PX's Bolting Racks; Plan Direct Buying
By JOHN SIPPEL

DALLAS—A timetable to eliminate rackjobbers as suppliers to the domestic post exchanges of the armed forces in the four remaining regions so far has been set up by armed forces buying services here. Though national LP/tape buying figures were not available, it was learned that the one region, which already buys directly from manufacturers, the Alamo Exchange region, derives $7 million at retail last year.

The Alamo region includes the following states: Alaska, upper peninsula of Michigan, Wisconsin, Minnesota, Nebraska, Missouri, Kansas, Oklahoma, Arkansas, Louisiana, Texas, and New Mexico. There are 128 record/tape outlets administered by Alamo, Bruce Masterton, former Capitol and TMC veteran of 14 years, is inventory management specialist in pre-recorded music. Suppliers of Alamo confirm that the Alamo's return hovers near 8 percent, an extremely low figure when compared to the industry average.

CD-4 Lathe's Go Global; 48 in '74

By CLAUDIA HALE

L'OREAL, Los Angeles—The first attempt to get churches to pay an annual "copying license" fee for being circulated nationally by FEL Publications here and North American Liturgical Services, Cincinnati.

General Manager Tom Cook of FEL, and Rev. Bruno, president of NALR, in different conversations, told Billboard that approximately 30,000 Christian churches had been the circulation of a pitch for an annual license from each of the publishers of contemporary Christian liturgical music. FEL asks an annual copy license fee of $98.76, while an annual general license from NALR runs $50. Bruno said he was reinventing and redesigning his copying license fee, so that costs will be lower.

Cook explained that his firm, which is primarily in contemporary Christian music, "such as that used in garrison masses," found that churches were buying hymnals and individual soloists instead of buying them, so the printed pitch was made.

Canada Has Peak Yr. on U.S. Charts
By RITCHIE YORKE

OTTAWA—1972 was Canada's most successful year as producer of hit records for the U.S. market.

A total of 30 singles and 24 albums from the north country reached the Billboard best sellers' list last year, according to a special Canadian Radio-Television Commission (CRTC) study. The information was contained in the CRTC Year Book published this week.

The results demonstrate Canada's continuing hold on its position as the world's top non-domestic source of hits for the U.S. (after the U.K.). Singles figures were up 13 percent.

Canada's record sales included sales by 41 artists. Almost every major hit by the artists is included (see separate list). The 4-LP record set will be advertised at $3.88, while the two-tape set is $3.88.

Details of the promotion, it's reported, were disclosed by WEA executives during a special meeting of prominent National Association of Recording Merchandisers' retailing members in Chicago about three weeks ago.

Reliable sources report that the WEA initial press order would be a million of the four-record sets. Reports of the first national TV WEA promotion a late fall are exclusively carried in Billboard, March 31.

Routine check of major users from Minnesota to Cleveland indicates that most big users were placing six-figure orders. Orders were backed by the fact that TV and radio spots for the WEA super-sampler will be drop-tagged.

The 49 selections in the multi-LP/tape set include:

One Way (U.S. by Alliance Band (Continued on page 70)

France: A Eurofilel Common Market Nation Study on Pages 37-49

Soviets Ready Cars For 1st Tape Units
By VADIM D. YURCHENKO

MOSCOW—The first activity in car stereo has commenced here with the showing recently at the Autoserv-73 car maintenance fair of both cassette and 8-track units from Automatic Radio and Sonyo Electric.

Walter P. Semonoff, Automatic Radio international president, said in an interview that his company is interested in establishing an office in Russia and possibly opening a factory.

Similar interest from other countries was expressed at the show, for example, by Chauski Frank, executive figure of France.

Air Forum Enlists Guidance Counsel

L'OREAL—Jack Thayer, head of Nationwide Communications, will be on hand throughout the sixth annual Billboard Radio Programming Forum Aug. 16-18 to serve as a personal guidance counselor. He will be available at both breakfast and sessions also throughout all three days. Program directors, general managers, and air personalities will be with personal career problems or problems with their personnel and will be able to meet with him and discuss the situation on a one-on-one basis. Thayer has been responsible for helping the careers of dozens of major air personalities over the years, as well as program directors; these include Don Imus, now morning man with WNBC-AM in New York.

Among the new speakers just announced by David Moorehead, chairman of the advisory committee on the Forum, are Bones Howe, independent record producer, and songwriter Ellis Greenhich, both of whom will be on a panel titled: "Recording Artists Tell You About Radio." This panel will be moderated by Elia Targil, director of record reviews for the Billboard.

Midwest Start: 600G Ad Budget Sparking WEAs 4-LP 'Super-Set'

NEW YORK—The three Warner Communications labels are kicking off what may be the biggest selling record set ever July 9th in New York, when "Superstars of the '70s," a set that will start a TV spot background campaign, reportedly budgeted at $600,000 for the Midwest alone.

The four-record set includes excerpts by 41 artists. Almost every major hit by the artists is included (see separate list). The 4-LP record set will be advertised at $10.88, while the two-tape set is $3.88.

Details of the promotion, it's reported, were disclosed by WEA executives during a special meeting of prominent National Association of Recording Merchandisers' retailing members in Chicago about three weeks ago.

Reliable sources report that the WEA initial press order would be a million of the four-record sets. Reports of the first national TV WEA promotion a late fall are exclusively carried in Billboard, March 31.

Routine check of major users from Minnesota to Cleveland indicates that most big users were placing six-figure orders. Orders were backed by the fact that TV and radio spots for the WEA super-sampler will be drop-tagged.

The 49 selections in the multi-LP/tape set include:

One Way (U.S. by Alliance Band (Continued on page 70)
GRAND FUNK
We're An American Band

their gold single
on Capitol
3660
**General News**

A&M Issues 15 'Q' Tapes

LOS ANGELES—A&M Records has released 15 'Q' trackside tapes, bringing its total of 64-channel tapes to 20. According to the firm’s tape director, Bob Elliott, the release includes selections from the firm’s entire catalog material as well as several newer tapes. Included in the release is Rick Wakeman’s “The Six Wives of Henry VIII,” recently released in SQ disk form.

Other releases in 4-channel tape include: "Whipped Cream and Other Delights" from Herbie Albright and the Tijuana Brass as well as the group’s “Greatest Hits”; Greatest hits packages from Wes Montgomery and Sergio Mendes and Brasil 66; Bud Baruchar’s “Reach Out!”; Joe Cocker’s “With a Little Help from My Friends” featuring the group’s "A Song for You" and "Close You" from the Cartman’s; Tea for the Tillerence; "Tighten Up" and "Catch Bull at Four" from Cat Stevens; Humble Pie’s "Specky's Bar and the Queen’s Jockey" "...in Space." The selection of "recordings, rather than any individual artists or songwriters or producers. All those who participate in any record voted into the Hall of Fame will, of course, be awarded certificates, and their names engraved on a plaque to be displayed prominently in the Hall of Fame along with the plaques."

For the first time, the NARAS board of governors will be appointed by the governors of the various NARAS local chapters, with the final committee to include academy members, record company personnel and volunteer participants to make the initial nominations.

Project has been spearheaded by conductor and composer Paul Weston, who described the goal as "Key Foster Figures Sue Bus. Mgt. Firm"

LOS ANGELES—A suit for violation of federal and state securities laws, common law fraud, negligence and breach of contract has been filed by Brenda M. Hall and James Brunot a.k.a. Reb Foster against Lancer Enterprises, Inc., Lane Roberts Productions, Inc., Harvey Alman, Donald Sterling, Sterling, Salyers, Alman, Inc. and Salyers Financial Management, Inc.

The suit, filed in U.S. District Court, Central District of California, July 3, 1973, when the couple became at a time unknown to plaintiffs but within three years after signing, a contract, the complaint, defendants violated federal securities laws and laws of the State of California.

Plaintiffs ask that defendants be held to have violated certain sections of the Securities Exchange Act; be held to have defrauded plaintiffs that defendants Financial, SSA, Sterling, Salyers have acted negligently and that defendants have breached the agreement whereby the recording and tour company was incorporated and not in contravention of the laws of California or the United States in incorporation with certain real estate; that plaintiffs have been damaged in the minimum aggregate sum of $50,000, in addition to certain misrepresentations, individual and concerted acts to defraud in violation of California Securities laws, negligence and constructive fraud under California law, plaintiffs have been damaged in the minimum sum of $50,000 plus interest pursuant to breaching of contract; and defendant are liable to plaintiffs in the sum of $100,000 for punitive damages.

Foster, Jacobs and Uley were all key figures in Reb Foster Associates. Uley and Foster were both killed in plane accident in 1972 without survivor benefits.

Holmes Gets Gold

NEW YORK—Epac recording artist Clinton Holmes has struck gold with his very first release on the Atlantic label in the ground in My Mind,” certified by the RIAA. The song is included in Holmes’ Atlantic album for Epic of the same name.

**New Plastic Aids Shortage**

By Bob Kirsch

Most LPs are pressed through a compression molding process, and vinyls are manufactured through a compression and mechanical processes," he said.

"The R-600 formulation is a styrene butadiene rubber compound that is manufactured with a polyvinyl chloride. It is claveal and requires a special treatment of the compound to be used for LPs, but this would also mean that the person doing the pressing would then have to change the injection molding, which would be too costly and time consuming."

Another spokesman for the company said that their customers have "been enjoying an uninterrupted supply of material, but we still can’t say we’ve totally unaffected by the shortage. We may have improved from petrochemicals and any-thing using these materials are affected to some extent."

The plastic shortage is further affected by other raw material suppliers because they are not providing the same quality and consistency in the material which has been cutting into supply in recent months.

The R-600 compound is an independent plastic material that is being used in a variety of materials including piping, vacuum bags, and even for the manufacture of the products, but it is not said that the shortage is not as bad as in previous years.

Cupertino added that the R-600 method of production is much better than previous methods because "there is no basic flaw in the ingredients. Generally, when we were testing we found that we could conduct the tests and will have a stronger product."

Memorex Silent On Singer Buy

SANTA CLARA, Calif.—Rumors that Singer Corp., the manufacturer of a line of home electronics and recorders, is in the process of acquiring a minority interest in Memorex Corp., were met with no comment from Memorex officials at press time.

Memorex president Lawrence L. Spiteri did say, however, that "the company is not in the business of making acquisitions of minority interests in a company, no deal has been agreed upon."

"The company also wishes to announce that "the terms under which discussions will, if agreed to, be announced to an extremely limited group of those interested in the company, and nothing is final until an agreement is entered into, the company will have to enter into the approval of the officers and shareholders.""

This statement was the first in which Spiteri referred to a possible interest of Memorex in One firm rather than several firms.
Laginestra Accents One-World Theme at RCA Intl Meeting

NEW YORK—RCA Records has just concluded a miniature convention of executives of its western European Distribution Divisions at the Mayfair Hotel, London. Rocca Laginestra, president of RCA's British subsidiary, held the convention sessions, said: "RCA's European affiliates have had an unusual amount of contact in the last two years and these meetings were aimed at continuing and accelerating the process."

"If any one thought persuaded these meetings, it was the growing sense of one-ism. The artist who have big in America, have proved themselves in Europe also. The Bowie, the Pinko and the Kinks are truly international stars now, just as Presley has always been."

Laginestra said that the Elvis Presley satellite TV show, "Alola from London," has been a tremendous success Europe that every country was anxious for a follow-up TV special "which we will try to achieve."

During the meetings, which took place at the inn on the Park near RCA's Curzon Street headquarters, an American executive from the company's sister organisation in France, and the attending group, "was established in February 1972." He also stated that the firm has "had no silent partners and it should have been the Boys in the Band and the planning of the Red Seat product.

At the meeting it was decided that when RCA Records introduces a major artist, the European companies would fly key people to the U.S. to participate in the initial excitement generated by the campaign. Laginestra added that such meetings will be held regularly and that in the future there will be more plan between RCA. This plan will be a joint plan between RCA and the parent company, United Artists.

There will also be a convention within a convention, to be held by the CB International Division, to discuss the future of the company and to determine the conventions. These activities will be under the direction of CB International president, Walter Yennoff.

Laginestra said that Columbia and Epic artists and representatives from the company's music field, will attend in special presentations and conferences on the company's activities for the next year.

