Records is releasing this week an 11-year-old Migueño's first 45 release titled "Carro A Bonito." In addition, a single from the soon to be released Bebon Pellicani/Roberto Valente called "Joe P.

**Latin Music**

**Hot Latin LP's**

<table>
<thead>
<tr>
<th>IN CHICAGO</th>
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<tbody>
<tr>
<td>1. Vicente Fernandez &quot;Yo Me Dejo&quot; CDS 1335</td>
</tr>
<tr>
<td>2. Yolanda Del Rio &quot;La Hija Del Noa&quot; Anexo 1900</td>
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<tr>
<td>3. Gran Combo &quot;Por El Canto, EIC 303&quot;</td>
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<tr>
<td>4. Julio Iglesias &quot;Yo No Perdo Tu P&quot; FT 207</td>
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<tr>
<td>5. Los Socios Del Ritmo &quot;Vive Tu Pa&quot; EIC 1394</td>
</tr>
</tbody>
</table>

**IN N.Y.**

| 1. Gran Combo "Para Mi" EIC 304 |
| 2. Eduardo Zurita "Adi rugs" Anexo 1900 |
| 3. Los Antiguos: "Susana" Anexo 1900 |
| 4. Los Solitarios "Yo Puedo" FT 208 |
| 5. Nippon Rodriguez "No Puedo Dejar Tu P" EIC 1394 |

**IN MIAMI**

| 1. "Super 73" S 1011 |
| 2. Conquinto Universal "Don De Tiempos" EIC 1366 |
| 3. Los Antiguos "Don De Tiempos" EIC 1366 |
| 4. Ten Rames "Ten Rames" CDS 1002 |
| 5. Enrique Caceres "Yo No Puedo Dejar Tu P" CDS 1352 |

**IN TEXAS**

| 1. Irene Rivas "Tonto" EIC 1050 |
| 2. Los Ragheles de Teran "Como Esperas" CDS 1350 |
| 3. "Solitarios" "Don De tiempo" EIC 1366 |
| 4. "Malo" "No Volvere" CDS 1352 |
| 5. "Malo" "No Volvere" CDS 1352 |

**IN L.A.**

| 1. Los Saray "Porque" EIC 3000 |
| 2. Los Solitarios "Don De tiempo" EIC 1366 |
| 3. Vicente Fernandez "Yo Volvero" CDS 1358 |
| 4. Los Antiguos "Don De tiempo" EIC 1366 |
| 5. "Malo" "No Volvere" CDS 1352 |

**BILLBOARD SPECIAL SURVEY for Week Ending 7/17/73**

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**Sightings**

- Sandro is performing at Lighthouse, Captains Rest, Eagle's Nest and Stone Street. Feelings, a self-contained New York rock act, also released its single. Feelings is a first single, "Since You Have Gone," produced by John Lande, of Ultra-Sonic Productions and Chuck Laski. The group consists of several former performers and records at Ultra-Sonic Recording Studios in Hempstead, Long Island. Both groups received their long recording contract with Polydor Records. Group's first single cut for side-producer Charlie Conlon. Robin McNamara has been added to the Three Star Organization for management and recording.

- Ardent Records, Memphis, has signed a new recording deal with Brian Alexander Robertson. His first release, "Wring Your Pants," produced by George Kajuma, is set for release this week. "Joel Diamond, president of Silver Blue Records, distributed by Polydor Records, has signed Sharon Ridge and Van McCoy to a long-term recording contract. Their first release for Silver Blue is a McCoy penned tune titled, "I'm Your Corner." The duo is currently preparing an act and will begin making concert appearances this fall. Each has previously recorded for other labels in the past.

- To U.A. Latino's roster, Lacho Gutierrez (Fabor) is now appearing at El Patio in Queens for the next three weeks. In the works at Tico Records is the long awaited reunion album by Tito Puente and La Chaparrosa. Joe Cain has completed production on an album for Allegre with a summertime release scheduled.

- Eddie Palmieri (Mango) will be playing for two hours free of charge this Friday at Central Park's Band Shell. Tito Puente will be opening the show. Speaking of free concerts, the Bryant Park and City Hall fountains concert series will feature Alfredo Manchester on August 23rd. Eddie Conroy has been named general sales manager of Fiesta Record Co., Inc., replacing Monty Gilbert. Kleinman was formerly general sales manager of Beta Distributing Co. of New York City. Tickerson handling ticketing tickets sealed from $2.25 to $7.50 for the International Latin Festival at Shea Stadium on July 21. Concert corporation of American and Viterco, Inc. are producing.

- Malo, Warner's Latin-rock recording group, entertained at a Latin disco party sponsored by the University of the Streets and the Lower East Side Community Store Front last week. The group's next release, "Malo" will be issued by the two organizations is to help create and further stimulate community interests in the cultural and social aspects of their own neighborhood.

**PHIL GELORMINE**

**MIA MI**

Sandro (Caytronics) had a good turnout for his concert appearances at Duke's Concert Hall, London (17). "Pura Vida" (CNS) didn't do very good dance business here Sat. (23). They have a new on their new LP, "No Volvere." I have seen a new LP by Bononito. Croma, released in L.P. by Jose Maria that was recorded in Spain. Orchestra Biliomoro, a local band, has signed with Art Records and Art Records Organo Medico de Juan Torres. Vol. 17, won record of the year award recently. Daniel Vejada (Estequi) has a new LP called "Tu Ruego" and Luis Garce has an LP on the Corp of Foreigners. WCMQ has given over $250 in cash prizes in the first five weeks of their new contest "Ganone Con Su Amigo." At Numero Uno, Winterammer, local Latin-rock group re- placed Caffe, to play with Fajardo. The group's name, was the last record of Oscar Cueva's (Monaco) style. "Le Mauro" on the label.

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**Advertorial**

**CAYTRONICS**

**LA COMPAÑIA DE MUSICA LATINA**

**SALUDA A SU ARTISTA EXCLUSIVO**

**ROBERTO CARLOS**

**Y LES RECOMIENDA SU HIT "LA MONTANA"**

---

**When Answering Ads... Say You Saw It in Billboard**
From the Cook-Greenaway writing team who wrote such hits as “You’ve Got Your Troubles And I’ve Got Mine,” “I’d Like To Teach The World To Sing,” “Here Comes That Rainy Day Feeling Again,” “Softly Whispering I Love you,” join up with Herbie Flowers to bring you

Randy
MCA-40091
A New Single By

Produced by David Mackay  Recorded in England

“Randy” is included in Blue Mink’s initial LP on MCA Records

Martin and Finley: Dazzling duo

No, they’re not stand-up comedians, or talk show personalities, or daytime TV stars. They’re a writing/singing team extraordinaire. And their debut single, “It’s Another Sunday” is not just another single. Listen.
Martin & Finley, “It’s Another Sunday”. Motown Single #M-1242

Produced by Bob Gaudio.
Listen to what’s happening at Motown.
You’ll hear the times change.
And watch for Martin & Finley’s premiere album, “Dazzle ‘Em with Footwork”.

©1973 Motown Record Corporation.
LOS ANGELES—Fifty percent of the product issued from the Jewel Records label has crossed over "potential" into the pop market. The Shreveport, La.-based company releases between 50 and 100 singles each year, estimates Don Logan, its sales and marketing vice president.

Ten years ago when Stan Lewis began his record label, the jukebox music was exclusively blues-oriented. And while a record crossed over the spiritual bridge several times, it was a part of a community from the general white audience there was reason for rejoicing.

Today, Logan emphasizes, the company is geared toward producing a soul sound which can hopscotch across the bridge more quickly. To Logan, it is essential that everybody who puts out pop and country records feels the only way to make it today is to release black records," so the competition is at its fiercest point.

Operating under the Jewel umbrella are Rolla, Paula and Soul Power labels. There is a cautious, conservative mood running through the company these days. Logan explains, this temper which the company handles releasing product.

"If we put out a single and it doesn't look right (I'll do anything), we don't try to cover the entire country. With albums, we try to cover as many distributors with Soul Power," Jewel press up an average of 500 LPs per title. "We don't believe in getting over-sold on anything and pressing one million copies. It's Stan's approach to wait, but also get the product out to every distributor who will take it. We send flyers on racks and one-stops but we don't get real enthused until we see real big orders. Logan says a week and a half is ample time to wait for that reorder reaction. There are several house artists who do get stocked automatically, such as Ted Taylor and Little Johnny Taylor (distant cousins) and comic Junior White. With the new names, although there is airplay of a local or area nature or chart action, the odds of a single product are slim. There is one exception, which Logan knows about, and that's in-store plays. He could have in-store instances in the Washington, D.C. area, for example, where stores have a different single resting in customers making impulse buys.

The label masts disks to 600 pop stations and 138 "hot" soul stations. In several instances in the South, the pop station plays soul sounds because of.

(Continued on page 30)
Duncan to 'Direct' Tone Of Radio at Aug. Forum

Continued from page 1

a moderator as well as by anyone who wishes to participate.

Another man who has volunteered to occupy the hot seat, a programming consultant who is today almost a legend in radio, is Mike Joseph. Joseph was responsible for turning around WFLI-AM, Philadelphia; and, years ago, WKNR-AM, Detroit, into No. 1 radio stations. Today, he is consulting radio stations in Cleveland, Milwaukee, and elsewhere.

Many of the speakers throughout the Forum, including Jacobs, will also be available at breakfast and luncheon sessions. Each of a large number of programming experts in topics ranging from music and news to engineering and management will be assigned to tables. Each table will be numbered and people attending the Forum will be given a copy of the breaks and rap over their own programming problems should-to-shoul-der with an expert of their choice.

Jack McCoy

Other speakers who will appear include Jack McCoy, program director of KCBQ-AM in San Diego, who will talk on promotions in a speech titled: "From Cashcall to the Cash Stage."

Tom Mayer, program director of WGOV-AM in Chattanooga, Tenn., and Jerry Boulding, programming consultant for a station going with WWOX-AM, Washington, among others, are in the mix, and will be directly involved in a debate of panel of record promotion executives on music. The topic will be: "Are Executives vs. Radio Music Directors a Verbal Paradox?"

So far, registration for sponsored companies, are Mike Shepphard, Monument Records, Nashville, and Jerry Morris, independent record promotion executive, Seattle.

Music Trends

Added to the list of prominent artists who'll be talking about music trends and how they might affect radio are radio stations in Cleveland, Milwaukee, and elsewhere.

The nominees were compiled from a survey of program directors coast-to-coast. The final voting will be conducted on the opening day of the sixth annual Billboard Radio Symposium, which will be held at 16-18 at the Century Plaza Hotel in Los Angeles. As people attending the Forum pick up their registration materials, they will be handed a ballot which will include not only the nominees for the year, but also for Best Promotion Executive of the Year (divided into regions of the U.S.), Best Music Director of the Year (seven major market), Best Radio Station of the Year (three major market), and Best Air Personality of the Year (seven market) and Best Airing Personality of the Year (seven market). These nominees will be determined by airchecks now being judged by a series of regional panels, with finalists voted on at the Gala Awards.

Once 'Pirate,' Now Cable Radio Pioneer

By J. CHRISTOPHER EHLER

LOUISVILLE—When Brad Sobol decided to build a pirate station in his bedroom closet and go on the air without bothering to ask the FCC for permission, he didn't realize he might be pith-blasting a race in the radio business with $35,000 in his pocket and no permit. Sobol had purchased the necessary parts from second-hand sources—Army surplus stores, local radio stations, and built his own radio operation in his apartment closet and called it KJPT-FM. The unlicensed station hit the air Nov. 5, 1971, at 8:40 on the dial.

For three days, things progressed rather smoothly. Call letters, the station's name, and station identification were all done by Sobol. Local radio stations were more than happy to promote the station.

But later, the FCC came calling and told Sobol he couldn't continue.

When the FCC came, they were very much in the standard-operating-procedure-oriented, filling out forms in triplicate.

NATIONAL SITE

Shortly thereafter, via a phone call from Sobol, the AP and WIP wire services picked up the story and it was no longer there that KJPT-FM and the Soviets became national news. Both the Los Angeles Herald-Examiner and the Los Angeles Times ran front page headlines and stories. Calls of support flooded into the station. Local, professional radio people, many with grips against the FCC, along with radio stations far away as Canada, not forgetting telegrams from

(Carlton on page 30)
Malverne Distributors announce a milestone in the industry: THE FIRST SUPER INDEPENDENT DISTRIBUTOR

We've come up with a whole new way of doing business—that's more efficient and more convenient for everybody. Starting now, Malverne Distributors in New York City will act as a distributor covering all of the eastern New York state, northern New Jersey, Connecticut, Massachusetts and Rhode Island Markets. Each of these markets will be serviced by a sales force, Sales Manager, and Promotion Manager. One warehouse will service the entire area with efficient overnight delivery.

It's an industry first that will make our business and your business run even better.

We proudly announce our first 4-market label—the Phonogram Family (Mercury, Philips, Vertigo, Dial, and others).

New York and New Jersey Home Office and Warehouse
Malverne Distributors
3535 35th Street
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George Mull, Sales Manager

BOSTON
Malverne Distributors
77 Summer Street
Boston, Massachusetts 02110 (617) 423-3820
George Mull, Sales Manager
RADIO: PSYCHOLOGY,
PROGRAM
For
The Sixth Annual Billboard Radio Programming Forum
August 16-18, 1973
Century Plaza Hotel, Los Angeles*

The annual Billboard Radio Programming Forum has become the world's largest radio programming meeting and is attended primarily by progress-minded program directors, general managers, music directors, air personalities, and record company executives who are concerned about programming. Each year, these executives come from all over the world to share knowledge and learn new techniques in programming for formats ranging from Top 40 and MOR to country music, soul, and progressive. The objective is to take a concentrated look at what's happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

Thursday, August 16, 1973

2:30 p.m.  Session 1
NEW DIRECTIONS IN '73
Representing radio:
- to be announced
Representing records:
- Joe Smith
  President
  Warner Bros. Records
  Los Angeles

3:30 p.m.  Session 2
BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4:30 p.m.  Session 3
RECORDING ARTISTS TELL YOU ABOUT RADIO
- Marc Gordon, Manager Fifth Dimension
  George Butler, PhD, Director Blue Note Records, Los Angeles
- Billy Sherrill, Vice President of Country Music
  A&R Columbia Records, Nashville

5:30-6:30 p.m.  COCKTAIL PARTY
Recording artists are invited to attend and meet radio personnel in a casual atmosphere, compliments of Billboard Magazine.

Friday, August 17, 1973

7:30-9:45 a.m.  Session 4
BREAKFAST RAP SESSION
Eat and talk with our programming problems with any of a bevy of outstanding experts from all aspects of radio, including news, research, promotion, programming, music selection. These experts will be assigned to numbered tables. You choose the one you'd like to talk with on a first-come, first-served basis.

10:00 a.m. Concurrent sessions—each registrant has his choice of one of three sessions.

11:15-12:15 p.m. Concurrent sessions—each registrant has his choice of one of the three sessions.

Representing radio:
- Tex Meyer
  Program Director
  WGOW-AM
  Chattanooga, Tennessee
- Jerry Boulding
  Programming Consultant
  WOAK-AM
  Washington

Representing records:
- To be announced

11:15-12:15 p.m. COFFEE BREAK

12:15-2:00 p.m. Concurrent sessions—each registrant has his choice of one of three sessions.

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION
- Willis Duff, Era, Inc., San Francisco
- Sebastian Stone, Era, Inc., San Francisco
- Tom Turrchini, PhD, Era, Inc., San Francisco

1:30-2:30 p.m. Concurrent sessions—each registrant has his choice of one of the three sessions.

THE BOTTOM LINE AND YOUR PLACE ON IT
a. The Program Department—the Station's Best Salesman
   (speaker to be announced)
b. Security—Finances and Your Job
   (speaker to be announced)

THE NEWS ABOUT NEWS
a. New Directions for the Old NewsCast
   (speaker to be announced)
b. A Programming Aid as Well as a Program
   (speaker to be announced)

PROMOTION EXECUTIVES VS. RADIO MUSIC DECISION MAKERS—A VERBAL INTERCOURSE

a. From Cashcall to the Last Contest
   Jack McCoy
   Program Director
   KCBO-AM
   San Diego
b. The Complete Ad Campaign—Big Ideas on a Little Budget
   (speaker to be announced)

Session 8
PROMOTING AND ADVERTISING YOUR STATION
Session 9
PSYCHOGRAPHICS, AND PSYCHE

Session 10
QUADRASONIC—THE BIG QUESTION
a. The Federal Communications Commission View
(speaker to be announced)
b. A Demonstration of Matrix and Discrete Quadrasonic Sound
(systems to be announced)

12:30 p.m.
LUNCH

2:00-7:00 p.m.
Session 11
THE HOT SEAT SUPER SESSION
A general session in the main ballroom in which
the nation’s outstanding authorities in all aspects of radio will occupy a “hot seat” and re-

test to questions both from a moderator and the

audience. How long the hot seat is occupied
by a particular authority will be determined by

the moderator. A series of penetrating ques-
tions will be addressed to whomever occupies
the hot seat by the moderator. Moderators will

be rotated, depending on the particular field of
programming being questioned.

Moderators:

to be announced

Hot Seat Occupants enlisted to date:
Ron Jacobs
Program Director
KGB-AM/FM
San Diego

7:15 p.m.

FREE TRIP TO DISNEYLAND
Buses will depart from in front of the hotel, re-
turning to the hotel later in the evening. Free passes to Disneyland and ride tickets.

Saturday, August 18, 1973

7:30-9:45 a.m.
Session 12
BREAKFAST RAP SESSIONS
Eat and talk over your programming problems
with any of a bevy of outstanding experts from
all aspects of radio, including news, research, pro-


gressions, promotions, music selection. These

experts will be assigned to numbered ta-

bies. You choose the one you’d like to talk with
on a first-come, first-served basis.

REGISTRATION FORM
Registration Fee: $135.00 per person.
Please enclose check and return registration form to:
Radio Programming Forum
Suite 420—9000 Sunset Blvd.,
Los Angeles, Calif. 90069

(Please Print)

NAME

TITLE

COMPANY

ADDRESS

CITY

STATE

ZIP

*All registrants are reminded that they are eligible for special discount rates at the Century Plaza Hotel during the Radio Pro-


Complete refund will be made for cancellations received before August 9, 1973. After that date but prior to the opening of the

Conference, a cancellation charge of $50.00 will be made. After that, “no-shows” cannot be refunded.
Once 'Pirate,' Now Cable Radio Pioneer

Get a telegram from Joe Kelly, general manager of WQFM-FM, Milwaukee, about the "press release" coming out. His statement declared: "I’m really a quality of sound in music production. There are more stations being heard today than ever before. In many years, buildings which makes it evident that everyone has access to music on airwaves, by acquisition, they can receive stations directly without any interference."

Of course, the FCC was still in direct influence, but because there had thrown their power and open behind Sobel, skeptics headed slowly to nod agreement.

Today, 1973, finds life at CABLE-FM in fast progress. All disk jockeys now spin records 24 hours of every day. Sobel maintains his position as station owner, general manager and overcomes and takes his daily shift behind the CABLE-FM mike where he still is known as "Rubber Ducker." Jesse also has her own air show.

57 One Minute Spot

The CABLE-FM format has given way to a commercial one. Rates for one minute of prime time (3 p.m. to 12 midnight) cost $57. Package plans at even lower rates are available. A new sales staff generates advertising dollars. Theta lends their advertising sales hand too. DJ's receive song requests,26,000 in a month, a conditioned telephone line which requires no reservation to the $27,000,000 Theta Cable transmitter. That signal is then generated to 100,000 listeners and cablecast into any listener's home, if he or she could pay a small additional fee for the cable radio service—something like five or ten dollars.

Because cable radio was such a novelty, initially, only 4,000 people acquired the service. But Sobel's newly formed station, CABLE-FM at 103 on the FM radio dial, was in business. In the close to two years CABLE has been active, the listening audience has jumped to 8,000 percent with a maximum potential of 27,400.

But what are the advantages of cable radio? Sobel explains this to as: "It's really a quality of sound in production. There are more stations being heard today than ever before. In many years, buildings which makes it evident that everyone has access to music on airwaves, by acquisition, they can receive stations directly without any interference."

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Jukebox Programming

‘Tie a Ribbon’ Answer Poses Over-Cover-Programmers Waiting

By ANNE DUSTON

CHICAGO—Jukebox programmers are adopting a "wait and see" attitude on the answer record. Said a W. C. Doak, Jukebox Program, Round The Old Oak Tree, "By Connie Francis, on GSF, according to a spot check, it doesn't look like it will play as a reason for not buying it.

One programmer played the record while on the phone, and reported that she thought it was very good, and she would probably buy it as a cover because of the following: the original version sold. The GSF song is written by the same writers, both of whom are well known, and has the same kind of sound, the report.

The general consensus on answer records, however, was that they are short lived and that the margin of profit is negligible. The obvious reason for this is that the record is not a cover, but a cover the dealer likes for its own marketing purposes.

The country version of the hit, by Johnnie Carson, on ABC, was also being ignored by the programmers interviewed, although it is No. 5 on Billboard country singles chart. Some said they wouldn't buy it because the Dawn version was being repressed and played on country records.

Rip Covers

Most programmers noted that they would seldom go with two covers of the same song, only if the second cover was of a very popular song, or if the first cover was a very poor one.

Station, Jukebox Ties Pay Off

By EARL PAIGE

LOUISVILLE—The first thing Robin Walker did when he arrived here as program director of WKOJ-AM was to study the radio people here. That is not too surprising, considering how Mr. Walker relates to his experience in Peoria, Ill., where he found that radio stations can learn much from jukebox operations.

"When to drop a record is the big question for radio programmers. You can't tell how many times a record will be played, but you can if radio programmers.

Walker, who is assisted here by Jack Crawford, music director, both believe jukebox programmers can tip off stations that certain records are hot.

"When I worked with Bill Bush in Peoria while at WIRL-AM (Les Montooth Photographic Service), we gave a break down on the what and who in country, and where they played. As a result,some stations started playing popular records.

Jukebox also provide a fix on oldies too, Walker said. "A Top 40 outlet, WKOJ's list is 30 plus oldies, so you can get a good idea where knowing how they do on boxes is valuable."

A suggested form designed by Stuart Glassman, Radio Doctors one-stop, was given to G. K. Parker, Auto one-stop, explained here to Gortikov that at present there is no way to determine, except in rare cases, what product is being pressed.

Indie Plants

One agonizing problem is the farming out of pressing on big hits to smaller independent plants, many not members of RIAA, according to comments here. On the whole question of "enforcing" RIAA standards, Gortikov said, "How do you police the source (independent plants) most likely to produce problem disks?"

He said representatives of indie pressing Plants "must become involved in the discussion." "I don't believe the RIAA has a need for a continuing joint group of label and user people who can 'meet on call'."

While jukebox manufacturing engineers would be absolutely required in meetings, Gortikov said there is a need for a continuing joint group of label and user people who can 'meet on call'.

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Jukebox Programming

What’s Playing?
A weekly survey of recent purchases and current and oldie selections getting top play.

AMES, IOWA: “HI-LO” PURCHASES
- Though the heavy snowfall slowed down the activities at the Ames Dedication Day celebration, the Dedication Day Jukebox will have plenty of selections for the worshippers.

ORLANDO, Fla.: “HI-LO” PURCHASES
- Frank Full Performance Enterprises
- “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

PIERRE, S.D.: COUNTRY PURCHASES
- Irene Calvert, 492-5113
- Irene Calvert, 492-5113
- Irene Calvert, 492-5113
- Irene Calvert, 492-5113
- Irene Calvert, 492-5113

ROCKISLAND, Ill.: “HI-LO” PURCHASES
- Eddie Cramer
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

LAFAYETTE, La.: “HI-LO” PURCHASES
- Constance M. Johnson
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

MANKATO, Minn.: COUNTRY PURCHASES
- Conrad’s Music Mart
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

ROLLING MEADOWS, Ill.: COUNTRY PURCHASES
- Robert Hack
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

WASHINGTON, D.C.: SOUL PURCHASES
- Jack Page
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

MANHATTAN, N.Y.: SOUL PURCHASES
- John Page
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program
- Selections from the “Tonight’s Best” Program

CONTINUED FROM PAGE 29

We are trying to serve you better.
At any point you have record requests, mark them below.
In responding, you are reminded of the significance of the record and the quality of the artist.
If at all possible we will have it on our next call.

Your good friend,
Jim Stempel

Act on 45’s

- Continued from page 29

quired at the fall conference, Gortik called for representatives that would reflect "the whole profile" of people who handle singles.

"When Mr. Bush (Bill Bush, Les Monkton Phonograph Service, Peoria, Ill.) tells me he had 33 trouble calls on 79 copies of a record and that these calls average costing $16.33 each, this is something the record manufacturers cannot argue with."

Gortik said he was equally impressed by Anderson's comment: "We can always tell when a record is in the bottom one in a box—it's a little more than a piece of sandpaper."

Bedford asked if RIAA has considered a consumer council. In regard to his letter frustration over poor quality discs, he said, "We're not asking for a technological breakthrough—the capabilities for an improved product are developed.

Other Topics
Many other programmer grievances were reviewed and suggested for inclusion in the second conference on marketing, including the potential problem of a small hole 45. Pat Schwartz, Madison, Wis. programmer, said, "We're getting sick and tired of Bing Crosby's "White Christmas," in reference to the constant amount of too few and too oftentimes Christmas releases.

Still other marketing-oriented problems covered included poor advance information (especially on flop sides) for title strip printers, airplay of LP cuts without identification as such, station samples (with only a single tune) going to jukebox programmers and what Parker calls a recent "deluging of sample operations to prior delivery of the product, and finally, the very large number of lengthy disks."

The latter was seen as relating to overall quality standards because it was felt lengthy singles require closer groove characteristics that can relate to records not tracking properly.

Jukebox Meetings

30th Anniversary Meeting of Jukebox Operators
June 27-28—Commerce Park Radisson Hotel, Melrose Avenue and Sunset Boulevard, Hollywood, Calif.
- Sponsored by the California Jukebox Operators Association
- Featured by Leon K. Ross in "Lay Down the Lines"

- Continental Jukebox Operators
- Jukebox Operators Association
- Jukebox Operators Association
- Jukebox Operators Association
- Jukebox Operators Association

When in TENNESSEE
You Can Buy BILLBOARD at the
CAPITOL PARK INN
400 8th Ave. N., Nashville, Tenn. 37219

Vox Jox

Duncan Tone
- Continued from page 24

rectors, general managers, and radio station owners attended this Forum. A speaker's session at a symposium was held at the conference.

The registration fee is $135 and this includes breakfast, lunch, and entertainment. The registration fee is $135 and all sessions will be held at the conference.

Awards
A high-profile three-day meeting will be held in Orlando next year. The program will start on Monday, August 25, and conclude on Friday, August 29, at the American Hotel.

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If you're a deep sea fishing for a radio station, or a radio station searching for a deep sea, Billboard is your best buy. No other trade publication is read by so many air personalities and station directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading publication.

Rates: "POSITION WANTED" is $15—add for two times, $25—add for three times, $35—add for four times, $50—add for five times.

"POSITION OPEN" is $15—add for one time, $25—add for two times, $35—add for three times, $50—add for four times, $65—add for five times.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, New York, N.Y. 10036
Emory U. Releases LP

ATLANTA—Students at Emory have found an alternative to conventional literary and creative arts magazines—a stereo album.

The editors of Emory's Almanac Creative Arts Magazine have just put together "So It Goes," their first LP. The album features 13 original compositions performed and produced by Emory students. The album is now being aired on college and commercial stations in the area, and local retailers have been asked to order copies for Emory's Music and Record Store, the album's distributors.

Work on the album began in spring of 1972 when seniors Ira Luft and Gary Gordon first proposed the production of an album showcasing folk, country and rock material composed and performed by Emory students. Funding for the project was provided by the Almanac, which in turn is funded by the Student Government Association. Original mixdown and additional power surfing workshops took place on campus where they appear. Given their background (like all of folk, they first found the video via L.A.), they plied specific programming for those programmers.

Watch the skies.