General News
NEWSMAKER: Campana: Co. Had No Partners

NEW YORK—Frank Campana has stated that he and he alone has been the personal manager of Charley Bosshard and Tommy Cash, since Frank Campana Management, Inc., was established in February 1972. He also stated that the firm has "had no silent partners and it should have been the Boys in the Band and the planning of the Red Seat product.

Campana, prior to forming his management firm, was national promotion manager and then assistant director of artist relations for Columbia Records, He said that he will continue to direct his activities within the music industry field—a market Campana described as "fantastic and lucrative."

Undying television bookings and cross-country tours for signing artists, Campana said that he sees their "market is the rock market. The hard rock market in the U.S. of popularity. "Industry people think that jazz is the root of rock music," continued Campana. "But more and more they are realising that the few influence country music has been within the market." The consumer is also returning to the record store, he said.

Campana's plans include a move to the West Coast, where he will join Todd Shapiro of Dick Link Enterprises: a continuation of television and tours to promote his artists, and a search for new talent.

B&W Opens in Fla.

NEW YORK—B&W Enterprises has announced that they are preparing to handle publishing, booking, recording, artist management and public relations. Charles Firth, Jr., president of B&W, will handle sales and artist management. Allen White and Robert (Chick) White, B&W's new talent and handle artist bookings. Labels distributed by B&W are Dave, Label, Jackson, Detroit, Dales, Nor-Mar, Regional, Big Bait, and Big Star, among others.

Col Convention to Feature 30 Artists in Show Fete

NEW YORK—More than 30 Columbia, Epic and Coral artists and groups spanning all categories of music, will appear in a series of shows during the Columbia 1973 convention scheduled for July 25-28, at the Fairmont Hotel, San Francisco. The concerts will be open to the public and to country artists for the first time.

Other highlights of the four-day conference will be the announcement of the new album by a special, full-length film, produced by Columbia's created by Directors Hal Leine, and Hoovis in a two-hander, directed and produced to and during the convention. These activities will be under the direction of CBS. International president, Walter Yennoff.

Columbia and Epic artists and representatives from the company's music field, will attend in special presentations and conferences on the company's activities for the next year.

Colombia and Epic artists and representatives from the company's music field, will attend in special presentations and conferences on the company's activities for the next year.

TV REVIEW:
Martin NBC-TV C/M Summer Show 'Tops'

LOS ANGELES—In what is undoubtedly the best music show to reach network television in years, producer Greg Garrison has woven a touch of musical fascination, extreme fast-forward pattern, and even more important—dignity into an American summer show.

The show, which airs on NBC-TV network July 26 and will run through the summer, is "Dean Martin Presents Music Country." It's live, it's vibrant, and it's great. The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The show runs 45 minutes, and Garrison has assembled a group of artists ranging from Johnny Cash to Kris Kristofferson, that is over enough to hold their attention and that of the other artists featured on the show. Mac Davis, Lynn Anderson, Loretta Lynn, Linda Ronstadt, Neil Diamond, The Four Tops, Don McLean, and many others.

The special was recorded at the "Music Country," and all of the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Lind...
West, Bruce & Laing are here again.

The legendary Mega-Destructo-Rock of Leslie West, Jack Bruce and Corky Laing is rampant on the earth once more, and screaming thousands are already warming up their phonographs for the holocaust.

The best, meanest, most manic, and indubitably the heaviest West, Bruce & Laing ever: "Whatever Turns You On." On Columbia Records and Tapes.
Producers Allen
Pushes Baker LP
LOS ANGELES—Television personality Steve Allen is currently exhibiting yet another talent—this time in record promotion, said Beverly Hills Records president Morris Diamond. He also recently produced a Chet Baker album for Beverly Hills called "Ambiente." To help promote the album, Allen is visiting radio stations in all of the company's markets for his first time in three years of performing. In addition, Diamond is lining up a series of booster-phonograph interviews in the four major markets. "The stars can really handle them," said Diamond at 213-461-4489. The album will also be touring radio stations on behalf of the LP.

Midland Opens Office in N.Y.
NEW YORK—Midland Music International, Ltd., has opened new offices here, according to Bob Reno, who has been appointed to head the firm's music complex. Reno said that Midland will be involved in both recording and publishing activities and will be actively seeking new Canadian and American writers. Formerly vice president of the Budweiser Music companies, Reno will continue to handle sales matters under a contractual agreement with a London-based firm.

Letters to the Editor

Dear Sir:

I've enjoyed many articles on Ron Jacoby and KGB AM & PM, and even though they were quite informative, I'm finding it hard to understand how you can spend so much time and effort on the subject. Now that Jacques Tardi is out, I would like to offer something of my own.

I am a programmer who has consistently turned in superior rating performances throughout my career. I have a strong work ethic and am known for my leadership qualities. I believe in working with my employees to reach our goals.

I am writing to you as an employer and want to express my appreciation for the work you have done for this company. Thank you for your time and consideration.

Sincerely,

[Signature]

Dear [Editor]:

I have been a reader of your publication for many years and I appreciate the opportunity to share my views on the current state of the music industry. I would like to express my concern about the lack of support for regional music acts.

In my opinion, it is important for radio stations to give equal airtime to all genres of music, including the ones that are not as popular but have potential. By giving these acts a chance to be heard, we can support local musicians and create a stronger community for music.

Thank you for considering this issue.

Sincerely,

[Signature]

Producers Allen
Pushes Baker LP

LOS ANGELES—Television personality Steve Allen is currently exhibiting yet another talent—this time in record promotion, said Beverly Hills Records president Morris Diamond. He also recently produced a Chet Baker album for Beverly Hills called "Ambiente." To help promote the album, Allen is visiting radio stations in all of the company's markets for his first time in three years of performing. In addition, Diamond is lining up a series of booster-phonograph interviews in the four major markets. "The stars can really handle them," said Diamond at 213-461-4489. The album will also be touring radio stations on behalf of the LP.

Midland Opens Office in N.Y.
NEW YORK—Midland Music International, Ltd., has opened new offices here, according to Bob Reno, who has been appointed to head the firm's music complex. Reno said that Midland will be involved in both recording and publishing activities and will be actively seeking new Canadian and American writers. Formerly vice president of the Budweiser Music companies, Reno will continue to handle sales matters under a contractual agreement with a London-based firm.

Letters to the Editor

Dear Sir:

I've enjoyed many articles on Ron Jacoby and KGB AM & PM, and even though they were quite informative, I'm finding it hard to understand how you can spend so much time and effort on the subject. Now that Jacques Tardi is out, I would like to offer something of my own.

I am a programmer who has consistently turned in superior rating performances throughout my career. I have a strong work ethic and am known for my leadership qualities. I believe in working with my employees to reach our goals.

I am writing to you as an employer and want to express my appreciation for the work you have done for this company. Thank you for your time and consideration.

Sincerely,

[Signature]

Dear [Editor]:

I have been a reader of your publication for many years and I appreciate the opportunity to share my views on the current state of the music industry. I would like to express my concern about the lack of support for regional music acts.

In my opinion, it is important for radio stations to give equal airtime to all genres of music, including the ones that are not as popular but have potential. By giving these acts a chance to be heard, we can support local musicians and create a stronger community for music.

Thank you for considering this issue.

Sincerely,

[Signature]
ARETHA FRANKLIN

Her new album, co-produced with Quincy Jones takes some definite experimental steps and stretches out Aretha's already limitless musical potential. Included on the album are "Hey Now Hey (The Other Side of the Sky)", "Something: So Swell When You're Well", "Angel, Sister From Texas", "Mr. Spain", "That's The Way I Feel About Cha", "Moody's Mood" and "Just Right Tonight".

MANU DIBANGO

African singer/musician Manu Dibango makes his Atlantic debut on this album. "Soul Makossa" is just one of the powerful cuts on this contemporary Afro Jazz recording. Dibango has an exciting and unique approach to reed playing and singing that fuses the rhythmic fire of African music with some beautiful improvisations on the top. "Soul Makossa" could spearhead a massive breakthrough of a modern and intriguing African music in this country.

CLARENCE REID

Clarence Reid is a talented singer and composer who puts his message across in a very forceful and understated way. He writes fine songs and delivers them with a subtlety and innate feel that is increasingly rare these days. This album works well as a coherent statement with a lot of outstanding individual efforts like "Living Together Is Keeping Us Apart", "I'm Just A Redd" "The Truth", "Ruby" and "Like Burning Water".

WAYNE DAVIS

Wayne Davis' beautifully mellow and soulful vocal style immediately distinguishes him as an artist of high calibre. The production and co-arranging are sensitively executed by Roberta Flack with additional help by Jerry Jemmott and Bernard Purdie. Wayne Davis presents A View From Another Place with a distinctive vocal approach that puts him in the forefront with this debut album.

DONNY HATHAWAY

Donny Hathaway takes a strong and poignant musical journey through the inner geography of man's spirit in his new album, "Extension of a Man". Donny has created a vivid statement that flows gracefully from one track to another, underlining a wide variety of moods and themes from classical to blues to jazz. Donny, Hathaway's keyboard and vocal genius is backed by some of New York's finest session men, including Cornell Dupree, David Spinoza and Hugh McCracken.

BETTY WRIGHT

Betty Wright continues with her inimitable blend of feeling and funk on this new album. She tackles material like Helen Reddy's "I Am Woman", giving it a whole other dimension through her spectacular delivery. This album is living proof why Betty Wright is rapidly on her way to becoming number one in her field.

NIKKI GIOVANNI

Nikki Giovanni, the leading black poet of our time has translated her art to record, beautifully backed by the Gospel singing of the New York Community Choir under the direction of Benny Diggs.

THE SOUL YEARS

A deluxe two-LP set that encompasses many of Atlantic's finest soul recordings over the last 25 years. Some of the great tracks included are: "Tweedlee Dee" by LaVern Baker, "Green Onions" by Booker T & The MG's, "What'd I Say" by Ray Charles, "There Goes My Baby" by The Drifters, "A Natural Woman" by Aretha Franklin, "One Mint Julep" by The Clovers, "My Little Girl" by The Coasters, "Dock Of The Bay" by Otis Redding and many other great classic recordings culminating in recent smash hits like "I'll Be Around" by the Spinners.

On Atlantic & Atco Records and Tapes
CBS & ABC Chiefs Savor Music Wings Prospects

LOS ANGELES—Corporate officers at CBS predict "continuous strength in its music company," while ABC's president views his company's record division in a "tumultuous situation.

Elliott H. Rule, president of ABC, said ABC Records and ABC Record & Tape Sales Corp., a rack-jobbing subsidiary, are in positive positions for 1973.

"While results for our record production company were off in 1972 from 1971," Rule said, "there has been a turnaround in business.

"This has reflected in a number of steps we have taken, including the development of new talent and the broadening of our base, particularly in music publishing, country music, and in rhythm-and-blues and gospel music fields."

Rule told stockholders at the company's annual meeting that "our record rack-jobbing business in 1972 was adversely affected by a number of industry conditions as well as some organizational and inventory adjustments. We expect to see improvement in 1973."

(Earnings of ABC Records in 1972 were substantially off from 1971, according to the company. Billboard, April 28.)

"The picture is different at CBS, where William S. Paley, chairman, reports the following:"

"Our activities in the fields of music and recreation, where are success can easily be measured statistically, are particularly conspicuous: 1972 net sales in these businesses exceeded half a billion dollars. In just five years our music and recreation sales have grown by 95 percent, and the net income derived from these operations has risen by 263 percent."

Paley also reported that "it is noteworthy that the CBS Records Group has become the most important single source of recorded music, and is the largest producer, manufacturer, and marketer of records and tapes in the world.

"Acquisitions, such as Steinyway & Sons, the increased market for musical instruments as well as records, and the growth of our retail marketing activities all have contributed to the growth of our non-broadcast operations."

"Paley's comments were in a report to shareholders on the company's 1973 annual meeting held in April. The statement, which excluded the company's first quarter report, was mailed to shareholders in late May."

Arthur R. Taylor, president of CBS, pinpointed the CBS/Records Group as being "off to a very fast start this year.