PICKS AND PLAYS—EAST—New York—WGBH-FM, State University College, G. and J. Pecklin reporting: "This Goes Like Rhyming..." (LP), Paul Simon, Columbia; "Fanny's" (LP), Norman Conners, Cobblestones; "Stardance," (LP), Tom Rapp, Blue Thumb... WNBC, Clayton College, State, U. S. Leving reporting: "Smile Your Money Please" (LP). Bachman-Turner Overdrive, Mercury; "The Timekeeper" (LP), Copperhead, Columbia; "Focus F," (LP), Focus, Sire... WBAI-FM, Adolph, "The Word" (LP), Buffalo Springfield; "Real Love" (LP), Lifetime, Sutherland Bros. & Quiver, Island; "Messy Lady," Doc Holliday, Metromedia; "The American Album," (LP), Allan Taylor, United Artists; "Blueberry Hill," (LP), Felix in Leather, Sutherland Bros. & Quiver, Island; "The White Sport Coat And A Pink Crustacean," (LP), Jimmy Buffett, ABC, "This Is How We Live," (LP), Mike McDonald, Bell... WUSP-FM, Yeshiva U, New York, Michael Anfro reporting: "Focus F," (LP), Focus, Sire... "Can You Remember Simon," (LP), Paul Simon, Columbia; "For Your Pleasure," (LP), Roy Music, large Boys.


The College Boreds...
Are They Taking Classic Music for Granted?
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Classical Music on Campus. Read About It in
Billboard's Classical Spotlight,
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Classical Music
ASCAP Honors Shostakovich

NEW YORK—Dmitri Shostakovich, noted Soviet composer, was the guest of honor at a recent luncheon hosted by president Stanley Adams of the American Society of Composers, Authors and Publishers, in New York City. The luncheon was held on the eve of Shostakovich's return to the Soviet Union, and was attended by many distinguished musical figures.

Among those assembled were ASCAP composers Morton Gould, Peter Meisen (president of the Juilliard School), Aaron Copland, Ezra Laderman and Eugene Ormandy (musical director of the Philadelphia Orchestra). Other well-known music world personalities present included Shostakovich's American publisher, Arthur Cohn of MCA Music; ASCAP board members Arnold Brodsky, Ernest Farmer and W. Stuart Pope, and G. Schirmer's Hans Heinzscher, who serves on ASCAP's Symphony and Concert Committee, as well as Dr. Rudolf Nissan, head of the Society's Foreign Director and Services Music Department; Paul Marks, ASCAP's director of Operations; the Society's general counsel Herman Finkelnit; assistant general counsel Bernard Korman; Martin Bookman, who is coordinator of the Society's Symphonic and Concert Activities; and the Isaac Sterns.

Shostakovich, who visited New York, Chicago and Washington on this tour, had been ASCAP's guest in 1959, when he came to the United States with a number of other prominent Soviet composers. Accompanied by his wife, he today toasted his American colleagues and expressed his gratitude for the warm reception that had been accorded to him by the entire American musical community and Northwestern University, which had awarded him an honorary degree.

Toasting Shostakovich, ASCAP president Adams pointed out that "The creative people throughout the entire world have long recognized their kinship with all talented men and women. The international language of music which requires no interpretation has always been a bridge for peace and understanding between peoples."

Houston Inks
3-Yr. Pact

HOUSTON—The Houston Symphony Society and Houston Symphony musicians have agreed on a three-year contract, thus ending a 17-day dispute which left the orchestra members with no salary since the expiration of their old contract on June 2. The weekly minimum salaries for each of the three years are $280, $280 and $290, from $215. The musicians will receive four weeks of consecutive vacation in the summer, one week at Christmas and one week somewhere else in the season.

The contract will be based on the last five years of a player's employment or $4,200 annual pension, whichever is greater. In addition, the Society will refund the contributions of each musician from the time of his entrance until the date of institution of the new plan. The new plan will not require contributions from the musicians. Provisions for the di- vided orchestras have been greatly relaxed. A performance group may now consist of as few as four members compared to 20 under the old contract.

Open dress rehearsals may now be of three hours' duration as opposed to two and a half under the old contract. The orchestra may also schedule two dress rehearsals which may extend up to four hours. Over- time pay has been reduced from 5 percent per 30-minute segment to 1½ percent per 15-minute segment; the extra fee for a service scheduled on a "free day" is reduced from 30 percent to 20 percent.

The Society also gained greater flexibility in booking concerts which will facilitate the increasing of earned income. Key provisions under the new contract will allow three roll-out concerts per week, instead of two: unlimited Sunday night services, instead of 10; 10 back-to-back student concerts compared to five; and 10 times—the scheduling of two consecutive days of two separate services, compared to five.

WXR, Ohio Outlet,
Testing Classical

NEW YORK—Stations WXR, Oxford, Ohio radio outlet, is conducting an experiment, programming classical music on Saturday nights. The station's regular program is Top 40 to progressive rock. The classical program, according to Chuck R. Cowdrey, a station deejay, handles the assignment, is gaining momentum and may be expanded in the fall.

Cowdrey said, "Oxford is the home of Miami University, a state-supported school with an 'in season' population of 15,000 students. Although WXR is not affiliated with the university, an important part of our audience is the Miami student body. WXR's program is Top 40 to progressive rock, but for the last couple of months we have been experimenting with classical programming on our Saturday night show. This feature ran irregularly at first, but always at 10:00 Saturday night. Neither my knowledge of classical music nor my record library is extensive, so the aired selections have been restricted to standards (Bach, Beethoven, Rossini, Ravel) primarily."

"Beginning June 23, the program will be regularly scheduled and promoted, although we have no definite plan..." The program, entitled "Saturday Night at the Classics," will run for approximately one-half hour and is being sponsored by a local artist supply shop, Studio II.

"The reaction from our audience has been entirely positive. We have solicited and received many suggestions. Many of the requests have been for rock covers of classics (Emerson, Lake and Palmer; SRC), while others have been for classical music in rock style (most notably Walter Carlos' 'Clockwork Orange' soundtracks). Most of the requests are for reasonably well known, light classics, which is fine since I neither like nor know the less famous works.

"If this program makes it successfully through the summer it will certainly be continued and, perhaps, expanded in the fall when the rest of the students return. The only other classical programming in this area is WUCF (University of Cincinnati) which most people here can't pick up. WMTV (FM) which broadcasts in mono, and WEBN (progressive, also Cincinnati) which airs three hours on Sunday morning.

"Finally, WXR is FM-Stereo with 2KW on 91.7. We are licensed to Oxford but have a good listener pattern in Hamilton, Middletown (Ohio) and Richmond (Ind.). We also consider the penetration into Dayton and Cincinnati."

Luciano Pavarotti, right, star of the Metropolitan Opera June Festival production of "La Boheme," in his dressing room after the final performance, receiving the first copy of his new recording of the Puccini opera from Terry McCaw, manager of the classical division of London. The album, which also features Mirilla Freni, Nicolai Ghiaurov, Elizabeth Harwood, and Rolando Panerari, with the Berlin Philharmonic Orchestra conducted by Herbert von Karajan, is set for official release the first week of July.
NASHVILLE—Twenty-five percent more radio stations in America are programming country music on an exclusive basis than at the same time a year ago.

This is one of several startling statistics revealed by the Country Music Association in its annual radio survey.

Dallas Symphony

DALLAS—Chet Atkins, appearing in his first concert since undergoing major surgery recently, drew a full house in his appearance with the Dallas Symphony Orchestra.

When Rain Price appeared in concert in the Symphony Center, he played to a full house, drawing the biggest crowd of the season. Atkins repeated the feat.

The crowds came despite a wire service story from Nashville saying that, because of his surgery, Atkins would not appear.

Williamson Sets Chart's Record Straight

NASHVILLE—Chart's Records has now more than a dozen artists under contract, and has a release schedule that includes one or possibly two albums a month and a single a week.

This is a statement by label president Slim Williamson, who took issue with one of his officials in a statement to Billboard two weeks ago.

As at the time the official was quoted as saying the label had withdrawn from Fair Fair because its artist roster was virtually depleted.

Williamson said that the only artist under contract to Chart who left the label with Cliff Williamson for CRC was CBB's Connie, Oikee Estin. Williamson conceded that LaWanda Lindsey had been released from her recording contract with Chart, but that Chart retained all her masters and plans future releases on her. She signed with Capitol and with Buck Owens Enterprises.

Additionally, country music now is aired to some degree over at least 2,912 stations throughout the United States and Canada, representing approximately 50% of the stations listed.

In addition to the full-time country broadcasters, there are 1,147 stations programming this form of music 3 hours or more per day. Another 457 stations play it less than 3 hours daily.

With some 50% of the stations now involved in some way with country music, the survey shows that it is the foremost musical form on the airways.

A complete listing of the stations has been compiled, painstakingly, and is available to CMA members free of charge. To non-members there is a $150 fee.

Copies may be obtained through Miss Margaret Beekaa, CMA, 700 16th Avenue South, Nashville, Tenn. 37203.

Nashville Scene

By Bill Williams

Brian Collins already is cutting and LP for Dot Records, a quick follow-up on his debut album, 'Mega.' This new album is produced by Jacky Ward, who has a new band, at the request of the band. The group consists of Jim Miltimore, John Strother, and Tommy Cash for transport on their hectic schedule. Ward is backed by Joe Taylor. The Sons of the Pioneers are busy working again. After a month at the Portland Hotel in Reno, they gave the state fair and rodeo circuit with Roy Rogers and Dale Evans. The group celebrates its 40th anniversary this year.

Sonny James and his Southern Gentlemen are back working after a June vacation, picking up in Thunder Bay, Ont. Sonny's problems with his allergy continue to disappear and respond to treatment.

Jack McFadden, personal manager for Buck Owens and a man of many activities, will tour several Asian and Pacific countries and then swing to South Africa to set up a worldwide tour of the Buck Owens Show.

Executives producers Ralph Andrews and Fred Finn sized Diana Trask to their television special, "How the West Was Lost," along with Mickey Finn and Forrest Tucker. It's being shot on location in Las Vegas. The annual Vanderbilt University Jazz and Country Music Festival will be held here Sept. 15th, and it may mark the final appearance by Bill Monroe prior to his announced retirement. He'll be joined by Lester Flatt, Stringbean, and the Glaser Brothers with the Cajunaires. The 37th Annual Ozark Empire Fair in Springfield, Mo., will have everything. In addition to stock car races, a tractor pull, a champion tractor and a cattle show, there are many other things, such as Tracy Tucker, David Rogers, Danny Davis and the Nashville Blues, Barbara Pat- child, Bobby Goldsboro and Ray Price. Roy Clark continues to star on television. Last week was at the Starlite Theater in Kansas City. The Kansas City Royals will host their first country dance night in their new baseball park July 20. Among the entertainers will be Horace West, Gene Autry, and Jon Allen Jr. The country music night program was set up by Harry (Hap) Edwards, booking agent for all music en- tertainers. Mack Sanders and the Ranch Boys, Jett Ross, Hank Penn, along with the Grover Boys and the Grand Ole Opry Boys, took part in entertaining at the Loge-May Celebrity Invitational 11-in-1 tournament in Kansas. Plenty of sports celebrities on hand, with proceeds going to the Insti- tute of Lowry Moore, a charity for the Golden Nugget Boys' Ranch at Arnold, Ky. Willel Lewis gave away 300 free tickets to the entire population of his home town, Dippold Springs, Tenn. for an annual picnic there. CMA's Cody Hicks and Paul Rye wear black to address the issue of the importance of the album in the music industry and with the knowledge of the importance of your album.

Contact us now for more information. Call (615) 254-9426 for QSP. Call Now.

Opryland Hosts 30-Odd DJ's

NASHVILLE—Opryland, USA, the $13 million music entertainment complex here, has added new shows to showcase young artists, and has brought together more than 30 disk jockeys for remote broadcasts.

One new show, called "Opryland Presents," is a weekly performance by performers from the park's own talent roster that allows them to display their talents and make a name for the park's regular shows.

Richard Weisman, vice president of operations, said the show would change frequently to "provide exposure to as many of the enter- tainers as possible and to give a wide variety of entertainment to the park's visitors."

Appearing on the first show were Sandi Burnett, Melissa Ferriss, Mark Catesse, Donna Ragan, Roger Godfrey, Tommy Reynolds, Randy Thompson and Sharon Swimmer. They all will appear in other Opryland shows.

Kuegman said there is a possibility that big names also eventually might perform within the structure of the show.

In addition, the "Mr. DJ, U.S.A." program has been booked heavily since the park opened to the public for the season.

Under the program, disk jockeys of various stations broadcast remote from the Opryland premises. It is the name of the jockey that is placed in the Opryland DJ Hall of Fame.

Those who have taken part so far are: WLYL, Shelby, Ala.; Jim Smith, WTBQ, Dubuque, Iowa; Carl Minton, WTJS, Jackson, Tenn.; Ralph Lovell, WHID, McKeesport, Pa.; WJIG, Tullahoma, Tenn.; Jerry Douglas, WNGO, Mylady, Ky.; Gary Kid; WFS, Sheffield, Ala.; Charlie & David, WAGG, Franklin, Tenn.; Mike Hight; WOOD-FM, Chatsanooga, Tenn.; Bill Kenney, KMMFM, Milton, Tex.; Bob Miller, KBK in Hockin- ky, Ky.; John McCarty; WMJW, Abilene, Ala.; Bill & Bob Dannah- mire, WMW, Huntsville, Ala.; Tom Miller; KSTL, St. Louis, Mo., Skyscapers, Sam; WMRS, Mandeville, Tenn., Joel and the Boys, WJLB, Milwaukee, Wis.; Tom Neal & Bill Haney, WDKN, Clarkesville, Tenn., Bob Niles & Dor Lee; WMQM, Memphis, Art Scott; WSHY, Shelbyville, Ind., Ann Williams & Jack Boyze; WRY-FM, Waverly, Tenn.; Joey Parker; WCRC, Jackson, Miss., Dudley Evens; WMB, Wink, Ar- len, Harry Robertshaw; WRBC, Jackson, Miss., WVKY, Parksburg, Pa.; Ralph, WDXE, lavender, Tenn., Ron Fisher, C.H. Newton, David Mock, WDKN, Dickson, Tenn., Connie Loise, Joe Webster, Warren Medley, WKTA- FM, Fort Wayne, Ind., Doyle Connolly, KARN, Little Rock, Larry Denny.

"We are planning a general manager of Opryland, said it would be "un- thinkable to honor American musicians without honoring those who play music for America."

WWVA Studio Sessions Hiked

WHEELING, W. Va.—Writing, producing and recording jingles has become a full-time job at the WWVA operated and Screen Gems-Columbia owned recording studios here.

Since Screen Gems took over operation of "Jamboree U.S.A." and its connected operations, the studio has done some 200 recording sessions of all sorts, according to manager Jim Searry.

Now the commercials are getting the emphasis, with the studio be- coming a major supplier of 30 and 60-second jingles.

Sattou, a veteran engineer and producer, said 16-track facilities were working 24 hours a day.

"We anticipate a lot of recording ac- tivity from the many top artists who come here," he said.

Sattou collaborates on the creative work with Fredd Cary, a regu- lar performer on "Jamboree U.S.A." the weekly broadcast now in its 38th consecutive year.

Larry Davidson, WWVA man- ager, notes that "since a jingle is cut and initial expenses covered, the spot pays for itself in a very short time."

For regular recording work, studio 8-track costs are $50 per hour. The cost of using the studio with a cust- omed mixing console with 12 inputs and 8 outputs for multi-track stereo recording runs $400 per hour for 8 tracks or two track Ampex recorders.

Mannheim, Semmesheker, AKG, Altec and RCA are the major brands of micro- phones used as well as Fair- Field Reverberators and Altec moni- tors. Some of the studio's large and small drums are included in the studio rental at no extra cost.

The studio has been doing consider- able custom work, as well as recordings for its own label, Jam- bourree U.S.A.

JULY 7, 1973, BILLBOARD
### Country Music

**RCA ‘Cooks’ Country at Texas Park**

DALLAS—“Country Cookin’ Week,” described by RCA’s regional promotion manager Merlin Littlefield as the “biggest record company promotion in this area,” has been held at Six Flags Over Texas.

The promotion included the presence of 10 RCA country recording artists, beginning with Kenny Price and Ronnie Milsap. On subsequent days appearances were made by Johnny Bush, Nat Stuckey, Dickey Lee, Johnny Russell, Pat Darcy, Mac Wiseman, George Hamilton IV and Charlie Walker.

Each day featured two shows and Littlefield said there were more than 100 radio spots on WABP, KBUY and KBOX had been purchased. The Friday event was sponsored by KBOX, which gave away 50 pairs of tickets to Six Flags. KBOX personalities MC’d the shows during the week.

Bruce Neal, public relations man for the park, said its new name—entertainment policy is extremely successful. The park features live talent as a special promotion all through June. None is planned for July and August because “they’re our heavy months anyhow.”

### Austin Emerges As Music Center

AUSTIN, Tex.—This college city and state capital is emerging as a country music center, according to statistics received from there.

Townsend Miller, of the Austin American and Statesman newspapers, noted that country musicians are pouring into the city, which is home through most of the year to some 40,000 students at the University of Texas.

“They are becoming more and more country oriented,” Miller said. He cited the clubs as an example.

“Just a year ago there was live country music in the clubs here about 15 times a week. Now they are running 40 to 50 shows a week, many of them with name acts,” Miller said. He noted that two of them are running five nights a week with live country performances, and about 10 others are doing three nights a week.

“The audiences are expanding,” Miller said. “The college kids have discovered country music. A lot of it is due to the fact that Willie Nelson lives here, and has attracted many of the country acts in.”

Miller noted that, a year ago, the city normally had a “name” act in once a month. Now, he said, they are averaging about 6 a month.

### Pincus Opening Nashville Wing

**Pincus Opening Nashville Wing**

NASHVILLE—George Pincus, president of Git-Pincus Music will open an office here.

Troy Shondell and George Weineweber, will operate this office for Pincus. Shondell and Weineweber will benefit from both pop and country record production, while adding Pincus into his move into the country music field.

Shondell, president of Writers and Artist Representatives (WAR), has written numerous chart songs and was a recording artist. He also worked briefly with ASCAP. Weineweber owned and operated his own studio in Indianapolis before moving here. Production will begin immediately.

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### Billboard Hot Country LP's

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<th>No.</th>
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<th>Artist</th>
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<td>Star Performer—LP's registering greatest upward progress this week.</td>
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set a European tour for late August or early September. They also will do a July tour of the Midwest and East Coast with the New Riders of the Purple Sage, and will do an "in concert" special to be taped in early August.

When Bob Russo, assistant program director of WHN of New York, was in Nashville for Fan Fair, he was hospitalized briefly, but is recovering well now. Bob has asked that a special message of thanks be sent along to those who were so good to him. He writes: "Jo Walker, Betty Young, Al Sellers, Judy Sheraton and all the warm, wonderful people of Nashville, at a time when I thought I was all alone, you were there. I'll never forget you."

An editorial note: Jo, Betty, Al and Judy all are with the Country Music Association, and are among the first to help anyone at any time. . . .

When Capitol's Joe Allison and Audie Ashworth hosted a farewell party for beautiful Maggie Babb before she transferred to the Hollywood Capitol Tower, one of the guests was Billy Davis, the multi-talented with McCann-Erickson who writes among other things, famous jingles. To his surprise, he heard the new Red Steagall record. "If You've Got the Time (I've Got the Place)," which was taken from one of Billy's famous beer commercials. It was the first time Davis knew about the record. Billy also heard a Dick Curless record and asked to sign him for commercial work. . . . It's getting to be a habit for Danny Davis & The Nashville Brass at The Club in Birmingham. His latest two-week stint was another sellout, and the club wants him back again and again.

Enterprise artist D.B. McClinton was officially recognized during the annual Tennessee Walking Horse Celebration in Shelbyville.

Carol Edwards has signed with EMI/K. Records of Miami, after years of appearing with top artists. . . .

Doug Robinson, winner of the "Country Cousins Days Contest" at Flint, Mich., has released his first record on the Country Cousins label of WCZN in that city. . . .

"Jim Cole" is a recording artist with a great deal of comedy. Bob Pinson, the new full time staff member of the Country Music Foundation Library and Media Center here, is one of the outstanding collectors of historical recordings in the nation. He brings a lot of knowledge to the newly created position. Bill Ivey, Danny Hatcher and others associated with the Country Music Foundation have been quietly and efficiently building one of the greatest centers in the world. It's a credit to all forms of music. . . .

The LeGarde Twins, natives of Australia, dropped in on Buddy Lee while doing a session with producer Bill Walker, who will negotiate their next recording contract for them.

He is both and much more. We think there is a lot to be expected from Gil as a versatile writer and composer. His works reflect a unique style and flare of life, only Gil has the ability to capture. We know you'll love Gil's songs "JIM COLE" b/w "THINGS ARE LOOKING GOOD." They are Gil's first releases on the CHART LABEL. (Produced by BILL WALKER). Gil composed the "JIM COLE" song on top of a grease bucket, sitting in the bed of the picnic trucking Co. of Warrenton, Mo. Gil was then making his living lettering trucks. He composed the song on a paper sack that had contained his lunch. He wanted to create, for his friends, a Casey Jones type image, and we think he as succeeded. This song is loaded with exciting potential. You can also treasure a full color print of this modern day folk hero, as only Gil could portray. Your painting will be a collectors item. This is a one time offer! Only a limited number to be sold. So order today and get an early series. Order also the "THINGS ARE LOOKING GOOD" painting and start your full collection of Gil's exclusive works. Use order form furnished below.

Please send me exclusive reproductions of Gil Millam's paintings "JIM COLE" and "THINGS ARE LOOKING GOOD" (print number of each desired in squares) for which I will pay (each single reproduction) $20 and (each combination of both) $35. I have enclosed my check or postal money order, including $2 for packaging and postage. I would like my order shipped COD and I will pay all handling and COD charges. (No stamps). Please ship my order (within sixty days) to the following address:

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*Any orders out of the Continental United States add $5.00 for shipping and process charges and allow additional 30 days for delivery.
First Gospel Radio Seminar Slated Aug. 24-25 in Nashville

By BILL WILLIAMS

NASHVILLE—The First Annual Gospel Radio Seminar, patterned after the Country Music Radio Seminar held in Nashville last fall, will be held Aug. 24-25, with headquarters at the King of the Road Motor Inn.

Described as a two-day "no-holds-barred" business seminar aimed at helping all those involved in Gospel Radio, the seminar will include panels, discussions, and in-depth sessions.

Registration fee is $50, with checks made payable to Gospel Radio. For information contact Mrs. Nancy Bend, P.O. Box 1190, Nashville, Tenn., 37202. The seminar phone number is (615) 256-1255.

Prophets Disbanding; ‘New Ventures’ Loom

NASHVILLE—The Prophets, one of the most successful gospel groups of the last 15 years, have disbanded.

Ed Hill, manager and one of the original members of the group, has announced that the group will make their last appearance on the air as a group.

The group's last appearance was in January, when they made their last appearance on the air as a group.

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CHILDREN'S RECORDS ARE ROCKING MORE BUT THE BEAT ISN'T AFFECTING SNOW WHITE

By RON TEPPEP

The evolution of children's records

While the kiddie labels themselves are, of course, those that have been around longest, the majors who have become involved through one-shot projects, soundtracks, etc., have often had to go to the trouble of handling their own product. They have used dealers who have been interested in handling a "minor" line. The distribution and marketing patterns between the contemporary rock LP's and children's music are so different that it is as if there was another market altogether. The lines that specialize in kiddie records have stayed, for the most part, with the "traditional" record companies. The record companies, such as "Mary Poppins" are just as strong the second time around, and, in the meantime, a dealers can make more per square foot with a children's record than he can with a rock record. That is, if they let us show them how.

Weiner, however, hasn't given up. "It's a growing market. We're growing in toy departments and we're making inroads in the record stores. It's a continual process of educating your customers (retailers). The name of the game is profit and we want it just as badly as they do.

Thus far, Disney has stayed away from the rock-type children's record. "We've looked at it and, perhaps, one day we might get involved, but now we're sticking with the traditional type of record. They're the mainstay of the business," says Weiner.

The traditional children's record may be "doing business as usual" simply because the record's ultimate consumer—the child—seldom, if ever, has anything to do with the record. When a child is given a record, it's his or her own record, and that's the only record they know. As Conroy notes, you don't find either in the typical record store. The problem of distribution lies in the fact that there are few record stores and the buyers rarely see it because she doesn't frequent record stores. It would be interesting to see what would happen to traditional and contemporary records if the child himself (or herself) stopped. Of course, that won't ever happen.

Pickwick is another label heavily involved in the traditional children's line and Dave Brown, vice president and general manager of Pickwick International of California, agrees with Disney's Weiner when he cites the toy departments and record stores as prime places that children's records are sold. Goebel's Stein, however, disagrees. He feels that neither toy nor record stores serve much of the product. "It's done primarily through children's stores and retail outlets," he says. "You find a big record store that happens to have a children's record department. Like Goebel's." Weiner points out that one of the problems that a children's label has with the distributor is the way the record is done and merchandising. Few majors show the creativity and ingenuity that the children's manufacturer's idea of package it comes to merchandising and selling.

Perhaps one of the reasons for the children's labels market is the low profit margin. Thus, when a record is released, it is not just thought of as creatively. It is not thought of as a commodity. In the end, the label won't be released. The problem is the children's label then concentrates on selling it. The label man finds it easier to sell the wee-little record labels that are in toy stores and toy departments. The merchandising and display techniques used range from simply putting out product to merchandising that can hang on a hook, sit on the floor or rest on the counter. The labels are priced at packaging.

And, they do it cheaply. They have to.

"In this field," says Weiner, "it's all the manufacturer's initiative. We're not going to push the product, we're going to push the product, we're not going to push the product, we're not going to push the product.

Pickwick has come up with things like a "Tiny Tuff Rack," a four-color box with a plastic handle that contains 60 tunes on 12 seven-inch records. It sells for $3.95 and can be hung on a rack in store, set on the floor or in a bin. At the other end of the spectrum (36c), Pickwick has a "My Name" set of children's records. It's a seven-inch record with the child's name. There are 36 of these records on the rack. We have our boys and names 18 have boy names and 18 have girl names. Introductions are by Capt. Kangaroo and a typology of nursery rhyme to a message from Capt. Kangaroo that says, "Hi, Robert, this is a record just for you.

Or, the Cap. has a new set of names. The disk is sold via a counter bin.

Disney and Goldie have a line of cheaper products as well. Goldens will supply variety pre-back packs in a bin. Disney puts out just as much (or not more), than any label and Weiner says the key to every ad is that it "has to be functional and practical." Prettiness doesn't count.

Although the pure kiddie labels have retained with the traditional records, all of them are asked the question: "Where do you get your buyers?" The pure buyers are the toy buyers and they try to keep abreast of what this buyer is looking for. Goldens, for instance, includes survey sheets in any of its records to find out the buyers' perceptions. It is not just thought of as a label, it is thought of as a label.
RISING MANUFACTURING COSTS ENDANGER LOW PRICE KIDDIE DISKS

OU CAN BUY THEM from 29 cents to $5.98 and, in many instances, records that show little difference are sometimes priced dollars apart. To the consumer, it's a discount dream. To the manufacturer, it's a nightmare.

The price of children's records is probably one of the most puzzling aspects of the entire business. The cheapest buy in the field is a 29-cent seven-inch disk put out by Golden. ("It's our lost leader," laughs Ralph Stein of Golden.)

But the 29-cent record will soon get lost for good. In the children's field, record sleeves are printed far in advance and as soon as Golden runs out of its 29-cent sleeves ("hopefully, this year") it will up its prices to 39 cents, where most other manufacturers are.

"We'll re-package them," Stein said, "make them look better and probably add something to it. But we will get rid of the 29-cent tag. We just can't make any money at it."

For 89 cents (all prices are suggested list) you can buy a seven-inch disk packaged with a 24-page four-color booklet; for 90 cents you can buy a seven-inch disk with another booklet; for $1.98 you can buy two LP's, plus a 40-page booklet—the bargains in the children's field are incredible.

But, most of the manufacturers concede that they can make money with those packages, and they do. It's only the 29-cent (in some cases, 39-cent) package that has gone thus far. Still, with costs climbing rapidly, particularly with paper that the manufacturer's use for their books, there is an uneasy feeling among the labels in regards to current prices. They'd all like to raise prices, some would like to completely eliminate the 39-cent line and go right to 49 cents, but the pressure from distributors and retailers has prevented that. Some customers are even asking the manufacturer's to print the price of the LP, or single, on the cover. Thus far, most have resisted because of the mechanics of the children's market.

"We print," explains Stein, "sometimes a year's supply or more of covers. You can imagine what would happen if we printed a whole batch of covers at one price and three months later we were forced to raise prices. We'd really be stuck."

The same is true of the book/record sets the manufacturers put out. They're resisting marking any kind of price on those as well for the same reason.

Disney used to carry the 29-cent tag but left that three years ago and then, last year, eliminated the 39-cent price. Biggest sellers for all kiddie labels is product up to $1.98. Then it gets tough.