"He said that "first quarter results of the Group represent an all-time high for that quarter, with increased sales in both domestic and international markets. The CBS/Columbia Group had 17 percent higher sales in the first quarter this year."

"Last year's acquisition of Pacific Electronics stores (Pacific Stereo), has complemented the success of our Discount Record stores," Taylor said.

He had this to report on other Columbia division:

"(Continued on page 10)"

ATTORNEY

for MCA Records, Inc., to handle legal matters of leading record companies with top labels. Requires 2-5 years broad record experience. Good career opportunity with progressive company. Call 213/985-4321 Ext. 1328 or write:

Law Department
Universal City Studios
Universal City, Ca. 91608
All replies treated confidentially. Equal Opportunity Employer

Wershow REAL ESTATE AUCTION

An unprecedented event!

Formerly

Krupp/Howard Hughes

516± Acre Gentleman's Estate

and working Cattle Ranch

with 2½ Acre Lake.

RED ROCK CANYON
BLUE DIAMOND
CLARK COUNTY, NEVADA
APRIL 20. 1973 AT 20 MINUTES FROM THE HEART

LAS VEGAS, NEVADA, U.S.A.

Property includes Main House all completely furnished, 2 Single Family Houses, Ranch Foreman's House, Pool, Bank House, Horse Barns, Corral Complex, 8-1/2 Acre Horsesite.

On the property is a 2½ acre spring-fed lake with gravity flow line for domestic and agricultural use. Also included are approx. 240,000 acres of grazing allotted by Bureau of Land Management.

Las Vegas District.

Site of the Ranch is located in some of the most naturally beautiful terrain in the state of Nevada.

For inspection, please call Auctioneers for appointment.

Auction sale of both ranch and mansion to take place:

SHERATON UNIVERSAL HOTEL, UNIVERSAL CITY, CALIF.
Tuesday, AUGUST 7 Starting at 11:00 A.M.

Cartridge TV's Fall Strikes Avco

LOS ANGELES—Cartridge Television's demise wasn't unexpected, according to industry observers, but the size of the net write-off by Avco Corp. - $40 million — was a surprise.

Avco, which owns 32 percent of Cartridge TV, will take its financial lumps in first half earnings, ended May 31, as a result of the bankrupt television manufacturer.

(Under Chapter 11 of the Bankruptcy Act, a company continues to operate, seeks court protection against creditor lawsuits while it attempts to work out a plan for paying debt.)

Cartridge Television cited problems in introducing its Cartridge Home video player system. A spokesman for CTV said, "The available funds to continue are drained. We've dug our own financial pipeline."

In the fiscal first half of 1972, Avco had profit of more than $15 million, or 38 cents a share, on sales of $277.9 million. Capital gains from insurance and finance operations of 20 cents a share were caught up in the period to $166 million or 72 cents a share.

Avco's profits for the current six months exceeded the fiscal 1972 pe- riod. And Cartridge Television write-off will change Avco's financial picture.

It is apparent to survive, Cartridge TV first eliminated 300 jobs and consolidated two facilities in northern California. It then delayed production of its color videophone player pending an improvement in cash current and availability, a further development of the video business.
one hell of a hit
now knocking at the gates!

Following The Hit-Pattern of “PRECIOUS AND FEW”
With First Breakouts In Honolulu and Buffalo

“rock and roll heaven”

recorded by
climax

featuring
sonny geraci

Produced by LARRY COX
ON ROCKY ROAD #30072

Exclusively Distributed by
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
American Song Fest.
—Still Goes On

NEW YORK—The American Song Festival, the song contest set for the Sanata Fe, N.Y., Performing Arts Center on Aug. 10 through Sept. 2, will be held, despite financial problems and the part of some potential entrants. Some delays in coordination of the project led to the composer question the quality of the affair, which has been organized by Festival President Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neves, a pasting Octavio Neve...
Smokey Robinson.
"Sweet Harmony."
His first single. #T35423F.
Dedicated to the ones he loves.

Motown night on "The Midnight Special"!
See Smokey host The Midnight Special, Friday, July 13, with special guests, The Miracles, Rare Earth, and Martin & Finley.

©1973 Motown Record Corporation
4 Form New Agency; Corral Top Acts

LOS ANGELES—Four veterans in booking and management this week announced the formation of Philo-P信阳 Artists Agency Ltd. in Beverly Hills.

Burt Jacobs and Bill Uley, pillars in the Rodeo Roster Associates operation, have closed that office with Jon Terry, last with Creative Management Associates in New York, and Chuck Bennett, who leaves VNA's local office, in opening the new venture.

The roster includes: Three Dog Night, including the members of the original Songs of Praise, Ruben and the Jets, John Katz, Stephen, Donato, Tom Waits, Dion and the Mob.

Fund Backs Singer Bow

LOS ANGELES—Singer Holly Redwood, Rocky Road artist, has received a $25,000 publicity/promotion grant from the Gladys Turk Foundation. She will be doing her first television appearance in a special presentation on Sports Illustrated in New York, where she was opening act for Ron Freeman.

The Foundation was started in 1964 from the estate of the widow of "FBI Confidential" author Donald F. Glenister, and is administered by veteran music attorney Max Fenner from his law offices.

"The original intent of the bequest was to aid popular singers at the start of their professional careers," said Mr. Fenner. "But it's not easy to find that sort of talent at the present time when they need help, so we've found ourselves spending most of our funds in recent years for classical singing scholarships. It's a pleasure to be able to do something for a deserving cause..."

The Turk Foundation once gave The Doors $500 for a cross-country tour during their first recording session. Fink ultimately became the late Jim Morrison's attorney and defender in various legal disputes. Grants are usually given in response to recommendations from music industry professionals.

Alman In Benefit

NEW YORK—The Alman Brothers Band has performed its first benefit concert for the Indians of North America. The concert was held at the Omni in Atlanta, Ga. on June 2. Another concert was the Maranello Tucker Band. The Alman Brothers Band concert grossed $50,000, and the net won by the Native American Indian Foundation received $500.

The money will be used to provide transportation for various Indian leaders in the U.S. to attend an Indian council held in Alberta, Canada this August. The Council is important to all Indians because it reaffirms Indian culture and tradition.

Bluegrass Concert To N.Y. on July 18

By SAM SUTHERLAND

NEW YORK.—Next Wednesday (18) marks the first major traditional bluegrass package at a major venue here in over a decade, when the Country Gentlemen, the Osborne Brothers and Don Reno, Bill Harrell and the Tennessee Cut-Ups head an all-bluegrass bill at Philharmonic Hall.

Acts Set for Merriweather

NEW YORK—Initial acts set to appear at the Merriweather Post Pavilion in Maryland include the Who, Rare Earth, Pink Floyd, Beck, Bogert & Appice, Seas & Crofts, canned Heat, the Average White Band. Acts will appear at the amphitheater between now and mid-September. Warner Bros. is still negotiating additional shows with the hope of having more nights during the summer months.

Denver to Do Specials on TV

LOS ANGELES—John Denver has signed for his first U.S. television variety specials. He will star in two one-hour shows for ABC-TV next season.

Denver, RCA Records artist, has previously hosted a mini-series on English television and has narrated television documentaries here.

Plack to Play 'Bessie' Role

NEW YORK—Robert Plack has been signed as the featured vocalist for the role in the title role in "Bessie," the forthcoming feature on the life of famed blues singer Bessie Smith. Production will begin in early 1974 with Gordon Parks, Sr. directing. Academy Award-nominated Lonette El- der BI will write the screenplay, based on the Chris Albertson biog- ra phy, "Bessie."

Talent

Record production may seem an exciting science, yet successful producers enter from any number of widely divergent paths. Such a man is Ed Freeman, a relative newcomer who bowed to the top with Don McLean and is now working with McLean and Livingston Taylor on their respective projects.

Freeman freely admits that his first stint as a producer brought him into the studio with virtually no idea of how a record was made. As a musician and, perhaps more important, a listener with a background in both traditional American folk music and Elizabethan music, Freeman found himself working as a road manager for Phil Ochs, a manager for acts with Niki Viten. Eventually, he signed on as a producer for Tom Rush, who had just moved to Columbia Records.

"It was the first record I ever pro- duced," he remembers, "so it was a big thing. But, it's a long time. Just how long worked out to many months and many dollars, and the project, an audacious affair, was a fairly complete production in itself. From a position of virtual ignorance of studio technology, Freeman found himself producing one of the first all-Dolby tracks."

Arranging duties for Rush and others followed, as did further production work here and for Columbia. Freeman learned quickly, focusing on acoustic performances and gradually melding most of his working hours at New York's Record Plant, where he still works with McLean (although sessions for the forthcoming Taylor LP were handled at Capri sound Studios in Malibu.

More recently, Freeman has had a rather unusual production tool with which to further hone his edge: he has installed a small but remarkably complete studio in the basement of his New York brownstone. The control room is built into a room no much larger than a closet, but the console itself—a complete four-track board with all necessary functions, custom-built by Studio Consultants—has been vital to Freeman, who cites as a prime goal the development of a new approach to utilizing stereo separation, which he feels has been overemphasized in the past.

He has no plans for recording there, however. He is now hoping to record outside his N.Y. environs, possibly in the Bay Area, and is also working with films.

Course on Use of Rock in Classroom

LOS ANGELES—Monologolist Sidney Fox is teaching a course on "Uses of Rock in the Classroom" at the University of California, Santa Barbara, campus this summer.

Fox has given over 200 two-day workshops on the use of popular music as a classroom aid for basic music education, as well as co-writing a text-book record system of classroom rock instruction.

20154

Any studio can have dbx noise reduction on modest rental terms!

signals.

in a box.

in a box.

in a box.

in a box.
TOTAL
SOUND RECORDING

For further information contact Robert K. Hagel.
NOT JUST ANOTHER PRETTY BODY

The Guess Who's new single "GLAMOUR BOY" has a lot more going for it than good looks: phone response and heavy airplay in major markets like Los Angeles, New York, Atlanta, Tampa, Detroit, Memphis, Little Rock, D.C./Baltimore, Indianapolis and Cleveland.

From the new album "#10."

The Guess Who's new single "Glamour Boy."
Talent in Action

THE BLUES PROJECT
Schafer Festival, Wellman Kink, New York

# TALENT IN ACTION #

The announcement that the original BLUES PROJECT would be back for several live appearances and an LP for MCA was greeted by an international mixture of euphoria and skepticism. "Reunion!" are dangerous gestures, often snatching away the fruit of financial need from musical necessity and generally committing itself to a disappointment.

With the mention of the BLUES PROJECT, the possible dangers seemed all the greater: Steve Kimock, Danny Kortch, Al Kooper, Andy Kulberg and Ray Blumfeldt had split in the late '60s to pursue widely different styles, with the resulting bands, including Blood, Sweat & Tears, two different Sex Pistols and a brace of solo projects streaking off into the musical distance beyond the humble but interesting times of the original band.

It was the band that took the stage, following a shell and somewhat disconnected set by the Racker Sirens. New York teemed with love back at the Blues Project, a figure apparently unaired by so many years, and the band played back and quickly announced that they would not only play their old material, but also some new tricks. As they played, the music of the '60s seemed to wash over them. Weak and shaky vocals that nearly seemed real elsewhere seemed real. This was the real thing: the blues, with a song tuning, "Take Me Shake Me" virtually erased the memory of the rougher spots when the band closed with it.

In short, as a reunion, the spot was a qualified success. Now, if they can play together for awhile, keep each other in check, tighten up — then they pulled together one more time, after that many years, seems exciting enough.

ELVIS PRESCLEY
Natan Colburn, Undieme, New York

Maybe it's just more of Elvis Presley that he's willing to offer lately in performance. His fans are quickly getting used to the fact that, if you don't like it, you just don't put out any more. That's the way the tiger man of Las Vegas four years ago. His new show includes a renewed vision following nearly two years of absence. Elvis has been released from a unpaid, good-natured spirit, and a playing a little character.