"Most of the purchases from $1.98 on down," says Disney's Weiner, "can be impulse. But, when you get to the area above the $1.98 it has to be a gift item and there's no impulse involved."

With its position, Disney can release numerous soundtracks, and it does, at a higher price, usually $5.98. Upcoming it will have the re-issue of "Mary Poppins" and the first, all cartoon feature from the studio in some time, "Robin Hood."

"Those are our real hit type of product. When we come out with something like them, everyone gets behind it."

At the same time, higher priced albums in the field present a problem for the label with the item. Unlike the pop field, where the buyer recognizes a cover immediately and, in fact, is usually looking for the original, the children's field is rife with cover records.

Golden, for instance, put out a "Sesame Street" album for $1.98. Contrast this with the higher priced Columbia or Warners, "Sesame" which listed for more than $5.

"Where is the parent going to buy?" Stein says it's all a matter of economics. "The $1.98 'Sesame' was a big seller. The parent doesn't have to be concerned about getting the real thing for her children. They'll be just as satisfied with 'Songs From Sesame Street' as they would be with 'Sesame Street' itself and probably wouldn't be able to tell the difference."

Stein maintains that "cover records in the kiddie field are not really knock-offs. They're good sellers. We're selling 'Siddier on the Roof,' 'Man of Mancha' and 'Tom Sawyer' in the same way.

Golden is not alone in the cover record. Pickwick has its share, too, as do many others. You can find "Mary Poppins," "The Aristocrats," and "You're a Good Man Charlie Brown" available at the lower price on Pickwick.

With the wide pricing structure and similar albums available for prices that are widely apart, it would seem that chaos could reign in the field, especially if the albums were discounted at stores. That, however, is not the case and it has been the one small control on the price squeeze in the kiddie field. "Retailers, especially in the toy field," says one distributor, "are reluctant to discount the records. They want to get the full cover price for the product and they do.""There is still, a very tight margin in the children's field," says Pickwick's Brown. "It's a margin that squeezes closer every day with rising costs and one that has some of the children's manufacturer's wondering when the next price up—the 39-cent record—will be completely deleted. Only the economists know.

R. C. OCK MUSIC HAS ITS ELTON JOHN, Carole King, Donny Osmond and David Bowie and children's music has its superstar too—a grasping, tall, blue-eyed idol known to millions of tiny tykes as Capt. Kangaroo.

Bob Keeshan, alias Capt. Kangaroo, has been the favorite of the preschool set since he first created the Capt. Kangaroo role for CBS-TV 18 years ago. And, during those years he's probably been involved in more children's albums than any other figure in the business. His name is used to sell a variety of children's records ranging from "Peter & the Wolf" to "My Name" products on Pickwick. The amazing thing is not that Keeshan is a superstar but that he has remained one for so many years. Even in the rock world, superstars seldom last for more than a few years. But, in the world of children's music Keeshan has garnered an audience and a following second to none. And, he's done it without changing any of the concepts of his show.

Contrary to what most purveyors of children's music and entertainment believe, Keeshan does not consider rock music to be a factor in the longevity of his personality or his show. Keeshan, in fact, feeds his audience almost everything but rock music and he still keeps them.

Jim Kray, executive producer of the 'Capt. Kangaroo' show and an Emmy award winner for similar duties that he undertook for another TV effort, "Beethoven's Birthday in Vienna," is a proponent of the theory that you can give the kids classical and other types of music they wouldn't normally hear and get them to like it. It takes, however, a special combination. A guy like Keeshan and music presented in an entertaining manner.

"To get them to like or listen to Mozart you've got to try to present it with enough visual interest so that they'll stick long enough to hear it. For instance, we had Bunny Rabbit playing Mozart. It kept their interest. They may never remember the name of the composition but if they hear it long enough they'll remember it and that's what we'd like to do.""Capt. Kangaroo doesn't, however, restrict the music on his show to any one form. The show presents rock (a limited amount of soft-rock), too, but the audience (under five years)

(Continued on page 44)

JULY 7, 1973, BILLBOARD
Write today for free merchandising aids catalog!

DISNEYLAND/VISTA RECORDS
500 Sonora Avenue, Glendale, California 91201. Phone (213) 245-8951
The evolution of children's records.

Kid Power & Multiplication Rock
A HIT AND A MISS IN MARKETING

They're called "Kid Power" and "Multiplication Rock" and without a doubt they are two of the best kiddie albums around today... but, that's where the similarity ends. While "Multiplication Rock" is benefiting from a well-thought-out marketing approach, "Kid Power" is getting its brains beat out.

Both are on major labels—Capitol and MGM—and both are educational, entertaining LPs. "Kid Power" is taken from the ABC-TV show of the same name and its characters are based on "Wee Pals," a syndicated comic strip created by 49-year-old Morrie Turner.

"M.R." is another ABC-TV show, with the producers of McCall and McCull and ad agency in New York. Capitol's "M.R." was originally turned down by the label's air department when Neely Plumb first brought it to them.

But, on the way down the elevator Neely ran into one of Capitol's marketing men who thought the LP and the possibilities for it were tremendous. As a result the album was salvaged by the label and today it is doing well only because the marketing department at Capitol has chosen to handle it in a way different from the normal kiddie and adult album release.

The marketing department has a definite commitment to the LP and that's something that doesn't happen with a kiddie record.

On the other hand, "Kid Power," with songs created by Jules Bass (lyrics) and Perry Botkin Jr. (music), is being lost, because it isn't the specialized treatment that kiddie records require when a major becomes involved. "I'm afraid," says Turner, "to ask about sales. I feel like the author of a book calling the publisher." Others involved in the album project have not been so kind... they feel that the LP, with the benefit of a weekly national TV show, a nationally syndicated cartoon strip, paperback books and entertaining music should be doing much more than it is. But it isn't even though the merchandise sold through the show is doing extremely well.

All of the "Kid Power" songs are designed with a message, just as the shows are. And, all have a rock or contemporary beat. The same for "M.R." which has a rock beat or similar type of music backing every one of the multiplication songs. While "M.R." concentrates on teaching kids their times tables—and leaves out the preaching—"Kid Power" is an album that does press home a social message. The prime characters are black and white kids, created by Turner who is black himself. "We don't preach white power or black power on the show or through the music," he says. "It's actually what I call 'Rainbow Power.'... the power of all colors working together. It's a lot easier getting kids to understand Rainbow Power than it is to get adults to. That's one of the reasons I keep adults out of the strip and the TV show. Adults mess up kids' heads."

Subjects include episodes where the kids occupy an island and then have to decide who is going to be boss. They pick one of their peers as chief and then the chief sets up his own rules... eventually, the kids find out about the fallacy of ridiculous rules to suit just one individual. Or, they might sneak into a circus and find it's like stealing because they've deprived the circus owners of revenue... a loss that results in the show folding.

The music is handled in the same manner. And, Botkins' music and Bass' lyrics are excellent combinations. Bass feels the show—and album—differs from anything else on the market. And, he's one man who should know. He's produced the "Jackson Five" and "Osmonds" TV shows as well. Both of those are entertainment (only).

"Kid Power" is, of course, a definite message show. "We try to teach values, through song and action." The Bank Street College of Education works with Bass in reviewing and overseeing the material in terms of its educational value. Apparently Bass and crew have been extremely successful since the network just renewed the show for another season.

Although the sales on the album have been disappointing, Bass and Turner aren't dejected. They're happy with the progress of the TV show and have hopes that by next season the marketing approach and "Kid Power" LP audience may have picked up considerably. "Our following should grow so it stands to reason," Turner says, "that the potential LP audience should grow too."

Bass, off his experience with the networks and children's TV shows, feels that "Kid Power" may be one of the last musical TV albums the public sees for some time. He feels the networks are "de-emphasizing music and will continue to do so in the future." They seem to be going (next season) more heavily into other animated type shows (such as "Star Trek") that aren't dependent on music. Music, they feel, is "cooling."

The reason for the de-emphasis, theorizes Bass, is the "void in the bubblegum field. Right now there aren't any new idols around for the younger kids to identify with and the old ones have lost some of the magic. The networks realize this so they're going in another direction. And, I think kids' albums will, too."

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The evolution of children's records

While President Nixon's administration has its hands full with Watergate, schools throughout the nation are having their own problems with the Vietnam war. Thus far, somewhere in the area of $140 million is being withheld from school budgets because of what HEW Secretary Casper Weinberger has termed "unneeded social programs" in the schools.

Many of these "unneeded social programs" are programs involving children and audio (and visual) communication. Without those funds, which are currently being used to support the Federal Government over-the-counter children's instructional records that are normally bought by schools, have taken a considerable dip.

But, even if those funds weren't being withheld, children's educational records would be in the midst of change. "The change," explains Ruth White, a producer of educational materials for a number of years, "is a social change. Kids read less and look at more pictures today than ever before. It's TV, of course. The fund shortage," continues Ruth, "is, hopefully, only a short term thing."

"Once it's resolved you'll see more work in audio than ever before. But, the audio will take on a different atmosphere than previous records. For one thing, the 'see spot run' spot approach is out. The audience is too sophisticated. If you're going to sell a school a children's record, it had better be entertaining as well as educational."

Ruth maintains that the administrators and teachers have finally come to this conclusion, too. "Before, all you could sell was the 'run spot' type of record. Today, you've got more chance to sell an unusual package than anything else."

Ruth, however, believes that the day of the straight children's record has disappeared. "We're already seeing more audio-visual in schools than ever before. Records and cassettes are being used with film strips. It's not just records, but a multi-media approach."

Del Kacher Productions, which has an educational production facility, has done similar work in the field. "Howing points in its own record with 'Mother Goose' after he's spent the night before watching 'Emergency' or 'The Rocker' You can tell him anything."

"To do something relevant for children in a school's field record, a record has to have several elements. First, it has to have rhythm. Whether it's rock, r&b, or some other contemporary beat, it has to have it if you're going to get anything across. Remember, a lot of these kids have older brothers and sisters, and even if they haven't been turning on rock radio, their brothers and sisters have. They're bound to be influenced from the age of three up."

To appeal to that "youngster," Del Kacher's firm recently put together an audio-visual record for black ghetto kids. "We took the lyrics of a famous black poet and put an r&b beat to it. It was the first time they could relate to what they heard."

Kacher relates that Ms. White about the changing attitudes of schools and administrations. "You can divide the country up into liberal-conservative spectrum. In some areas new ideas would be readily grasped and accepted; in others, you wouldn't have any luck at all." Kacher sees the East and West Coast as most receptive to ideas with conservatism increasing as you move toward the Midwest.

Both Kacher and Ms. White act as independent producers for educational publishers. "I have to," Kacher says, "to learn to transcribe an educator's non-musical description of what must happen and direct that into musical arrangements that will reach today's children. Today, a good part of their reach depends on the best."

Ms. White prefers to call herself a "multi-media producer. That's really where children's records are going. They're practically there now."

Next fall, she'll be introducing a new children's character-records, tape and other means-to school.

He's called 'Mr. Windbag.' Mr. Windbag will be a "multi-media/figure and Ruth will bring to all audio-visual areas-film strips, casettes to introduce him.

"Mr. Windbag will be a contemporary figure in the recording. He's a real personality. His records and marketing campaign will have to be identified with the character."

"How's a record of the media explosion in the school market. And, even though the market may be somewhat depressed right now because of a lack of funds. Mr. Windbag will, when the funds permit, be an example to schools of the new type of personality on records and in other media. It will take to 'get the message across."

In the future," Ruth says, "audio without visual, except for dance records, will be worthless."

The changing attitude towards children's educational records goes along with the realization by schools that "kids aren't all the same. Some kids are better at reading, some are better at math, and look alike, individual Pupil Instruction, IPI, is becoming a way of teaching in schools," explains Ruth. Teachers realize that children are individuals and sometimes they have to learn at their own rate. Thus we're going to see more audio and visual materials that kids can relate to and utilize at their leisure. But, they won't utilize those aids if there is no entertainment value in them. And records alone won't do it."

Utilizing records to help teach average (or normal) children is one thing, however, Kacher was recently involved in a project to help teach mentally-retarded children via records. His production company took a group of seven retarded children from the Hope School in Orange County, California. The seven, all musicians, whose ages range from 14 to 25, recorded an album called "high hopes." an LP. Kacher says reflected, in words and music, the high hopes kids could have."

"Many people," Kacher says, "think of retarded children as being stupid and not normal. That's not true. They can 'feel your attitude better than the normal kids and they can communicate better than the average individual. Mentally, none of these kids was beyond the age of 10, but they all feel, and have tried to transmit to other handicapped children in their school or area. I hope we can make it. The material, which we wrote, tells others that they can succeed. We think the album will be of great value to many schools that teach mentally-retarded or other handicapped children. This is the kind of project that makes producing albums for children truly rewarding."

Kids Disks Rock More

"Continued from page 39"

... goad get feedback. As a result of some of those cards, the label has come out with more contemporary type children's record.

"I've also found that while the age of the market is dropping the influence from the mother has changed ... the mother who was worried on Sinatra now has married kids; the younger norm is now raised on Elvis. She's going to be more responsive to a traditional record with some rock in it. One of Golden's records is a 'Time to Tell Time' in which kids learn to tell time. Some of the tracks have rock backgrounds, others don't, but nearly all are contemporary.

Quality is another area that children's labels have kept close track on. Today's kids record is far from the "plastic disc with nursery rhyme material" image.

"The quality," says Daken Broadband, president of Allied Records, an independent pressing plant that handles product for both Disney and Golden, "is as good as any contemporary rock record. The trend, in fact, has been upward with the improvement in playback equipment. Kids, even those in the children's record category, can recognize a cheap record."

The trend among manufacturers has been more to LP's than seven inches. Personally, Kacher and the packaging and design show considerable more thought today than four or five years ago.

Thus, the children's market today is one of the most interesting points in this industry. The child who listens to the records is getting younger with each passing year; he's being influenced more by rock with each passing year. As his mother and as a result there are definitely two distinct types of records now dating with the audience. The question is which one of those will win out? Only that three-year-olds.

Written by Ron Toppa; art director, cartoons by Bernie Rollins; section editor Eliot Togee.

Captain Kangaroo

"Continued from page 39"

... of age), doesn't really seem to mind what kind of music is presented, as long as it's Keeshan who does the presenting. "It's his attitude towards kids," Kacher explains. "He's always felt that kids are open and receptive, and when they are good, really good, they can make people happy. He's been working with a different kid longer than many of the others, and he's got a good sense of what kids are into."

During the first years of the show there were numerous people who worked on the show but in recent years most of the music has been limited to albums for (7 inch records) utilizing one's name to sell them. Kangaroo hopes that before the end of the year, the show will be able to get back into producing its own music. Right now, however, his Keeshan's main concern is to keep the classroom teachers and make sure that kids stick together. Kangaroo remains the superstar of the pre-school set.

KID S "Today," Kacher says, "don't try to balance kids on either radio or TV. It's either mostly rock or violence, depending on the medium. We don't think they've deprived of either of their kids to anything to sell them. Kangaroo hopes that before the end of the year, the show will be able to get back into producing its own music. Right now, however, his Keeshan's main concern is to keep the classroom teachers and make sure that kids stick together. Kangaroo remains the superstar of the pre-school set.

And, after 18 years of being a superstar, who could possibly question that statement?"
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**July 4, 1973, Billboard**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
**Tell Mass Buyers Influence in Tape**

BY RADCLIFFE JOE

CHICAGO—Concern over the side effects specialized dealers would suffer if tape equipment and solid state electronics were to be mass merchandised to monotonize the market, was expressed here at a Consumer Electronics Trade Show which is featuring dealing with new avenues in tape equipment.

The tape manufacturers from such prestigious tape companies as 3M, TEAC, Aopen, JVC America, TDK Electronics and Sony Super deck, also expressed the need for more in-depth training at both dealers and consumer levels, so that the dealer could address himself more comprehensively to the product he carries, and the customer could avoid the pitfalls of being hoodwinked by shoddy equipment and software.

Also occupying the minds of the panelists were the coming of 8-track and 9-track recording equipment, blank records, 4-channel, 5-channel, and the inevitable problems which

Sharp Highlights Q’

**Continued on page 49**

**GE Furthers Audio/Tape-Oriented Image**

BY BOB KIRCH

LOS ANGELES—Electric General began its full scale expansion into audio and tape products in the Midwest and Northeast, where audio electronic departmental manager David Gralton feels the firm has a significant number of important territories.

Goralton is one area in which the firm has moved as well as tapes in both 8-track and cassette. In addition, the company has put together comprehensive dealer training programs as well as offering more displays and buying incentives than ever before. Components have also become an important part of the GR.

Goralton also feels that the audio consumer is becoming more sophisticated, that he is willing to pay higher prices for quality and that it is getting more difficult to get the listeners into audio and the average consumer.

"We do feel thataudiodevices will eventually have intimate areas," Gralton said, "but the process will be a much less rapid one than the evolution of monaural to stereo. One of the reasons for this is that the stereo to quadraphonic situation is complicated by the fact that hardware and software really have to go hand in hand for development. This wasn’t as true in the mono to stereo conversion.

"The stereo market emphasizes heavily on product information with all merchandise. Every product has a hand out, and they have the features and the consumer benefits in owning that particular unit. Point of purchase material including banners and arrows pointing to displays are also used. In general, however, there have been set for the smaller, independent dealer who is fitted for the job, Gralton said. "I have the idea what a unit will look like in his home.

8-Track Crossing

Tape Audio/Video

By Earl Paige

IOWA HI-FI CHAIN Sets 25 Outlets, Franchise Plan

DES MOINES—Stereocenter owner Henry Tyler plans to have 25 franchised disk-tape and hardware outlets open by the end of the year with projections on the first four such outlets to be at least $110,000 in sales. In what he calls a push to introduce hi-fi to small markets, the locally based chain now has 14 outlets open throughout the Midwest.

According to Tyler, the franchise plan is already underway. "Our goal is to get 25 outlets up and running by the end of the year, " Tyler said, "and that's because no one has ever done it right with us. We search for the right kind of local manager and involve him as an owner. These stores will be joint venture stores, and they'll have an owner.”

An encyclopedia salesman for eight years who got involved because his son Tim opened a record-tape operation while attending Drake Univ. Tyler is the owner of Geno, a company that developed the concept for his first outlet.

**Continued on page 48**

**Japanese Pirate Cassettes**

BY HIDEO FUCHI

TOKYO—Alleged Pirate stereo music cassette tapes are being sold in large quantities in the local wholesale centers, which became the northern end of the Ginza's Sunday market, and the vendors are unaware of their guilt, and the victims state to have been unable to eliminate the piracy.

Being sold on the sidewalks of Akihabara, the new 9-track record tape Kalaik of all the vendors apparently found the pirate cassettes desirable, and also the market called for 18 current Japanese hit songs.

"Album Yorihisa’s Best Tapes That You Can Buy" and a different version of a tape is recording from the original artist. Indeed, the Japan Phonograph Record Ann. has discovered that

they are dubbing of hit songs recorded by royalty attorneys under contract to the recording firms. Not one is of international origin, and another "stereo" music cassette cassettes contain classical works which may or may not be in the public domain.

In Japan, the maximum penalty

**Continued on page 48**

**Fieldman Set Promos**

SUNNYVALE, Calif.—GRT Music Tapes offered each of its three regional managers a chance to come up with their own promotional programs from May 1 to August 31, with plans including developing a promotional theme, selecting products, and deciding on the length of the promotion and handling budget matters.

According to vice president of sales Herb Hershfield, the promotion will be aimed at local real estate agents who are the firm's regional manager was appointed over his respective area, using promotion lists containing tapes, a new tape featuring catalog products and merchandise established as popular in his particular region.

Central regional manager Paul Baio picked a "Country Store Promotion" theme for 30 best selling country tapes. From April 30 to May 25, every order that the album sold or traded in with every purchase were given a country music tape as a gift from the Van Heusen Shirts Co. In this promotion, district managers were assigned a quota, if it was reached during the promotion they received two certificates, each 1200 pieces. They received an additional two certificates for every three accounts in their district participating in the program.

Western regional manager Ed Buroe used a "Time to buy" promotion, making any catalog products, Buroe had each district manager select five additional titles for his promotion. The promotion was from May 9 through May 25, during this time each distributor received a "$100 bill" and a "$50 bill" with each purchase of a box on the tape.

Eastern regional manager Harris Rogers used a "Harris Close Shave Sale" promotion, which was designed to "jump start" the tape market. Each distributor was given a purchase quota and if it was attained he received an 8-track deck, Rogers' promotion list consisted of GRT's top 200 products.

JULY 7, 1973. BILLBOARD
LOS ANGELES—How does a tape firm establish itself in the consumer field after already gaining a strong reputation in the computer and industrial fields? Capitol, said Jim Dawson, vice president of marketing for Audio Devices, Inc. offered a few answers concerning his firm's efforts in this area.

"We had the Capitol name behind us," Dawson declared. "What we've been able to do has been a very important factor. As a division of Capitol Industries, people are aware of the package, both from a producer and consumer level.

"Brand name consciousness is becoming more important in tape anyway," Dawson continued. "If we've had a product that is well received, it is something that is not going to be out of the market. We're not in the business of producing a big product and not continuing it.

"As for other forms of distribution, Dawson believes that more rack-jobbers may become involved in blank tape. "They may have resisted it to some extent at first," he said, "but we're seeing a trend of competition with recorded products. They now know how to handle this type of product and they know the channels of distribution. We are already seeing more record and tape dealers moving into blank tape from new areas. We're now looking for new areas."

Audio Devices is also planning more consumer and trade advertising over the next year, especially to get the brand name and the new line across to the public. In many major markets, television advertisers are expected to play a bigger role. "We decided on TV primarily because we've been looking around for a medium to reach new people," Dawson said.

(Continued on page 40)

Distributor Prices Available

All cassette and 8-track tape cases are available in handsome Alligator Vinyl. Velvet-like inside.

#64 HOLDS 24 8-TRACK TAPES

50 up $2.75 each
100 up $2.50 each
250 up $2.40 each

Quantities can be assorted

#30 HOLDS 30 CASSETTE TAPES

50 up $3.25 each
100 up $3.00 each
250 up $2.75 each

Quantities can be assorted

#12 HOLDS 12 8-TRACK TAPES

50 up $2.50 each
100 up $2.35 each
250 up $2.25 each

Quantities can be assorted

#45 HOLDS 45 R.P.M. RECORDS

50 up $1.90 each
100 up $1.80 each
250 up $1.70 each

Quantities can be assorted

We also manufacture 45 and LP Record Jackets.

By Bob Kirsch

Capitol Tapes Keys Blank Markets

JULY 7, 1973, BILLBOARD
Japanese ‘Pirate’ Cassettes

Continued from page 46

which can be imposed on anyone found guilty of manufacturing or bootlegging pirate (or counterfeit) phonograph records or pre-recorded sound tapes is a 3 years in jail or a fine of $300,000 yen ($115,000) and payment of damages to each copyright holder affected, besides possible imprisonment for income tax evasion, payment of heavy interest on taxes in arrears. Effective Oct. 1, a national commodity tax of 5 percent will be imposed on every prerecorded sound tape.

Meanwhile, the Japanese Society of Rights of Authors & Composers (JASRAC) and the 19-member Chiba Closet Makers have called upon the Magnetic Tape Industrial Assn., whose members include Fuji Film, Hitachi, Maxell, Nippon Columbia, Sony, Sumitomo 3M and TDK Electronics to help identify the manufacturer of these pirate stereo music cassettes. Also, the JPRD has distributed 36,000 copies of “The Latest Pirate Cassette” and other pertinent items of information to automobile service stations throughout Japan, besides warning card manufacturers via the All-Japan Federation of Record Dealers. The mandatory JASRAC copyright stickers are missing from the pirate cassettes, but several thousand are believed to have been produced. And the audio stores selling them at Akibahara are not members of any record dealers association, JBBF discovered.

“Mr. Topp Tape” Says

Don’t buy another tape until you speak to us.

Guaranteed low, lowest prices—All machines guaranteed by All Top Tape, Inc., as per manufacturer’s warranty, are up to 100% off retail, and other cameras, WIA, etc. Catalogues on request.

Complete line of accessories. Lowest prices on L.P.’s.

Mr. Topp Tape, Inc.
150 Long Beach Blvd.
Island Park, N.Y. 11558

SALES MGR. WANTED

Promotional tape company has excellent opportunity for man who has experience in selling tape nationally. Personally handling collections, sales, sales staff, advertising, etc. Must have a strong background in the industry.

Send detailed resume to:
Don Gabor
Box 907
Billboard Magazine
1515 Broadway
New York, New York 10036

Japanese ‘Pirate’ Cassettes

Continued from page 46

Leone Densenburg has joined Paul Huntley in the East Point, Ga., and will manage the Tenn. area from Nashville. Densenburg retired from the U.S. Navy as a Lt. Cdr., having spent most of his time in communications. He holds a BSE electronics degree from the Univers-

ity of Alabama. Paul Hayden Asso-

represents Audio Technical, Car-

Tapes, Dynaco, 3M Co., Mincon

Div., National Semiconductor and Vaco Products Co.

Petrie-Phipps Inc., Philadelphia, has added to its line of products, a 16-channel model 414.

Chesapeake, Va., has added to its line of products, a 16-channel model 414.

Richland Audio Video

www.americanradiohistory.com

Chain Sets 25 Outlets

Continued from page 45

The company was formed a year and a half ago as Tapekwa, a name Tyler and his partners called from a list of known label names. Their first outlet store will stock 3,000 tapes, 2,000 LPs and no singles. Hardware lines include: Penn, Marantz, Kenwood, Sansui, JBL and private label labes. Store size is generally 1,500 to 2,200 square feet.

Genco tracks itself and Tyler said tracks will service the chain.

Hardware

“The good hardware lines are not available to the average entre-

priser,” Tyler said. “We have them, though, if a person set out to do the kind of store we plan it would involve an investment of $150,000 to $200,000. Where would you get the kind of turn to come out on this? We believe we can develop a nice year-round business in small cities.”

Pfanstiehl has the hard to find needles

When you have a problem in finding the needle you need — your chances are good that you will find it in our catalog. Write today for complete information about becoming a Pfanstiehl dealer and have the complete line of diamond and sapphire phonograph needles!

Pfanstiehl dealers know they have the source with the best selection of those ever changing import models.

Hardware

Reach thru sliding Thetford

Pfanstiehl

3300 WASHINGTON ST. / BOX 498
WAUKAUG, ILL. 60065

SAVE $ $ $, BUY DIRECT

3 Track Tape Centers

48 Capacity

$23.50

16 lbs.

90 Capacity

$31.50

20 lbs.

144 Capacity

$37.50

Display Cases are manufac-


DIBO DISTRIBUTORS

Pine Street, Port Huron, M. 5859

(810) 856-6413

(810) 856-3271

(810) 856-7095 or (810) 856-8735

JULY 7, 1973, BILLBOARD
Speaker Manufacturer Sees Private Label Units Key to Quadrasonic Profits

By EARL PAIGE

Gefvert has written enormous treatises on speaker theory and has many peculiar ideas about quadrasonic setups. He said people are being turned off by quadrasonic sets that reproduce too much frequency range in the rear speakers.

FATIGUE

"Real highs cause the ears to go fatigued. We don't like things that aren't little man-sized in our heads. Hey, our muscles are focusing!"

For rear speakers, Gefvert recommends no response below 90Hz or above 4000Hz and that all dispersion be hemispherical, but he also recommends placement of the rear speakers away from the rear wall along the sides of the room.

For front speakers, he recommends a hemispherical dispersion below 2500Hz vertical, 90 degree and horizontal 90 degree direct dispersion above 5000Hz. This combination covers the entire room, he claims.

"What's killing quadrasonic is the sense of localization for our ears created by improper recording techniques and improper distribution of frequencies, and the need for a larger room." Gefvert saw to the rear speakers.

Dealer Tips

Gefvert has a few tricks for dealers too. For one thing, he thinks that the two breakthroughs of better quality loudspeaker cabinets and particle board refinements are what makes this current offers are now available to the consumer. He also suggests that dealers who have just a few choices in the consumer market should make sure they keep up with the latest and greatest.

In addition, it also helps to learn the customers' music preferences. "For hard rock, you can suggest the less dispersion, for classical, you want less dispersion and more detail," he said.

When selling speakers for a quadrasonic setup, he suggests concentrating on one speaker at a time.

Tell Mass Buyers Influence

**Continued from page 46**

Tape channel recording blanks, and said that common to a broad range of people be brought to market until prospects for its acceptance improve.

Record Units

On the subject of the Holstein's observation was endorsed by Elliot Davis of Sony Superscope who said that he hopes to see at least 2-4 channel record units ready for the consumer market, but the decision, he said, would hold them back until the market potential improved.