When RCA's Elvis rock 'n' roll, he's now an hour's first set. While the man is a smooth, polished product on screen, it is never possible to feel reason's he's leaving. What emotion he is seen greatest, as the "Blue Suede Shoes," or the Kansas fight State of "Suspicious Minds," only serves as a reminder of what he can be capable of. Vocally, Elvis has never worn out. His ability to reach for the song's strengths of warts' don't dare again confirm his continued reputation as Elvis the Great Performer. He demonstrates the dynamics of his performance is "Don't Be Cruel," a song that could be the "Bridge," that the song "be" in his emotion and mood. The man is a living symbol of youth such as "I've Got My Love To Hold," "All Shook Up," and "Don't Be Cruel." Elvis has always been his number one song, and he has been ready to move. Presley managed to get down, at his best. Of course, his song set was held on the air for rain on the times of May 20 and 21, but it's all an apple of that. And what's better is the future of the show and only that Archie with "Tired Dog," as he did Sunday, and made both sound equally surviving.

PHIL GILMORNE

LOS ANGELES—The prototype of Preseley's album takes three months to make and costs $50,000. After long consideration the new LP has been released. Now the Preseley album features in a new sound. The unit has an in- stant on-off switch and is activated by a Cigarette lighter. Now, when a sustained multi-harmony phrase comes up, "There's a slight lag in the resonant voice singing with the live sounds, but it's really a remarkably clean effect," said Rich- ard.

Nightly Monitoring

He also has gotten into the habit of recording a cassette tape of each night's concert from our front after discovering that his stage monitor speaker was not giving quite an accurate account of what the audience was buying. He has a spare speaker system. Richard checks the sound of the Listener cassette and uses his findings to make any needed changes in the show's amplification layout.

Persistence and attention to detail are hallmarks of his recording style. Karen and Richard were turned down by nearly every Los Angeles studio prior to the Spectrum and then as a duo, before being brought directly to Herb Alpert at A&M for their first producer, Jack Daugherty.

After the family moved from New Haven to Santa Monica, the Preseley Trio was launched in 1965. It was a jazz-pop instrumental act, with Karen on bass guitar, and won first prize at the annual Hollywood Bowl Battle of the Bands contest. Next, Richard added four college-mates to the trio to form Spectrum, which disbanded after playing all the bigger local spots. The band - set Strip clubs but unable to get a record contract because they weren't paid appropriately.

In the garage studio of their friends, studio star Joe Orborne, Richard and Karen were persecuted with multi-tracking the Spectrum arrangements, using their own voices to sing all the parts. "We are pretty clean-cut, even," Richard said.

Although Richard professes to be a music critic of the Image of the Carpenters, he admits to restricting the text to material that doesn't contradict their public concept of themselves. "Nobody can be as squeaky clean as we're supposed to be," Richard laughingly tells his people. But I suppose in comparison to some freaky long-hair rock group, we are pretty clean-cut.

Brubeck Extends Style; Revels in Sin's New Music

LOS ANGELES—While John and his first octet were playing right after the Second World War ended, their style encompassed a free form kind of jazz, but the public wasn't ready for it and Brubeck "survived for four years, before getting his Fantasy contract and winning fame with funky percussive jazz interpretation.

Now, as a result of the free form interest, Brubeck is expanding his playing attitude to a complex of prearranged improvisations, stride piano, boogie woogie, or whatever comes to mind on the spur of the moment. At the recent Newport Jazz Festival, Brubeck was playing with his son Davie, Les Elgart and out of several numbers. Suddenly, in the middle of the tune "The Secret One," Brubeck, who is not a great from single lines to happy, bouncy two-handed stride piano. And on his current LP "We're All Together Again! For the First Time In Years," where he plays a 12-tone row. "That's total freedom for the soul," he said. "There still has to be a structure, but you can have a point of departure and then let it take on a form that our two voices blend much better in multiples over a lot of different voices," said Brubeck. It seems correct and after another round of rejections of non-commercial they got it to offer.

"A&M has always given us what we ever felt we wanted," said Richard. "A great orchestra, anything." The Carpenters track record is one of the most remarkable of the 1970's. Their lowest charted Billboard single was 12, with eight more singles in the top 10 and seven of these going all the way up to the three top and gold. They have four gold albums, their entire output except for the "Ticket to Ride" debut. It was Herb Alpert who brought them their first smash. Bacharrach has had a second and third LP. Richard has been writing songs throughout his career, but unknown, Bacharrach wrote all his hits were by other writers. The last two albums and their current "Yesterday Once More," with increasing emphasis on Richard's own composing.

Richard has not been credited as a writer of the Carpenters records. With their current "Now & Then," LP, Richard and Karen are contributing some of their own writing too.

"With the way we work in the studio, we are more interested in how we can express ideas for finish, do I mean to listen for clues that are not always key in the multiple harmony parts," said Richard, "we don't like to work the mixing board. Karen is great at those jobs."

In addition to having been one of the first free flow modernists in the late 1940's, Brubeck has also pioneered in opening the college market and in developing commercial music in different time signatures with his still popular "Take Five." 

Brubeck is also working on a religious cantata, which will revolve around the theme of the Sermon on the Mount. As to which company will release it, he notes: "I never know who will release this. It is our dream shop around." Atlantic, his current label, picked up his "The Truth Is Far Too Biblical" work recently. Three more extended works were released on Decca.
Campus News

What's Happening

By SAM SUTHERLAND

Service Station: At WSRM, U. of Wisconsin, Madison. Bruce Ravid has moved on to take a promotion slot with Capitol Records in their Chicago office. Ravid leaves Saul Spinak to handle LP's and their record companies, which is the single man. The New York Shuffie might be a nice, catchy description of what's happening at WRCC, Rockland Community College, Suffern, N.Y. Program and music director James Pilarski, who is now an associate professor at the state school at New Rochelle, where he plans to join WOCR, while Neil Monstersky, general manager, is himself departing to the state e. college at Geneseo, where he'll try and keep up with the folks at WGEN-FM.

* * *

Summer Picks

The summer season list is naturally smaller, but that doesn't quite place Picks and Plays in a desperate position. Yet, many stations corresponding continue to simply mail their playlist, usually unmarked as to which station they'd like included and often incomplete in identifying the works.

If a station considers itself professional enough to enlist the industry's support, its list operation, it should follow that the station can and should stand the relatively simple requirements of Picks and Plays. For station personnel just introduced to us, however, and handling reports during the summer, the complexities expand.

Picks and Plays is designed to reflect station activity on current, hopefully brand-spanking-new, product. Which means actual airplay. Beyond that, the focus is on valuable as well as the notable. Any musical style is welcome, and albums and singles are both valuable to other programmers reading the column. We'd like to see, with any combination of singles and LPs, or three of either, to be fully identified (title, single or album, artist, label) along with the station (call letters and the campus service), along with any comments, description of the particular works.

And we don't need any more copy-polls with new selections made. Billboard wants you to make those choices; if you can't, then we won't.

* * *


* * *


JULY 14, 1973, BILLBOARD
<table>
<thead>
<tr>
<th>Hot Soul Singles</th>
<th>Soul Sauce</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Billboard SPECIAL SURVEY FOR WEEK ENDING 7/14/73</strong></td>
<td><strong>Black Jazz Label Gets Singing Bug</strong></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>I OWE YOU LOVE</strong></td>
<td><strong>Kellee</strong></td>
</tr>
<tr>
<td><strong>MAKING ME ALIVE</strong></td>
<td><strong>Ella Fitzgerald</strong></td>
</tr>
<tr>
<td><strong>YOU'VE GOT MY MIND</strong></td>
<td><strong>Sarah Vaughan</strong></td>
</tr>
<tr>
<td><strong>PRELUDE TO A HEARTBREAK</strong></td>
<td><strong>Diahann Carroll</strong></td>
</tr>
<tr>
<td><strong>LET ME BE YOUR FRIEND</strong></td>
<td><strong>Kellee</strong></td>
</tr>
<tr>
<td><strong>STAY AWAY FROM ME</strong></td>
<td><strong>Sly &amp; the Family Stone</strong></td>
</tr>
<tr>
<td><strong>KEEP YOUR HEART IS COLD</strong></td>
<td><strong>Kelli Williams</strong></td>
</tr>
<tr>
<td><strong>OH, I'M A BLACK JAZZ LOVER</strong></td>
<td><strong>Gene Russell</strong></td>
</tr>
<tr>
<td><strong>I'M A BLACK JAZZ LOVER</strong></td>
<td><strong>Gene Russell</strong></td>
</tr>
</tbody>
</table>

Russell's goal when he started the company in March 1971 was to record black jazz by new performers. Among his artists are Walter Bishop Jr., Otis Carr, Rudolph Johnson, Calvin Keys, Chester Thompson, Henry Franklin and the Awakening. The sessions are very expensive. The packaging is in black and white and artfully done. Kellee, incidentally appears as a model along with Gene on the cover of his LP. "Talk To My Lady."

When Kellee goes around, the discussion usually touches on her participation in the Miss America Pageant. "I made history and I'm aware of it," she says. Right now she's doing record promotion and waiting for the Miss America to be held. She says when the right room has been secured for her nightclub debut.

Add info: Carla Thomas will appear with the Memphis Symphony on July 17, nothing of a first for her... Quincy Jones and his orchestra played a special concert July 1 at the inaugural ceremonies for Los Angeles' new mayor Tom Bradley.
All the immensity and greatness of Isaac Hayes has been captured "Live at the Sahara Tahoe." It's the perfect environment to bring out the natural feelings of Isaac Hayes when he sings, raps and plays his music. It gives him a chance to become directly involved with the people he is performing for. You too can be part of his audience with the album that captures him live.

ISAAC HAYES "LIVE AT THE SAHARA TAHOE"

It's a two record set with 9 new Hayes' heavies. And some new versions of Shaft, Look of Love, and other Hayes' favorites. On Enterprise Records and tapes, ENS-2-9005 Enterprise records a division of The Stax Organization, 98 N. Avalon, Memphis, U.S.A.

SEE HAYES LIVE AT MADISON SQUARE GARDEN!
July 26-8 P.M. Pennsylvania Plaza, 7th Ave., 31st to 33rd Streets.
L.A. Penal Experiment Indicates Background Music Eases Tension

By NAT FREEDLAND

Those who didn’t care for it were either music lovers or described themselves as totally nonmusical. Suggestions made about the use of background music were more traditional soft-music background programs at Los Angeles County maximum-security jail, Wayneside. During the year that music was piped into Wayneside cells, reports showed a noticeable decrease in violent incidents inside the prison. However, inmates voiced complaints about the lousy sound quality.

Prime force behind the prison music experiment is Steven Rosenthal, a youthful executive of the professional now-manager for Majoi Sound, Rosenthal, formerly a WM Environmental Music Systems, used their tapes for the Wayneside years of study.

In Wayneside, the demographics of California prison population is 40 percent black and 15 percent Mexican-American,” said Rosenthal. “It makes sense to play the records that relate to this market.” Biggest age group in prison is 18-25.

Prisoners’ Fund Aids

Los Angeles jails are run by County of Los Angeles, whose key staff has been sympathetic to the background music experiment from the first. Most jails use loudspeakers/p.a. systems. The only hardware expense is for an automatic player, paid for from the prisoners’ welfare fund.

Warner, Columbia and Motown representatives have already offered to provide Rosenthal with all the records he needs and also no charge for tape. Rosenthal doesn’t have any firm plans for the organizational structure of the project as yet, but he hopes to extend it throughout all Los Angeles County Jails and then to other prison systems in the nation.

This goal would be a 48-hour tape cartridge that would participate prison systems each month, with record companies providing all the music as a public service.

Artists whose records were chosen for the first experimental contemporary background music tape were Aretha Franklin and Santana to George Harrison and Al Green. Rosenthal said the choice was made for rhythmic, cheerful effects, uplifting messages. Comment on the tapes and recordings will also be programmed.

**Funk’s ‘Band’ Gets Vinyl Promo**

NEW YORK—All album and single product of Grand Funk Railroad’s latest LP, “We’re An American Band,” will be pressed in gold foil as a part of a major promotion program by Capitol Records for the group, which previously had all of its albums sold in gold.

Promotion for the album and single, which are due for release shortly, will feature three san-color tandem campaign. The first featured the group’s new logo, an encircled Uncle Sam. The logo will appear on all advertising, stickers, tour posters, t-shirts, album jackets and tour support material of the group.

The start of the group’s tour will coincide with the release of the record, and will continue through September. According to David Kilman, merchandising director of Capitol, the trade advertising will lead up to the start of the tour and the release of the record. There will also be a consumer print campaign in all major rock music publications. This print campaign will run for three months, opening with teaser and tour ads.

Coinciding with the print teaser campaign, Capitol Records will launch a billboard campaign on Los Angeles’ Sunset Strip. The first billboard ad will begin this week, and run six times every month over a three month period.

Kilman said that in addition to the print campaign, there will be comprehensive broadcast coverage utility radio, print and film media. He said that two television commercials will be aired in each city prior to the group’s appearance.

**Electronics Exports Up**

NEW YORK—A $4 billion increase in export electronics sales during 1974 was predicted by Kenneth Morris, vice president of C. Tennant & Sons Co., whose electronics division is a representative group speaking of the international division of 30 U.S. manufacturers of electronics equipment and components, and the swelling of the army of many overseas companies buying U.S. equipment and components.

Speaking on “New Export Marketing Opportunities in Electronics” to a meeting of the Association of Electronics Manufacturers (AEM) held here, Mr. Morris said that the rise over this year’s $30 billion export sales will be due largely to the fact that U.S. goods are now more competitive than ever on the international market because of the devaluation of the dollar.

**NARM in State Antipiracy Push**

NEW YORK—The National Association of Record Merchandisers (NARM) has launched an intensive campaign to support antipiracy legislation in the 38 states where it does not now exist.

Initial efforts of the association, which now is spearheaded by NARM’s Piracy Committee, are being aimed at the southern states, which, according to John Malmed, NARM’s executive director, remain a haven for bootleggers.

Plans are also underway to consolidate antipiracy efforts in the Northeast, Midwest and Northwestern areas of the country.
Vivir," miere concert coupled Wiso Soles, Rico the promotion in JULY.

El Gran Combo (EGC) packed the Yankee Stadium Park Aud

- Miami, USA. The last night of the tour, two new single releases from U.A. Latino this month include Beti Orleans and Los Cuatro Soles. Vocalist Avelane, Nelson Ned, Orquesta Revolution "70 and Ocho, ... New York's Summer Ave. School has been officially renamed in honor of Roberto Clemente.

For more details on the happenings of Latin music throughout the U.S., check out The Latin Music Scene, published by Billboard Special Survey, Inc. for weekly listings of Latin LP's.

Billboard SPECIAL SURVEY for Week Ending 7/14/73

In Texas:

1. Vicente Fernandez - "La Original" (EMI 501)
2. Los Migueles - "Canzone" (EMI 502)
3. Los Rios - "Canzone" (EMI 503)
4. The Latinaires - "Canzone" (EMI 504)
5. Julio Ilescas - "Canzone" (EMI 505)

In Latin America:

1. El Gran Combo (EGC) packed the Yankee Stadium Park Aud. on the 30th to the tune of 3,000 screaming fans. Their dance on Saturday (1) will be an encore of their tour concert on Independence Day, sponsored by WCMQ, were sellout.

2. Los Rios - "Canzone" (EMI 506)
3. Los Migueles - "Canzone" (EMI 507)
4. The Latinaires - "Canzone" (EMI 508)
5. Julio Ilescas - "Canzone" (EMI 509)

In Miami:

1. Chico Mendes - "Canzone" (EMI 510)
2. Bobby Flores - "Canzone" (EMI 511)
3. The Latinaires - "Canzone" (EMI 512)
4. Julio Ilescas - "Canzone" (EMI 513)
5. The Latinaires - "Canzone" (EMI 514)

In California:

1. El Gran Combo - "Canzone" (EMI 515)
2. Bobby Flores - "Canzone" (EMI 516)
3. The Latinaires - "Canzone" (EMI 517)
4. Julio Ilescas - "Canzone" (EMI 518)
5. The Latinaires - "Canzone" (EMI 519)

Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
Radio-Television Programming

Thayer At Forum

*Continued from page 1*

Dick Janssen, general manager of WGAR-AM, Cleveland, will talk on "Security--Finances and Your Job" in a workshop session called "The Bottom Line and Your Place on It." RCA representative Hugo Mon- tenegro, one of the world's authorities in quadrosound from the viewpoint of the producer and artist, will talk on its applications and potentials for music in a session devoted to the broadcasting aspects of quadrosound.

Joining the roster of outstanding radio authorities who'll occupy the "hot seat" and answer any and all questions in a general session Friday afternoon, Aug. 17, are George Wilson, national program director of Barrett Broadcasting; Bob Hamilton, editor and publisher of the Bob Hamilton Record Report; Bill Ballance, controversial air personality with KGBS-AM, Los Angeles; Bruce Johnson, president, RKO General Radio; Tom Donahue, general manager of KSAN-FM, San Francisco; Bart McDondol, general manager, KNUS-FM, Dallas; Mark Blinoff, program director, KMPK-AM, Los Angeles; Pat Whitley, program director, WNBC-AM, New York; Jerry Reif, program director, WOR-G, Pitsfield, Mass. Others will be announced later, as well as the moderators who'll not only present questions culled from a Billboard survey of problems facing the industry, but field questions from the audience.

John Land, program director of WGAR-AM, Cleveland, will be a speaker in a workshop session Saturday morning, Aug. 18, on helping personalities grow.

Side-light of the three-day radio programming forum, largest of its kind in the world, will include a cocktail party the night of Aug. 16, compliments of Billboard and a free trip to Disneyland. Waves of registrants are invited to both events. Because of the limited space, weren't be able to attend the other functions. However, there will be a few extra luncheon tickets available for the Awards Luncheon Saturday at noon, which will be coordinated and encrusted by KPAC-M air personality Gary Owens. Among the awards that will be presented will be the Silver Mike for the nation's major air personalities in Top 40 contemporary rock, MOR, country, soul, music, talk, news, religious, and classical. Awards are also slated for reading entries from Japan and England. Plaques will go to the best young personalities in each category (based on three years or less in the business).

In addition, awards will be presented to the Recording Industry Association of America for its participation in the Billboard Radio Station of the Year in Top 40, MOR, soul, country, and progressive.

The five top program directors of the year in Top 40, MOR, soul, country, and progressive categories will receive awards, as well as the Best Music Director of the Year in each of those formats.

Awards will be presented also to the outstanding Radio Program Executives of the Year.

Registration fee includes the breakfast and luncheon sessions in which people attending the Forum will be able to have breakfast with their choice of a roster of leading radio programming and management executives on a first-come, first-served--basis. Tickets to the Disneyland trip, and entry into all sessions and all work materials. Fee is $125 and must be sent to Radio Programming Forum, Billboard Magazine, 5000 Sunset Blvd., Los Angeles, CA 90028.

Mike Stickle
Mike Pullum
Steve Way
Jimmie Swagels

NOMINATIONS FOR BEST NATIONAL RECORD COMPANY PROMOTION EXECUTIVE OF THE YEAR

There are the national record company promotion executives who've been nominated for awards by a survey of radio station program directors and general managers coast-to-coast conducted by the Billboard. Final voting will be during the sixth annual Billboard Radio Programming Forum, Aug. 16-18, at the Century Plaza Hotel, Los Angeles. Winners will be announced Aug. 18 at the annual Awards Luncheon.

Dino Atrioli
Paul Albertelli
Charles Armstrong
Bart Ballance
Bob Bannister
Ron Brooks
Harold Clark
Eddie Delco
Bob Dumas
Larry Freeman
Jerry Grenberg
Jack Hamon
Jeff Hammons
Jeri Herson
Fred Horison
Danny Davis
Tony DeCarlo
Pat DeLong
Steve Glickman
Bob Gilwood
Jack Gilmore
Don Howard
Fred Horizon
Tony DeCarlo
Joe DeCarlo
Pat DeLong
Steve Glickman
Bob Gilwood
Jack Gilmore
Don Howard
Fred Horison

NOMINATIONS FOR INDEPENDENT RECORD PROMOTION EXECUTIVE OF THE YEAR

There are the nominations for independent record promotion executives of the year as determined by a coast-to-coast survey of radio station program directors and general managers conducted by the Billboard. The final voting will be conducted by people registering for the sixth annual Billboard Radio Programming Forum Aug. 16-18 at the Century Plaza Hotel in Los Angeles. The ballot will be tabulated at the hotel and the winners announced at the Awards Luncheon Saturday, Aug. 18, which is being coordinated and encrusted by Gary Owens, personality with KPAC-AM, Los Angeles.

G. Guthrie
Dick Beigel
Bob Dumas
Jerry Freeman
Larry King
Joel Maimone
Steve Meyer
Ron Nelson
Mike Staller
Tom Whicker
Marty Zanfardino
Chuck Thaggard
Joe Sabawi
Michael Azzi
Tom Sgro
Don Cella
Chuck Taylor
Russ Yerke
Sal Ingemi
Ray Anderson
Lou Galliani
Steve Landin
Merlin Littlefield
Phil Rush
Don Delacy
Dave Domonmore
Ski Evert
Jack Kurlin
Frank Derrer
Dick Klein
Derek Lane
Bob Walberg
Dave Darrel
Mark Hartry
Lou Washell
Fred Wippe

NOMINATIONS FOR RECORD PROMOTION EXECUTIVES OF THE YEAR

There are the record promotion executives who've been nominated for awards by a survey of radio station program directors and general managers conducted by the Billboard. The final voting will be conducted by people registering for the sixth annual Billboard Radio Programming Forum Aug. 16-18 at the Century Plaza Hotel in Los Angeles. The ballot will be tabulated at the hotel and the winners announced at the Awards Luncheon Saturday, Aug. 18, which is being coordinated and encrusted by Gary Owens, personality with KPAC-AM, Los Angeles.

John Carter
Dick Beigel
Bob Dumas
Jerry Freeman
Larry King
Joel Maimone
Steve Meyer
Ron Nelson
Mike Staller
Tom Whicker
Marty Zanfardino
Chuck Thaggard
Joe Sabawi
Michael Azzi
Tom Sgro
Don Cella
Chuck Taylor
Russ Yerke
Sal Ingemi
Ray Anderson
Lou Galliani
Steve Landin
Merlin Littlefield
Phil Rush
Don Delacy
Dave Domonmore
Ski Evert
Jack Kurlin
Frank Derrer
Dick Klein
Derek Lane
Bob Walberg
Dave Darrel
Mark Hartry
Lou Washell
Fred Wippe

From THE BLUES FACTORY/SOUL PRODUCTIONS 7711 S. Racine Ave., Chicago, Ill. 60620

LPS: WILLIE DIXON'S PEACE! #777-15
MIGHT BE RIGHT--E. Joe's Record Love #777-01

45s: "When I Make Love"--Margie Evans, #1010
"Instant Everything"--Mike Taylor, #777-01
"Petting the Baby"--Willie Dixon, #777-15
"Baby Just Maby"--Modern Times, #777-12
"Smokin'"--The Satagans, #777-110
"Tell Me The Truth"--J. J. Taylor, #1011B
All distributed by Summit Distributors 7447 N. Linder Ave., Skokie, Ill. 60076
THIS IS THE BEGINNING OF...

...THE MAGIC CIRCLE

"TELL ME WHO YOU LOVE"
TC-2031

AND YOU KNOW A CIRCLE HAS NO END!

PRODUCED BY: GARY ZEKLEY
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

2-3:30 p.m.                     Session 1
NEW DIRECTIONS IN '73
Representing radio:
George Duncan
President
Metromedia Radio
New York

Representing records:
Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m.                     Session 2
BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 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
Bones Howe, Independent record producer,
Los Angeles
Ellie Greenwich, songwriter

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 SESSIONS
Eat and talk over your 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.

10-11 a.m.                     Concurrent sessions—each registrant has his choice of one of three sessions.