The problem of high noise levels in available 4-channel tape equipment was also thrashed out, with everyone on the panel agreeing that the noise levels must be brought down. The suggestion was made, that as is the case with radio cassette equipment, which has been saved from this problem by the introduction of several different noise reduction systems, both 4-channel and stereo 8-track equipment, needed the boost that noise reducers could provide.

The panel also agreed that although the tape recorder market was broadening, there was an increasing problem of noise reduction costs. The general consensus was that greater efforts should be made to keep price levels within the reach of the average consumer.

In trying to come to grips with the problems of possible unfair competition between the mass merchandiser and the small dealer, SuperScope's Davis said that although production trends would dictate that where equipment will go, the firm's 5,000 plus dealers would not be abandoned.

TEAC's Bill Causefield assured the audience that his firm manufactured a product that was geared largely to the audiophile, and consequently too was no plans to expand it into the mass merchandiser market. He added, "TEAC is a line that needs highly-qualified, well-trained salesmen to sell it, and we do not think that the mass merchant could supply that kind of expertise.

"Don't show off either, it just confuses the issue." Gefvert has written enormous treatises on speaker theory and has many peculiar ideas about quadrasonic setups. He said people are being turned off by quadrasonic sets that reproduce too much frequency range in the rear speakers. In summary, he said that whereas for years he ordered materials from suppliers for his experimental work, he now has to write them letters. "I guess they find it hard to believe that now I'm talking about $15,000 orders."
Dear Mr. Ron Willman,

I am writing to tell you how pleased we are with the results of our advertising in Billboard Magazine this past year and especially the larger space we used prior to the CES Show in Chicago.

I was glad to talk to you before the Show but I didn't know at that time that we would hit a record of 30,000 units of sales! Our largest sales record at any one show. I have, therefore, instructed our agency, Fred Auerbach, to place more of the Junior size page ads in BILLBOARD.

Sincerely,

Custom Case Mfg. Co., Inc.

Al Metzger

June 25, 1973

Tape/Audio/Video
Cassette Sciences
Bows Film Player

NEW YORK—Cassette Sciences Corp. has developed a home entertainment/education center that utilizes a player for showing films on a television screen, as well as a terminal that uses the telephone to bring computer programs into the home.

The unit, which, according to Benjamin Zitrin, chairman of Cassette Sciences, will become available to the consumer market by the end of this year, will be produced in both Super 8mm. and 16mm formats. Both versions will carry price tags of $495.

Zitrin said that both versions of the player will accommodate cassette or open-reels in playing lengths of up to 1,200 feet. "This," he added, "would facilitate up to 30 minutes of programming on a Super 8 cassette, or 33 minutes of programming on a film.

The Cassette Sciences executive explained that with the use of an adapter, the unit could be made to accommodate 2,000 foot reels, resulting in playing times of up to 100 minutes for Super 8, and 35 minutes for 16mm.

Many programs for the mass consumer market will be culled from the

Sharp Highlights 'Q'

Continued from page 46

home entertainment systems is Sharp's SG-154, a unit that features solid state FM/AM stereo system with built-in full-size three speed record changer, and built-in 8-track tape player.

The unit's four-position selector switch accommodates 4-channel matrix sound reproduction. Frequency response is 30 to 20,000 Hz, and the unit itself delivers 25 watts of peak music power.

Other features are switchable AFC for drift-free FM performance, push-button function selector, separate bass and treble controls, full range input and output terminals, illuminated slide rule dial for pin point tuning, lighted FM stereo indicator, and two-way air suspension speakers with 8-inch woofers and 2-inch tweeters.

Sharp's new portable solid state cassette recorder model RD-472 has a frequency response range of 10 to 20,000 Hz and a 2 1/2 inch speaker. Incorporated are built-in automatic level controls, a complete set of jacks, and slide-away carrying handle. The unit which operates on "C" cell batteries is supplied with remote mike and stand, earphone and cassette.

Also new to the line is the Sharp model RT-16, an 8-track two channel stereo cartridge tape playback deck with IC applied advanced solid state circuitry for instant play.

Ampex Hardware Offer

CHICAGO—Dolby prerecorded product for hardware demonstration purposes in all configurations, including for the first time 8-track, is available from Ampex Music Div., said William Skover, vice president.

Blank Markets

Continued from page 47

case of the Stak Pak," Dawson said. "For a consumer to understand how this can operate as a home library, he really has to see it work. He can't simply look at a picture."
EMI Taking 2d Look at Its U.K. Sale or Return Policy

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**Mikis Theodorakis**, center, signs a long-term contract with Pathé-Marconi in Paris, giving the EMI company world rights. On the left is Pathé-Marconi assistant director general Michel Bonnefoy, director of advertising. After signing the contract, Theodorakis left on six months of tours, visiting Austria, Yugoslavia, the Lebanon, Tunisia, Sweden, South America and North America. He will play concerts in the U.S. in September and in Canada in October and November.

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**EMI Plans: Dolbyising, New Look Pkging, Sales Force Expansion**

LONDON—The Dolbyising of all new cassette and 8-track cartridge, product, and packaging of the firm's existing product line has been announced by EMI, the turntable manufacturer. The press release states that an exclusive contract has been concluded to supply tapes to a number of leading dealers.

Goold also had a few changes to direct to the overall sales picture. He commented that dealers should take a greater interest in the turntable. He pointed out that the range of customers had been increased from 150 to 300 dealers.

No greater evidence of the recovery of EMI, the music company, is seen from the drama of 12 months ago to the present day. For example, in the turntable category, there will be an increased range of models and accessories. Goold is aware of the need to increase the range of accessories, and is planning to introduce more products to meet the growing demand for turntables.

A special general tape window display has also been produced for dealers, which includes the slogan, "The Greatest Thing Since Radio and to which can be attached cassette and double cartridge cases. Every month, EMI is planning to send dealers new inlay cards for insertion in the tapes cases so that retailers will have the opportunity of mounting a simple but effective running display of EMI tape products.

Tape Series

In addition, Green also revealed that during the next few months, EMI will be introducing three new tape series—a line of children's cassette and cartridge, a low-priced classical range and a series of double-play, stereo and mono tapes.

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**EYE SETS STELLAR DRIVE-MOTOWN PKG**

LONDON—As part of a drive to boost its share of the mid-price market, EMI is focusing on autumn sales on the Starline catalog, and is also planning to unveil a Motown album series. It was predicted at the sales conference earlier this week that by the end of the year EMI will have moved into second place behind Decca's Wolf label in the mid-price market.

Middle market manager Vic Lazar told the conference that 25 albums had been selected for special emphasis in September in an effort to stimulate sales on the whole of the range.

**Van Morrison Canada Gig**

TORONTO—Van Morrison will make his first appearance here in almost three years, and WEA Music are mounting a big promotion push.

A series of concerts were held at the University of Toronto's Convocation Hall (Sept. 17) for Tiebout Productions.

Tiebout's George Loery noted that Morrison "was a little subdued but performed with incredible enthusiasm." His last album "St. Dominic's Preview" was a huge success in Canada.

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**EMI Bows $1000 Plan For Dealers**

LONDON—A $10,000 dealer incentive scheme, with holidays in Mexico and Las Palmas for top prize winners was announced at EMI's sales conference by Cliff Bursley, general manager of the sales and distribution division.

The scheme, which is in the form of a contract called "Top Scorers," is based on a football points system, and runs for a five-month period from Sept. 1.

To qualify for the top prize, a dealer must accumulate a set number of points during the five months. The number of points required for the top prize will vary according to the size of the dealership. The top prize will be in the form of a six-week holiday in a top resort in Mexico or Las Palmas.

The winning dealers in each league will receive a 12-day holiday for two in Mexico. The second dealership in each league will win an eight-day holiday for four in Las Palmas. A third dealership in each league will receive $1,000 worth of EMI merchandise.

EMI is also holding a scheme for its salesmen. In addition to the dealers' scheme, a $1,000 sales incentive scheme will be operated for its salesmen. Salesmen will be paid on a percentage basis on the sales they make during the five-month period. The winning salesman will be selected from the top three dealers in each area.

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**From The Music Capitals Of The World**

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**MADRID**

Julio Iglesias (Colombia Española) made his latest appearance in Madrid recently to promote his new single "Rico Rbolico" (Rebel River), which has also been released in French, German and Spanish. "Rico Rbolico" is Trebolo's latest CBS single. The song was written by Lozano and Gallo (Mocedades (Zafiro), the vocal group which represented Spain at the Eurovision Song Contest this year with "Eres Tu," have recorded an English version of the song, "Touch the Wind." Michael Sherman (Poplandia-RCA) performed his new Spanish single "A Medio Mundo" (Half A World) on the TV show "Tarde Para Todos...." Vikki Carr (CBS) has recorded a new single in Spanish, "Ya Volvere (And I'll Come Back) and "Somos Novios" (We Are Engaged).... Veronique Sanson (Hispano) has recorded in Spanish her song "Ameuremas" with the title "Enamorados," Puerto Rican singer Nydia Caro (Spanish) appeared on the TV show "Tarde Para Todos" during a recent promotional visit to Spain. CBS has released a Spanish version of "Une Belle Histoire" (A Beautiful Story) by Michel Legrand.... Camilo Sesto (Arriola) appeared on the TV show "Volvere (And I'll Come Back)...."及 "Tanto Por Nadar" (All For Nothing). Italian singer Mauroavan (Hispano) has also recorded a Spanish version of the song "Peoche Uomo" under the title "No Me Dejas."
Mgr. Roberts Wants Canadian Government to Support Artists

By RITCHIE YORKE

TORONTO—Elliott Roberts, manager of Neil Young and Joni Mitchell, believes that the Canadian government should be more deeply involved in aiding the music industry in this country. He says that since the government took the step of making a Canadian music industry possible by implementing democratic content regulations—should it also make money available to struggling young rock artists and composers.

Roberts also thinks there is immediate necessity for the opening of a Maple Music promotion office of some kind in Los Angeles or New York.

Roberts is partner with David Geffen in the Geffen/Roberts Co.

"In my opinion, Canada must support its musical artists. It must make it possible for them to grow as artists. Look at the National Film Board and the Canadian Film Development Corporation. Government support for creative entities through those two offices has been outstanding. It is also why Canadian artists are generally more successful in Hollywood than Americans. In my opinion, Canada supports its creative people in film. Why not in music too?"

"As it stands, there are no ways for a Canadian artist to develop and grow. There are no grants. There is a limited number of colleges to play. Only one or two clubs of any significance. And the record industry has plenty to learn.

"To be frank, any Canadian artist would be a lot better off living in the U.S."

"In America, the concert and record audience complement and supplement each other. In Canada you either have one or the other but rarely both.

"There are a lot of different ways of breaking an act in the U.S. There are colleges, coffee houses, big tours etc. In Canada you either have one or the other but rarely both.

"There are a lot of myths, misconceptions and compartments in Canada. In Toronto, they worry about CHUM. But CHUM has a lot more foundation in Canada than in Toronto."

"When I first went to Canada, there were all sorts of first-rate quality artists. But they just couldn’t get go. It was really like a virgin field of gold. You could go around the clubs and see all sorts of artists the equal of the best in the U.S. She only had to one of them and see the cream of the U.S. They keep on doing. In Canada, they keep on doing. And the cream of the U.S. They keep on doing. And the cream of the U.S. They keep on doing. And the cream of the U.S. They keep on doing."

"Promoter Joan Streetz organized a huge open air concert in Gelsen in July for 35,000 people in early June. There was a major hit in the driving wheel, Jessy Back and many other artists. Inelco tied in with the successful promotion of the concert. The group had been formed in Holland for an Amsterdam concert on July 14. Another Inelco artist, Chis Lark, was promoting in Rotterdam, Amsterdam, The Hague, and Groningen, June 18-22.


"Phonogram Amsterdam released on its Berlin-based label, the entire catalog of classical recordings by Soprano Jean Sutherland on which the label was backed by a promotion album at a very low price of $30. The company also announced an exclusive contract with the label. Inelco announced at the 033 at the end of May, Two days be- fore he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be- before he died he completed a recording. Album 033 at the end of May, Two days be-

TED Videodisc to Be Shown at Show

BERLIN—The forthcoming International Fair and Exhibition (radio and TV exhibition) will be held from Aug. 31 through Sept. 5 and it will be the first time that the complete TED videodisc system developed by Telefunken-Decca will be presented. The H.K. McCann company of Hamburg has commissioned the to handle the production. According to AEG-Telefunken mass manufacturing of the system will be started in fall and retailers will be able to handle the product in January of next year.

The TED disk measures 21 centimeters in diameter and will be available for any 44-bit format or book. It has a 10-minute running time. Besides the presentation in Berlin there will be others at VDCA in Cannes and there will be further preparations in September in New York, Los Angeles and Houston. The European hardware has been adapted to the PAL and SECAM systems and will be manufactured in West Germany and the U.K. The hardware will cost $170 in America and the retail price of the videodiscs probably will be $30 in America and between $18 and 25 marks in West Germany.

A TOUCH OF Mardi Gras passed through the streets of London's West End when an Atlantic Records horse and carriage with a fifteen-piece band paraded as part of the promotional campaign being set in motion for Dr. John's July 6th release "I Can't Stop Loving You." See preparations for the New Orleans artist's Rainbow and Sundown Edmont- show. The girls pictured with Ertugan accompanied the procession handing out thousands of "Dr. John's New Orleans" in front of Atlantic London offices and the U.K. department.

Kluger Tie With Charing Cross Music

BRUSSELS—Engel - International has acquired Benedux representation of Charing Cross Music. The deal was signed in Paris on June 9 between Mike Tannen representing Charing Cross Music and Roland Kluger representing Kluger Interna-

TJULY 7, 1973, BILLBOARD
The new disc by Kilkenny band Tweed, their first for Polydor, is a success, attracting high praise from both the Press and public. According to a source, the band "has a great future ahead of them, provided they continue to work hard and stay true to their roots."

The recent work of the band, which includes the singles "Tweed" and "Join the Band," has been well-received and has garnered significant attention from music critics. This success has fueled the band's momentum, with plans in the works for upcoming tours and additional releases.

In related news, the band's lead singer, Mike Tweed, has also been making waves with his solo project, "The Green Room," which has gained notable attention for its unique blend of folk and contemporary music.
You've Never Been This Far Before

A warm and touching single of love written and sung by

Conway Twitty

MCA RECORDS
Chartalk

New Miles Davis and Herbie Mann also cross over from jazz into pop, but Donal
O’Leary has hit three charts and for Blue Note that’s a remarkable achievement.