11-11:15 a.m.                  COFFEE BREAK

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

Session 5
THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION
Willie Duff, Era, Inc., San Francisco
Sebastian Stone, Era, Inc., San Francisco
Tom Turicchi, PhD, Era, Inc., San Francisco

Session 6
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)

Session 7
PROMOTION EXECUTIVES VS. RADIO MUSIC DECISION MAKERS—A VERBAL INTERCOURSE

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

Representing records:
Mike Shepherd, national promotion director,
Starday-King Records, Nashville
Jerry Morris, independent promotion executive, Seattle

Session 8
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
Dick Janssen, general manager, WGAR-AM, Cleveland

Session 9
PROMOTING AND ADVERTISING YOUR STATION
a. From Cashcall to the Last Contest
Jack McCoy
Program Director
KCBQ-AM
San Diego
b. The Complete Ad Campaign—Big Ideas on a Little Budget (speaker to be announced)
PSYCHOGRAPHICS, AND PSYCHE

Session 10

QUADRONOMIC—THE BIG QUESTION
a. The Federal Communications Commission View
   (speaker to be announced)
b. A Presentation on Matrix and Discrete Quadrasonic Sound.
   Hugo Montenegro, recording artist, RCA Records

12:30 p.m.
LUNCH

2:00-7:00 p.m.

THE HOT SEAT SUPER SESSION
A general session in the hall ballroom in which the nation's outstanding authorities in all aspects of radio will occupy a “hot seat” and respond 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 questions 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 enlistered to date:
Ron Jacobs, program director, KGB-AM-FM, San Diego
George Wilson, national program director, Bartell Radio, New York
Paul Drew, program director, KHJ-AM, Los Angeles
Mike Joseph, program consultant, Connecticut
Bill Ballance, air personality, KGBS-AM, Los Angeles
Bruce Johnson, president, RKO General Radio, Los Angeles
Bob Hamilton, publisher, Bob Hamilton Report, Los Angeles
Tom Donahue, general manager, KSAN-FM, San Francisco
Bert McClendon, general manager, KNUS-FM, Dallas
Jerry Graham, president, WGRG-FM, Pittfield, Mass.
Mark Blinoff, program director, KMPC-AM, Los Angeles
Pat Whitley, program director, WNBC-AM, New York
Don Nelson, general manager, WIRE-AM, Indianapolis
Don Imus, air personality, WNBC-AM, New York
John Lund, program director, WGR-AM, Cleveland

7:15 p.m.
FREE TRIP TO DISNEYLAND
Busses will depart from in front of the hotel, returning 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, promotions, 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.

11:11:30 a.m.
Concurrent sessions—each registrant has his choice of one of the three sessions.

NEW MUSIC PROGRAMMING TRENDS
   Stu Glassman
   Owner
   Radio Doctors, Inc.
   Milwaukee
b. The Future of Albums in Programming
   (speaker to be announced)

CREATIVE PUBLIC SERVICE—A PROGRAMMING TOOL
a. Public Service in Prime Time?
   (speaker to be announced)
b. PSAs That Build Station Images
   (speaker to be announced)

HELPING YOUR PERSONALITIES GROW
a. How To Build a Personality Personally and Professionally

REGISTRATION FORM
Please register me for the BILLBOARD RADIO CONFERERING FORUM, August 18-19, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

(please print)
NAME
TITLE
COMPANY
ADDRESS
CITY
STATE
ZIP
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

b. The Program Director as a Self-Guidance Counselor
   John Lund, program director, WGR-AM, Cleveland

11:11:15 a.m.
COFFEE BREAK

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

RECORD & AUDIENCE RESEARCH
a. Results of a Los Angeles Promotion Executive's Store Survey of Consumers.
   (speaker to be announced)
b. Understanding Ratings—What Those Numbers Really Mean
   (speaker to be announced)

MEDIUM MARKETS NEED NOT SOUNDS SMALL
a. Fighting the Major Market Signal
   (speaker to be announced)
b. Can Syndication Help You?
   (speaker to be announced)

SALES & PROGRAMMING—PEACE WITH HONOR
a. The Sales Department and Other Badlands
   (speaker, a program director, to be announced)
b. The Program Department—Anything You Can Do, We Can Do Better
   (speaker, a sales manager, to be announced)

12:30-3 p.m.
BILLBOARD AWARDS LUNCHEON
Coordinated and MC'd by Gary Owens, air personality, KMPC-AM, Los Angeles.
Ingrid Hanning

Flip Sides Spell Plus Profit

by Ingrid Hanning

Leases aren’t the only way to make money on a record’s flip side. That’s all I ask of it.

Geraldine, La.-based Gerald’s Amusement sums up the widespread lack of interest: “I get some money from the flip side, so I see it as income without investment. I buy a hit, and whatever comes on the back has a free ride.”

As long as jukeboxes are designed to accommodate two sides to a record, and title strips have two sections, Joe MacQuivey wants two songs per record. The South Bend, Ind., operator said, “The flip’s just a fill-in, but it does help sales.”

MacQuivey’s pet peeve is title strips, each side of which is only printed on one side of the book. “Maybe the record company knows the hit will put radio into it, and naturally, they’re requested at the box. Then if the B-side is fairly good, it too has a chance of being played if it’s on top. It’s a known fact that the top record appeals to the player.”

Joe frequently orders records from firms that knock off song which will be more popular, “so they reverse the order on the strips to find out.”

Many Views

Chicago operator John Strong, South Central Music, types the strips if titles are in the wrong order. “I’ve had locations call me and request a certain record that I know is on that box. People are used to looking only on the top of the strip; if it’s on the bottom, they won’t see it.”

Sometimes the dispute arises between Strong and the manager. Barbel Oelke of C & N Sales reported the example of Elvis Presley’s preference to the supplier, resulting in a two-hit record—the promoted record on top of the strip, but the hit at the bottom. “Programmer Debbie DeWeese, Emporia (Kan.) Music Service, explained. “Play a few of the more popular titles. The flip is likely to be played, and one factor is just the number of radio play and the promotion.” John Strong said records with Part 1 on top and Part 2 on bottom play better than unrelated flip recordings.

Not very often is a hit arise from the flip side, considering its disadvantages. However, about 1 to 3 percent of all flips become hits.

The flip is immaterial to most programmers—they may know the title, but except in rare instances, have not heard it. “I’m not there to sell it. Clayton Norberg of C & Sales in Manhattan, Minn. listens to both sides before selecting his “record of the month.” “To have wide appeal, the

Jukebox Meetings

April 28: 45 RPM Sales/Record Trends Conference, St. Louis, Mo.
May 24-25: Jukebox Operators Conference, Cleveland, Ohio
June 26-27: Jukeboxes & 78's, Salt Lake City, Utah
July 17-18: 45 RPM Sales/Record Trends Conference, Kansas City, Mo.
August 15-16: General Sales/Record Trends Conference, Miami Beach, Fla.
October 10-11: General Sales/Record Trends Conference, Atlanta, Ga.

Levy, Springfield, Ill. 62701

The meeting represents a first for ICOA, which has always met in Illinois. A golf outing is set for the opening day and business seminars will highlight the second day.

HIT QUALITY, LAG, TOO THIN JUKEBOX SINGLES

By Earl Paige

CHICAGO—The too-long single complaint of operators is too thorpy to include in the next proposed Billboard Jukebox Programming Conference on quality control, according to a committee that met here recently with Stan Gottrik, president, Recording Industries of America (RIAA). Gottrik, who called for the quality control conference with top label representatives, be-fore the other conference should be held on marketing that would include the lengthy single topic.

Lengthy singles was the subject of a highly emotional session at the recent first Billboard Jukebox Programming Conference and again at the quality control committee meeting. Peoria, Ill., programmer Bill Bush was challenged by Gottrik when Bush suggested labels could exercise control. “No,” said Gottrik, “the artist has complete, definitive and contractual authority.”

Other alternatives might be dual pricing, with a 25-cent per side price on lengthy records, Seeburg engineer John Chapain and other engineers at the committee meeting said pricing is technically possible. Bush, though, said he experimented with quarter pricing and caught flak from the location and found little play resulted.

Gottrik questioned the jukebox people at length on the value of the flip side, wondering if possibly longer cuts from LPs might be tested on boxes by being made the flip side of certain releases.

4,000 PROGRAMMERS—SAMPLE SERVICE STIR

NEWARK, N.J.—Sterling Title Strip Co. here is initiating an expanded sample service for labels that will go to 4,000 programmers and 230 one-stop-presenting them with five to eight releases each package. The program comes at a time when samples are causing an increasing number of recent Billboard Quality Control committee gathering in Chicago, programmers said that since the Jukebox Programming Conference sponsored by Billboard, they are being “deluged” with samples, indicating that little thought is put into the service. Some complained samples are too far in advance of distribution, but no one wanted samples discontinued either.

Dick Steinberg, president of Sterling, said in a phone interview that discriminates sampling “can hurt.” His service, however, is dependent on the label’s wishes and in-cludes promotion the label furnishes along with Sterling’s reminder to “buy the record if it shows up good in the tests.”

Sterling has a Macey collector worth $25,000 that is capable of handling 32,000 title strip cards per hour. This automation, less time for new releases due to shorter play lives and higher promotion costs for labels are reasons why Sterling has expanded its jukebox sample service.

“we are encouraging the manufacturer to push the single a little longer—go for the long pull. We provide a grass root promotion second in importance to airplay.”
Too Thin Jukebox Singles

was out of commission most of the time. It turned out that it was above a supposedly dedicated record region. The heat inside the box was incredible—no wonder it didn’t work. All the records were ruined beyond belief.

Disgruntled programmer Pat Schwartz of Modern Specialty in Madison, Wis., said, “Many records we receive from RCA and MCA are not even taken out of the box. Couldn’t these companies take more care in shipping?” A protective pad at the bottom of the box was suggested as a possible remedy for the prevalent scuffing and scratching of new records incurred in transit.

Home User

General Electric’s representative, C.F. Brittford, claimed defective records are making the firm lose business too. “Customers return the less expensive phonographs because their less-sophisticated tone arm can’t compensate for warped records. And warped records are what the customer gets from most retail outlets.”

Bedford urged fellow committee members to help set up a “Customer Council” to serve as a buffer force to deal with record companies which cause the rest of the industry to lose time and money. “Jukebox operators, one-stops, and hardware dealers such as myself could thereby bargain with the labels when we determine the warps haven’t been careful enough in quality control procedures. As it is, the two segments of the industry simply aren’t working with each other, or the record firms would know what problems their carelessnesa is causing.”

Gontikow, in response to the operator’s plea, suggested that recording firms identify the pressing plant on labels to facilitate returning the defective records. Instead of waiting weeks for the company to receive a new batch of records, he said, “One-stops should call in an order, and send the defective back the same day. Then only one week would be wasted.”

A standardized form, possibly set up by Robert C. Martinowicz, would help firms to locate the source of their defects. “If the one-stop knows what is the problem, for example, load on grooves or warpage, then telling the record company the problem would facilitate their work and subside the one-stop’s return claim,” Ruth Sawicki an operator from Beaver Dam, Wis., suggested.

The operators also seemed willing to absorb a higher cost per record, if records would be made thicker. “At least we wouldn’t be crippled by service calls,” was the general opinion.

JULY 14, 1973, BILLBOARD
CLASSICAL MUSIC

Angel Increasing Film Score LP's

LOS ANGELES—Angel is seri-
ously into the film music scene. In
fact, two new releases of music by
Miklos Rozsa and Alfred Newman
are being added to its movie catalog
this month.

Merchandising and advertising
manager Brad Engel, a movie sound-
track collector, pointed out the popu-
larity enjoyed by soundtracks and
modern recordings of vintage
themes. "Beyond the famous scores
by great established composers like
Valton's Shakespearean films, Pro-
kofiev's 'Alexander Nevsky' and
'their Terrible' and Shostak-
vich's many film scores (we have
two albums from 'The Maestro'/
Angel), there is all the fine work
being done by the Hollywood
professionals. And being this
fact, "Back to Bach," the program
will trace the career of Bach from
his early compositions to his last and
greatest work, "The Art of Fugue."

Participating in this special presenta-
tion will be Harold Farber-
man, conductor of the Oakland
Symphony; Eugene Ormandy,
conductor of the Philadelphia Or-
chestra; Igor Koussevitsky and
Bach expert, E. Power Biggs,
organist, and Glenn Gould, one
of the foremost modern
whom will have comments on
the life and music of
Bach.

"Back to Bach" will be heard
in two-hour broadcasts starting
at 7 p.m. Saturday and Sunday
July 14 and 15. Radio and
video is being
sponsored by Tower Records of San
Francisco and Berkeley.

ON TWO new Angel LP's, Hollywood soundtrack composers Miklos Rozsa and
Alfred Newman conduct individual programs of music from their most hon-
ored and best-known scores. With Hollywood's famed Grauman's Chinese
Theatre as a fitting background, Angel Records' National Meritocracy/Adver-
sing Product Manager, Brad Engel, displays the "compelling" pack-
gaging concept Angel devised expressly for dual sale, promotion and advertis-
ting tactics.

N.Y. Philharmonic, Chicago & L.A. Win ASCAP Award

NEW YORK—The New
York Philharmonic is one of
three recipients of the
1972-73 ASCAP Award for
contemporary music. The
award of $2,000 is given annually
to each of three major orchestras
which are judged to have done the most
for contemporary music during the sea-

Cornerstones of the ASCAP's
1972-73 list includes:

1. Mahler's 10th Symphony
2. Dukas' L'Apprenti Sorcier
4. Stravinsky's The Rite of
      the Spring
5. Bartle's 1946-47 String Quartet
6. Sibelius' 1947-48 The Four
      Seasons
7. Stravinsky's 1948-49 The
      Rite of
     the Spring
8. Bartle's 1949-50 String Quartet
9. Stravinsky's 1950-51 The
     Rite of
     the Spring
10. Bartle's 1951-52 String Quartet

The New York Philharmonic's
feature film music of the year will go
into production soon. The orchestra's
next program is scheduled for Wed-
nesday Oct. 17 at 8 p.m. at the
Philharmonic Hall.

Miklos Rozsa's film music
for "The Suspect" is being ex-
clusive to the AP and
the New York Philharmonic.

The Chicago Symphony's
program includes works
by Bartle, Stravinsky and
Sibelius. The orchestra's
next program is scheduled
for Thursday, Sept. 27 at
8 p.m. at the Chicago
Symphony Center.

The Los Angeles Philharmonic's
program includes works by
Bartle, Stravinsky and
Sibelius. The orchestra's
next program is scheduled
for Thursday, Oct. 12 at
8 p.m. at the Music Center.
Country Music

Chellman's Tee Off 1st Annual Country D.J. Golf Match Oct. 17

NASHVILLE—A special golf tournament specifically for country radio disk jockeys will be held here next October, during the week of the "Grand Ole Opry" Birthday Celebration and the Country Music Association Show.

Totally separate from the Music City Pro-Celebrity Tournament of the preceding week, Chellman's Tee Off will take place on Wednesday, Oct. 17.

Called the First Annual Chuck Chellman/Georgia Twitty Radio Invitational Golf Tournament, the country djs will take place at Harpeth Hills here.

Chuck Chellman, who heads his own independent record promotion firm, said this put together because the big market disk jockeys were beginning to feel they were only a small part of the week's activities. "The tapping sessions and the shows are fine for pecks not normally exposed to country music," Chellman said. "But the majors were looking for something special."

Chellman sent out 200 questionnaires, and immediately received 42 positive responses. He immedi-
ately formed a tournament committee, consisting of Craig Scott, WJD-AM, Chicago; Don Evan, WUPP-AM, Pittsburgh; Artie Payne, WKKH-AM, Shreveport; Jonathan Frick, WMC-AM, Memphis; Argus Frick, WREC-AM, Philadelphia.

Subsequently, Charlie Douglas of WFL-AM, New Orleans, was named starter at the first tee, and Mike Hoyes of KWM-AM, Ft. Dodge, Ia., starter at the 100th tee.

Douglas also announced his station would design special score cards.

"It will be strictly a fun tournament," Chellman explained. "Plenty of prizes, but not even conceivable thing." He also said each foursome would contain two disk jockeys, an artist, radio and entertainment executive, and all decided strictly by draw.

Hall of Fame Selling Commemorative LP

NASHVILLE—A special album paying tribute to members of the Country Music Hall of Fame, and including top selections by these individuals, has gone on sale at the Hall of Fame here.

Tex Ritter and Eddy Arnold narrate the recordings, reading the Greatest Hits of Hall of Famers of which Arnold is by Paul Ackerman.

The idea is expected to make this LP a collector's item. The head for the album was originated by Judy West, a former Riviera and Burl Ives, both to bring in their artists to record on a custom basis, thus allowing a lengthy trip for Ritter with producers. Studio costs are $40.00 per hour.

Acrol also will join in Hurley in some of the production.

The building contains three offices for executive work, and to handle the booking companies, and two lounges.

Hank Snow Listed as Pre. Of NewNelveling C/ MOrg.

WHEELING, W. Va.—Still another country music organization, known as the "Country Western Music International," has been formed here, according to Charles Pugliese, temporary secretary.

Listing veteran performer Hank Snow as president, the club has selected temporary officers "in order to facilitate the preliminary organization of this society," Pugliese said. The first meeting of the club will be held "in the near future in order to elect duly constituted officers."

"We have learned from discussions with many music publishers, promoters, fans and others that there is a need for someone to assist the many people who would like to get into the Country Western Music profession," Pugliese said. "These various people need to be counselled and assisted in getting auditions, recording cuts, etc. We will shortly have a full-time person large enough to handle all these problems plus financing, publicity, promotional housing and any other aid that might be required."

Selling "chamber membership" and the "chamber package," Pugliese pointed out, will "in return remit your name on a copy of the chamber and send it to you."

As an additional lure, the organization offers to all charter members one night's free lodging at the Rogers Hotel here. The hotel, which once housed the headquarters of the Eastern States Country Music, Inc., now serves as the headquarters for the newly-formed group, ESCMI, more than a year ago, and has been the headquarters to the Catskill area of New York State.

NASHVILLE—House of Loyd, Inc., a firm founded in part by a former member of the Tennessee-based recording artist Harrison Tynner to an exclusive production contract.

Tynner, who is president of the firm, formerly recorded for Triune. He now will be produced by Royce G. Clark Productions, according to a statement from the firm. This has become commercially successful in the music field.

Clark, son of Musician Eddy Mullins, whose latest release "Circle Me," made the Billboard country chart. He also has recorded for such artists as Glen Campbell, Charlie Rich, Jack Smith, Julie and Johnny Bernard, Diana Ellis and the Southwest Sound.

Tynner, a former folk singer, also is Assistant Dean of Music at the Tennessee Technological University in Cookeville, Tenn.

The firm has been most successful in Texas, according to the release, and is due to Texas, because nationally acclaimed country talent will be brought to Texas. House of Loyd is now recording with Meaux's Houston studio in talent that should soon be heard on the air.

Loyd has signed with Singletown as an artist and writer, wrote the "W" side of "House of Loyd," and has written the songs "Harpers Valley," "You Can Be a Lover" (under the name Clark Bentley), and later entered Tynner in formation of the firm, according to Loyd. Also Loyd and Soby, and Soby Loyd.

The firm now includes Royce Clark Productions, House of Loyd Music (ASCAP); Loyd of Nashville Music (BMI), and management for three other publishing houses. The House of Loyd label is now being formed, and is expected to be activated within six weeks.

Will Runyon, president of Candy Records; ranging Louis Johnson; actor John Wayne and artist Larry Wood enters Music City Tellers where Wayne and John-...."
Country Music

Waugh OK:
Surgery Success

NASHVILLE—Irving Waugh, president of WSM, Inc., and winner of a Billboard Trendsetter Award for 1972, was recovering here at St. Thomas Hospital following open heart surgery.

Waugh, who conceived and formulated the Opryland USA complex, also was the guiding factor in the annual Fan Fair Festival for consumers here. He also was involved with the initial WSM "Grand Ole Opry" birthday celebrations each October, and the Pro-Celebrity Golf Tournament held in connection with that event.

He also has served for a number of years as an officer and director of the Country Music Association, and with Jack Stapp, was instrumental in various network productions originating from here each year.

Waugh suffered a massive coronary in 1965. He was in Florida when stricken, and was flown by National Life Jet from there to the hospital here where surgery was performed.

Doctors said the operation was completely successful.

Nelson Joins QCA
Promotion and Sales

CINCINNATI—Veteran freelance record promoter Pat Nelson, who worked for a number of years out of Nashville, has joined the Queen City Album, Inc., on a permanent basis, effective July 1, to handle promotion and sales on the firm's country, budget and Collector's Series lines. He will call on deejays, one-stop and distributors.

Ed Bosken, QCA president, announces that LaVerne Tripp, lead singer with the Blue Ridge Quartet, gospel group, will soon make his debut as a country artist via an album on the QCA label. Release is slated for mid-August.

QCA last week released a new single, "The Last Blues Song," from Helen Reddy's newest album. It was done by Amber Heal, a mixed foursome currently appearing at the Firestone Inn, Columbus Ohio.

Pub. Firm Rebuilt

NASHVILLE—Marijohn Wilkins, founder of Buckhorn Music with Bill Jannick in 1963, has repurchased the 50% of the business from the estate of the late Hubert Long. She had sold half interest in the publishing firm some years ago. Now she regains full ownership.

The publishing company started with only one writer, Kris Kristofferson, who sent tapes to Miss Wilkins while he was a helicopter pilot in the service. His first songs came from Germany. Among those early songs was "For the Good Times," recorded later by Ray Price. Seventy-one of the Kristofferson songs are now in the Buckhorn catalog.

Buckhorn also won a Cannes Film Festival award for "Scarface," recorded by Bobby Bare.

Buckhorn also has purchased a building on Music Row. Beside her publishing activities, Miss Wilkins manages and produces a new UA artist, Chuck Stewart, whose first release was "Somebody Nobody Knows."

Charence Selman is general manager of the firm, and Pat Floyd is vice president.
Ray Griff is the latest of the country artists aiming at the market on his own television series. It is scheduled to be done this fall in Canada, with possible syndication in the U.S. Currently, while working show dates in his native country, he has been searching for music men to appear with him... Donna Fargo has another country over-cross single. Dot's Larry Harnisch reports that her latest country hit is being programmed by major pop stations... Brian Collins, recently moved to Dot, has been drawing full crowds at the Imperial Room in Tampa... No sooner did MGM's Don Holman cut his first country single in Nashville under the supervision of Eddie Miller, then he was offered another part in a movie. He has done a couple of others... Miller also wrote his new release... John Allan Cameron returns to Toronto to perform at the Mariposa Folk Festival... Randy Calleier, who recorded on Capitol and then Reelco, is getting a big push from his fellow fan club in Bayou La Batre, Ala.

Sunshine Country Records, a new label in Arlington, Tex., has issued its first release, one by John Wolfe and another by Mike Glanton. According to general mgr. Bart Barton, distribution is moving well... The New Grass Revival get Nashville exposure at the Exit Inn, fast becoming the city's top showcase for talent. It's a boy for Mr. and Mrs. Joe Deaton of Tandem Records and WZRA Radio. Joe Jr., weighed in at just over 7 pounds, and all is well. Ann Ward, lovely and talented wife of Don Warden, has an art exhibit on display at the public library of Galatin, near Nashville. Husband Don is a business partner of Portee Wagnerman, and his lead fiddle player... Very persistent stories about that Jo Ann Swoverly, young attractive black singer with MGM, will do an LP with Sammy Davis Jr... Dot Wiest, of multi-talents, broke house records at Caledon East near Toronto. She hurried home to tape the Jimmie Dean syndication being shot in Nashville.

Air Force Sgt. Bill Dingman writes from Elmendorf AFB at Anchorage, Alaska, that Johnny Carver was one of the finest entertainers to perform up that way. Bill, who has a wealth of experience behind him, retired next year and hopes to settle in the Nashville area... Troy Hess, the youngest singer to appear on the Dean Martin Summer show, has more network exposure coming up. Two shows are already set, and there may be more. In addition to singing, he plays the Dobro... Dave Williams has been working at Ireland's Steak and Biscuit Restaurant in Memphis, with turnaround crowds every night. Management says it has done more business in the two weeks that he's been performing than in any other similar time since the club opened... The Standards have been selected for a 20-day tour of Europe and England starting Nov. 2. They have been drawing big crowds in this country. Jerry McCloud, Raven Records artist, did an album at England Barn. While in town, he and his producers took a busman's holiday by attending a Conway Twitty session... Frank Gonner, president of Country Showcase America, was honored by the Maryland House of Delegates for his contribution to country music in that state... JM's Jackie Burns is recovering following removal of the gall bladder... Former Mousketeer
Dartene Valentine now singing country songs. She records for Alva Records, part of Jimmy McHugh Music, in Beverly Hills. . . . George Stevens Manly, known professionally as Buddy Stevens, was among the 29 persons killed in the fire that swept through a lounge in the New Orleans' French Quarter last month. Stevens had recently signed with Ken Keene of Sea Cruise Productions in St. Louis for personal management and recording.