Kona Surf has two singles on the Hot 100 — something it hasn’t had in some
time. They are Charlie Daniels “Trucker Rider” which is a shared #1 and Stones’
“Brown Eyed Lady” which is at #1. The latter is a letter on a dustbin-related
song and is a cover of a single by Big Steve & the St rolled Chey.

Among the stations reporting specialty to us on “Trucker Rider” are WCOL-AM
Chicago, KTVI-KM Houston, WMMR-AM Philadelphia, WWOR-AM New York,
WXOS-AM Atlanta, KXLJ-AM Denver, WOGL-AM Philadelphia, WMZQ-AM Chica
go, WMZQ-AM Birmingham, KGIL-AM San Diego.

Applies to “Blue Eyed Liar” includes WCFL-AM Chicago, WFLM-AM, CHICAGO
Detroit, WZTA-AM Cleveland, WMEU-AM McKees, WLS-AM Chicago, WOTQ-
AM Minneapolis, WNPX-AM Providence, WORS-Hartford, WSMJ-AM
Birmingham and WNT-AM Albany.

There are two albums which are moving rather briskly as a result of cor-

pop

WAY — Garyed Max (2:27); producer: Jere Goldstein; writers: D. Allee, H. Brown,
B. Dickerson, J. Jordan, C. Miller, L. Onser, H. Scott. For Out, ASCAP.
United Artists 315. Easy, hooky lyrics about searching for a home propels the
instrumental bandstand’s theme. There is “I’m a Fly” underlying the arrange-
ment which does breathe and sparkle in sections. Flip: no info available.

R.B. GREISSMAN: All I Want To Do (2:10); producer: Marshall Cahn & John De Marco;
writers: R.B. Greissman, publisher: Hal Wirt. The OMC, Lion Tracks, Paratane, BMI, MGM
14567.

JOE GRINER: Take Me Down Easy (3:10); producer: Bill Syzmczyk; writers: J. Pera
tesen, Bob: BMI. Kylan 11020 (Atlantic).

Soul

WILLIE HUTCH: Stick (2:43); producer: Willie Hutch; writer: Willie Hutch, Jack
Ratliff, ASCAP. Motown 1975. Composer writer Hutch offers a far-worngd about
a sharper on the pen; this piece is comparatively gentle in its attack, the instru-
mental attack carries a subtle fire of time. Another on a street car which will
unfairly not info on available.

TROIS CURTIS: There It Is (2:35); producer: Willie Henderson; writer: Leo Gra
der, ASCAP, BMI. Dian 4853.

B.B. KING: How You Can Learn To Love You (2:45); producers: Dave Crawford;
writer: Stone Money, ASCAP, BMI. King 11028.

BARRIAR AON: I’ll Be With You In A Man (2:55); producer: Eugene Record, writer:
record, BMI. ABR 15001 (Warner Bros).

First Time Around

(These are new artists deserving airplay and sales consideration)

CYCLE GREEN: Take One Step (2:49); producer: Don Costa; writers: Allen, Kent,
Donna Davis (ASCAP), BMI 14563. There may be a delay on this one, but Don
dards bring the country sound. In fact, we can sing by kind of song, but Donal
O’Leary has hit three charts and for Blue Note that’s a remarkable achievement.

TOMMY GRAHAM: My Happy Song (2:49); producer: Tommy Gretchen; writer:
Sacher, BMI. Capitol 36592. (Girly tune with flair of the ‘50s and a goodtime feel achieved through double tracking of the vocals.

Country

CYCLE GREEN: Take One Step (2:18); producer: Don Costa; BMI. Dian 11028.

CURTIS PETER: Oklahoma Sunshine (3:45); producer: Roy Pennington;
writer: Hank Bryson, BMI. Chrysalis ASCAP. Capitol 3696.

BOW HARR: I’m Not That Good At Geography (3:35); producer: Frank German;
writer; Bob McCall, BMI. ABCD. Country Showcase America 134.

JOHNN L. SULLIVAN: Rubman (2:41); producer: John L. Sullivan; writer: Ed Penny
As “Mario” (BMI). Shaw 1967.

also recommended

BILLY BLACKWOOD: Sally Sheen (2:59); producer: Larry Rogers; writer: John Yo
drass, BMI. Chrysalis ASCAP. BMI 14561.

GENE DAVIS: I Got That Finish That Dinner (2:20); producer: not listed; writers:
Gene Davis, BMI. Chrysalis ASCAP. BMI 14562.

PORTER MAHER: Mary Jane (2:20); producer: Bob Fager; writer: Porter Wagoner,
BMI. Chrysalis ASCAP. BMI 14563.

also recommended

GENE SIMMONS: Good Ole’ Country Music (Rock & Roll Music) (2:44); producer:
Martin Wighton; writer: Chuck Berry, BMI. Brunswick 364.

STONEMILLER JACOB: Hank Williams (2:40); producer: John Santiago; writer:
Johnny Horton, BMI. Mercury 14560.

FLOYD CRAWLEY: Better Days (2:40); producer: Art Press; writer: Jimmy Doolittle, BMI. RCA 14561.
Print has a sound all its own. And we at Warner Bros. Publications love to listen. There's a whole world of sound in our printed music. Exciting arrangements. Applause for our award-winning graphics. And the sound of artists voicing their appreciation for the personal attention and respect we give them.
TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!

Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 25 issue again places the spotlight on Texas and its music. If you missed last year's Texas spotlight, then you missed a wealth of information on the booming Texas music industry. Don't let it happen this year. Billboard's Texas spotlight will again zero in on the Chicano music sound and bring you up to date. Billboard's Texas spotlight goes back for a second look at the recording studios, the distribution and the hotels and nightclubs that play an important role in creating tomorrow's stars in a state that's chock full of music. Not to mention jingles firms, motion pictures, record companies, personal appearances, personal managers, booking agents, and syndicated radio and television. It's all together in the August 25 issue of Billboard, and it's a spotlight you'll be proud of. If you helped build the Texas music industry into the success it is today, then you owe it to yourself to show the entire industry what it is you're doing. Billboard's Texas spotlight is just the place to do it, because it opens up the Texas music scene to music influencers all over the world. Time's a-wastin'! Contact a Billboard sales representative...now! Ad Deadline: August 10. Issue Date: August 25. An ad in Billboard's Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

NEW YORK: Mike Eisenkraft 1 Astor Place, N.Y., N.Y. 10036 (212) 764-7700
LOS ANGELES: Bill Moran 9000 Sunset Blvd., L.A., Ca. 90069 (212) 273-7040
CHICAGO: Steve Lappin 150 N. Wacker Dr., Chicago, Ill. 60603 (212) CE 6-9618
NASHVILLE: John McCartney 1718 West End Ave. Nashville, Tenn. 37203 (615) 329-3925
FM Action Picks These are the albums that have been added to this past week to the nation's leading progressive stations.

**ATLANTA:** WRAS-FM, Drew Murray
BABYLON, N.Y.: WBBR-FM, John Vidaver
Baltimore: WTK-FM, Barry Richards
CHICAGO: WBBM-FM, Jim Smith
DELaware: WCFR-FM, Jeff Pollock
HARTFORD: WHCN-FM, Paul Payton
KANSAS CITY: KREG-FM, Joe DeFillipo
LONG BEACH: KMAC-FM, Ron McCoy
MIAMI: WBOB-FM, Coz McTeer
MILWAUKEE: WFMF-FM, Steve Stevens

**PHILADELPHIA:** WMUR-FM, Paul Payton
KBEY-FM, Joe DeFillipo
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**TORONTO:** CHUM-FM, Benji Karch
FTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VA: WAMU-FM, Phil de Marne

**FM Action Picks**

**Bubbling Under The HOT 100**

101-"BAD WEATHER," Supremes, Motown 1225
102-"BRAIL," Cymande, 215 East 215
103-"MEET THAT LADY," Isley Brothers, 7-track 2151 (Columbia)
104-"ONE TUN SILVER," Covers, MGM 1430
105-"LOVING ON BORROWED TIME," William Bell, 8-track 1457 (Columbia)
106-"EGYPT DAY," Anu Malik, Tapes 1130
107-"DONG ROCK," Incredible Boogie Band, Pirate 1015 (NRG)
108-"DARLING COME BACK HOME," Eddie Kendricks, Tamla 52326 (Motown)
109-"BARRY I'VE BEEN MISSING YOU," Indescribable, Word 11528 (Scepter 45)
110-"LOVIN' NATURALLY," Southern Silk, Fly 11280
111-"SIT DOWN AND CRY," Steve Miller, Fly 1029 (Gordy)
112-"THE ANSWER (Should I Take A Yellow Ribbon Round The Old Oak Tree)," Connie Francis, DJ 501
113-"EVERYONE AGREED THAT EVERYTHING WILL TURN OUT FINE," Stealers Wheel, A&M 3590
114-"SUGAR BISQUE," Marky Markley, Elektra 45633
115-"DON'T FEEL THE LOVE," Charley Pride, RCA 174-0962
116-"YOU CAN CALL ME RIVER," MainIngredient, RCA 712-0939
117-"DON'T BE SOMEONE," GoGo's, RSO 404 (Atlantic)
118-"MEDITATION BLUES," Tom T. Hall, Mercury 72309 (Mercury)
119-"JIMMY LOVES Mary Ann," Looking Glass, Epic 31090 (Columbia)
120-"FOREVER," Baby Washington & Ben Gardner, Master 31033 (Stoess Dimen)
121-"PUT IT WHERE YOU WANT IT," Nino Tempo & April Stevens, A&M 1443
122-"COSMIC CONJURE," Betty Goft Drift Band, United Artists 263
123-"LONELINESS (Friend of Mine)," John Kay, Dunhill 4393
124-"JUST DON'T WANT TO BE LONELY," Ronnie Dyson, Columbia 645867

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<th>DATE - Issue</th>
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<td>7/7/73</td>
<td>SATIN SLEETS</td>
<td>Norman Connolly</td>
<td>MGM 8531</td>
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<td>7/7/73</td>
<td>DRIFT AWAY</td>
<td>Andy Williams</td>
<td>MGM 8532</td>
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<td>I'LL ALWAYS LOVE MY Mama - Gram Parsons with the inflames and the inflames (Gram Parsons)</td>
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Sheet music supplies listed are available to schools/school music copies and do not purport to represent mixed publications distribution. BB = Big Bands; B3 = Big Three; G = Gospel; H = Harmonize Pub; MCA = MCA Music; MM = North American/Kane; PFL = Plymouth Music; PСП = Peer-Southern Pub; SSG = Screen Gems/Columbia; WB = Warner Bros. Music; WC = West Coast Pub.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard.

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The only way to improve a classic is for Frankie Valli to sing it.

"You've Got Your Troubles, I've Got Mine." A classic new single by Frankie Valli. Produced by Bob Gaudio. #M1251F.

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

We goofed. Last week we inadvertently credited the wrong producer for "How Come" by The Four Seasons with Frankie Valli. The producer is Bob Crewe. Motown Single #M1255.
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"Martin Mull... possesses an abundance of intelligence, wit and style to make up for the counter-culture laugh lag."

... LORAINE ALTERMAN, New York Times

"Three minutes of his droll deadpan is funnier than Jerry Lewis' entire career."

... JACK HAFFERKAMP, Chicago News

"He was asking for trouble trying to play a piece written for banjos on tubas and, of course, he fails completely... Very un-together and very funny."

... Sounds (English music magazine)

"Martin Mull is some kind of genius."

... Oui

"This record is not only hysterically funny, but it is still funny the fifth time around."

... Library Journal
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*Compilation from National Retail Stores.*
“Shake a Hand”
with
Sammy John’s
New Single
on GRC

Produced by
Jay Sentier
#GRC.10001
Artco Early Stress on C/M

OKLAHOMA CITY—Artco lab, a general repertoire operation, has been started here by Chuck Morgan, formerly Artco's key label marketing representative, and Tony Hartman, former Tree Music executive.

Though the initial releases will be heavily country-flavored, Meyers explained, the label will also sign pop and soul artists. First single is "At Her Worst. She's Still The Best I Ever Had." Eddy Thomspson. Artco will soon release the first of what may be 60 to 70 LP releases over the next year from John C. Ganne-way Country Music Hall of Fame series, a TV syndication that dates back to the late fifties and early sixties.

Artco has obtained a audio rights to the entire package. First LP, "Country Collections: Vol. 1" contains 12 different excerpts from different Epoch (a short period of time), Yeung, Webb Pierce, Jane Carter, Grandpa Jones, Hawkins Hawkins, Jim Reeves and others.

Other artists signed to Artco are: The Blackwood Brothers, Peggy Sue, Yvonne Young and Frank Arbuck.

Artco has also constructed its own recording studios.

Atlanta NARAS Elects Officers

Atlanta—Meurice LeFever has been elected president of the board of governors of the Atlantic chapter of the National Academy of Recording Arts and Sciences.

Three of the five governors were named, and they elected the officers, national trustees and alternates.

Eddy Boren was named first vice president of the Chapter. Cecil Wilt was re-elected sec-tary. Larry King is the new secretary, Joseph "Cotton" Carrier is treasurer, and Mary S. Finch was re-named ex-officio secretary.

 Newly elected governors are: Al Kepple, John junior, Hal Tom Wells, Barse Jones, Eddie Biscoe, Bob Edwards, Harris Rogers

RRIA Cuts to Cooperate

Continued from page 3

without their knowledge and despite their controls. I am further asking each member company to establish a system of continuous monitoring and investigation to guard against illegal and unethical practices.

In addition, I encourage all of the independent entities in the industry to join the RRIA, to undertake their own internal investigations and to require their own members to do so, in order to make sure our Association's membership. The industry also includess producers, manufacturers, managers and promotional and distribution specialists.

Tough and constructive action by the industry is now needed to secure the faith and confidence of the public and governmental representatives of government. We must act quick action to help the independent recording industry entities and people con-

son with their competition for the future. The law, I do not believe that the law, is just its application.

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SLIGHT DIP IN U.S. RETAILING

Continued from page 1

Pop sales are down from the previous five years, according to the Record  

Continued from page 6

Letters to the Editor

Continued from page 6

Artco early stress on C/M
HERE WE GO AGAIN!

CHUBBY CHECKER

IS NOW ON

10TH CENTURY
RECORDS
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Flash: "Gypsy Man" is WAR's new single.