Lou Christy has put out a tune on the Three-Brothers label in New York titled "Wilma Lee & Stoney Cooper." Written by Ralph Landis, the song has nothing but praise for the great couple who have sung together for decades . . . Good story behind the recording by Don Cherry of the Pinto Walker tune concerning Amalillo. The slogan first appeared on bumper stickers by young people not happy with conditions in the Texas city. Yet, the town has taken the song to its heart . . . New release by Arno, the Oklahoma City firm, is by Charlie Thompson. Coming up next, Peggy Gale and Frank Annett, . . . The Green Brothers, not yet half through their summer long engagement at King's Island, report large crowds and excellent response from their Saturday night shows. Most requested song is "Country Roads." . . . Texas State champion fiddler Joe Stephenson, currently with the Kenny Brent Show, has signed with Ken-A-Don Records. A single . . . and an album are due immediately . . . Ken Mansfield, former president of Barnaby and a fine independent producer, was named to access Tote Livorno at their Pacific Palisades ranch. An impressive guest list included the Waylen Jennings, The Hagers, Nick Nelson, the George Harrison, ad infinitum . . . A special "day" for Jim and Jesse McReynolds, both members of the "Grand Ole Opry," will be held at Bristol, Va. Aug. 10-11, for their contributions to country music . . . The whole Del Reeves family is accompanying daddy on his swing through Canada, where, in Toronto, he is taping the Ian Tyson TV show.

Brian Porter, currently signed to Dunedin. New York station WOR aired a program for Johnny Bond. July 22, a concert in Long Island for George Gately, who also turned in the Jimmy Cady and Mary Lou Turner. . . . Jack Hare, a fine Nashville talent, has begun entertaining at Neo's in Music City. . . . Merle Haggard set to tape a Clint Reynolds special next week, and will follow that with a Boys Club benefit in Bakersfield. The first part of the month is being spent in recording sessions in Nashville.

Hal Wayne finished two weeks at a Motor Inn in Athens, Georgia, and was promptly booked back for two more engagements this year. . . . Julie Jones, who makes her home in Oklahoma, has recorded a release for Paragon Records. . . . The Cowboy Club in Lebanon, Pa., closed by the floods of last year, has reopened, completely redecorated, and will feature such acts right away as Sherry White, Alice Creek, Peg DeFlane, Sue Phillips, Red Sovine, Joe Stampley and Linda Ray. . . . Bobby G. Rice of Metromedia has taped a "Good Ole Nashville Music" show to be aired later. . . . The Guthrie Arts and Crafts Center in East Tennessee is open now on a six-night a week schedule featuring country music. George Morgan already is booked there, along with Sue Phillips, Jack Barlow and Bill Carlisle. . . . Tommy Cash and his group played a big, successful California tour.

Burgundy Bows

NASHVILLE—Formation of the Burgundy label has been announced here by Henry Lewis, owner and initial artist. The firm earlier had been formed as LTD Records, but the name was changed after Fred Foster notified Lewis that he had a claim on the name.

Lewis has a single and album as first releases.

Nationwide Sound Distributors, headed by Joe Gibbon, will handle national distribution, and promotion of all product will be handled by George Cooper III of Country Collage.

Little David Wilkins

Exclusively on
MCA RECORDS

Copyrighted material

Looks Like Little David Has Done Gone And Got Himself A
Great Big Hit!

"LOVE IN THE BACK SEAT"

MCA #40034

JULY 14, 1973, BILLBOARD

ON THE SET of the Porter Wagoner Show, participants prepare to greet the winners of the Porter Wagoner-Opalyn Holiday Weekend in Nashville. Winners from 8 stations in Las Vegas Fair, Left to right: Hank Garland, Jim Denke, Embry Vickers, and Jim Kin擺. Photo; Page 32.
new generation
new style of studio

354 RUE LECOURBE
75 015 PARIS, FRANCE

TEL: 531.56.35 and 36
already 2 years old and we’re still all crazy about music.
An Industry Report on France

The second in a series of special profiles on the music industries of the Common Market countries.

FRANCE

FACT FILE

Population: 51.5 million.
Per Capita Annual Income: 18,000 francs ($4,000).
Rate of Exchange: $1 = 4.5 francs.
Per Capital Annual Expenditure on records & tapes: 19.80 francs. ($4.40).

RECORD SALES 1972

Total record and tape retail sales: $227 million.
Total production: 97,698,267 units.
Record and tape industry annual turnover (factory value): $315 million.
LP's manufactured: 36,025,843
LP's sold: 30,625,635
Singles manufactured: 47,320,763
Singles sold: 46,609,491
Total records exported: 11,518,974 units.

TAPE SALES 1972

Total production: 2,092,451 units (cassettes and cartridges).
Tape industry turnover: $9.3 million.
Cassettes and cartridges sold: 2,686,096 units.

RADIO & TV STATIONS

TV: State-owned ORTF, two nation-wide channels; one limited range channel.
Radio: ORTF, three channels; plus some regional stations.
Peripheral broadcasting: Radio Tele Monte Carlo, Radio Tele Luxembourg, Europe No. 1 (radio).

EQUIPMENT PENETRATION

Radios in use: 30 million.
Television sets in use: 12.1 million (450,000 color).

Outlets

Record and tape sales outlets: 18,000.
Regional wholesalers: 15.

RCA in France

50 Percent up

In the last twelve months in France, RCA SA, now nearly three years old, has increased its sales by over 50%. It has increased its market share in France, and doubled its export of finished records.

The main event for RCA was the beginning of distribution of the Erato classical line in September, implementing the long-term agreement signed early in the year. After six months operation, Erato reported a substantial increase in sales.

A major advance was made in sales of RCA's Vintage Jazz series which RCA France edits and supplies to many European countries under the Black and White label—now a jazz collectors' favorite. Sales of the Black Lion and Freedom lines, produced by Alan Bates, were developed.

Significant hits from the repertoire represented by RCA include GTIs' "Prelude to Zarathustra," Orde's "Tommy," Harrison's "My Way," Bill Withers from Sussex and "Sing" by the Carpenters from A&M. On the RCA label, Nina Simone's "My Way," Harry Nilsson's "Without You," the Middle of the Road, and most recently, David Bowie, have been hits.

RCA Records consolidated its leading position in film soundtrack recordings through an agreement with CAME of Rome, and by signing new soundtracks by Ennio Morricone to follow up the success with "Huit Mille Lieues sous les Mers..."

PUBLIC HOLIDAYS

Public Holidays: Jan. 1; Easter Monday; May 1; Ascension Day; Whit Monday; July 14 (Bastille Day); Assumption; Nov. 1 (All Saints); November 11 (Armistice Day); Christmas Day, Dec. 25.

Normal Business Hours: 9 a.m.-12:30 p.m.; 2:30 p.m. to 7 p.m.

Tax on records and tapes: 33.3 percent of wholesale price (25 percent of retail).
Average price of single: $1.80.
Average price of LP: $5.
Average pressing cost for an LP: 42 cents.
Average pressing cost for a single: 13 cents.
Average sleeve cost for LP: 20 cents.
Average sleeve cost for single: 5 cents.
Record club sales: 3.73 percent of market.

Pre-recorded tapes exported: 787,613 units.
Average retail price of cassette: $6.82.
Average retail price of cartridge: $8.10.

DISTRIBUTION ORTF, three channels; plus some regional stations.
Peripheral broadcasting: Radio Tele Monte Carlo, Radio Tele Luxembourg, Europe No. 1 (radio).

Radio Tele Luxembourg

Radio Tele Luxembourg

Europe No. 1 (radio).

EQUIPMENT PENETRATION

Tape recorders in use (all types): 4.5 million.
Record players in use: 8.5 million.
Juke boxes: 30,000 (approximately).

Share of retail market:

Conventional retailers and regional wholesalers: 59.3 percent.
Supermarkets and chain stores: 38.1 percent.
Mail order: 2.6 percent.

MUSIDISC EUROPE

The First Independent French Company

Labels

MUSIDISC
FESTIVAL
AMERICA
BEL AIR
VISADISC
SCORE

Exclusive Distribution

FANTASY
PRESTIGE
ARHOLIE
CHESS
CADET
PICKWICK
PERCEPTION
MARFER
STORYVILLE
DENMARK
SERP
FRANCE
BORDAS
FRANCE

MUSIDISC EUROPE

99, Rue de la Republique
92, Puteaux
Tel: 775 10 82

General Manager, Philippe Thomas
Sales Manager, Jacques Montecchiari
International: Pierre Berrot

Copyrighted material
COMPANY REPORTS

Belolo Plans Incentive Scheme

It is not the primary aim of Henry Belolo of Carabine to produce hit singles. He prefers to concentrate on improving the quality of products and the high-grade packaging, such that at between 21 francs and 25 francs per tape, the normal budget range for 12 francs 70 to 16 francs 90. "I argue," Belolo, "that 5,000 sales at 21 francs is a good 25,000 at 12 francs 70."

Belolo's products are distributed by Discosis, who has about 50 albums in his catalog and he is planning a special offer to promote his new releases. He is also waiting for the response to this new line of products.

Barclay Goes Into Budget

In an effort to increase their impact on the market, Barclay artists are currently releasing multiple versions of their releases.

Martin Clemenceau has made English and Brazilian versions of "Sans Toi"; Patrick Jovet has recorded the English version of "Lundi Au Soleil" for Claude Francois, and is preparing a Japanese recording of "La Maja." Michel Delpech has made a German version of "L'Amour en Wand'Len" and Esther Garil is already making an impact in German with the version of "Shalom Shalom" and "Coeur de Pierre."

Among the upcoming talents on the Barclay roster is a 16-year-old girl singer from Lyons, Patricia Laval, who has been launched with an album "Fragile." The album was released in France on September 29, and has already sold over 10,000 copies. The follow-up single "L'amour Est Toujours En Vous" was released last month, and sold over 20,000 copies.

A new album by Maurice Chevalier, "Enfin le Printemps," is due for release in November. The album features songs such as "Chanson d'Amour," "C'est la Vie," and "Le Bal."

Daniel Guichard is another bright Barclay hope who is making a big impact on the French charts.

A major event this year for Barclay has been the release of the Boots & Hearts series, which has been highly successful in France and other countries.

Belolo also involved in independent production. He is now producing a new Italian singing star, Bruno Lasku for Vogue and has recently signed French singer Guy Mancini.

On the publishing front Belolo has brought together a group of 1,100 original titles including 250 back issues, and has estimated particular interest for department stores.

Decca

CLASSIC SALES UP 80 PERCENT IN 1 YEAR

Since the beginning of the year, Decca, based in France, under the direction of W.E. Pilgrim's de Bignon, has recorded great progress in all departments.

Classical sales are up 80 percent compared with the same period last year. This has been achieved in all departments, including the successful release of the Aristotle series, and there are plans to release a new series of Maestro Fontanillas, Jean-Pierre Wallez, Bruno Girotto and the Ensemble Instrumental de Paris.

Decca's classical reputation has also been enhanced by the success of the complete piano works of Liszt recorded by France Cidat.

The budget labels Classique Royal and Coccinelle, catering respectively for the classical and pop market, have been well received with high quality packagings and total sales of the 25 releases this year have topped 200,000.

Outstanding in the international sales have been recordings of artists like Gilbert O'Sullivan, Julio Iglesias, Les Humphries and Donna Highman. An album by Highman, which was successful in France, is set to be released in the German firm, Arista, on the Eurodisc label, with a reciprocal deal in Germany for exclusive Sonopresse.

In the meantime, Georges Raymond plans to place more emphasis on the international market at some point, perhaps next year. Although there are no new plans for the launch of any new distributors, Decca's international office is representing Sonopresse does not wish to be at the site of merchandise. As a result, the company has carried out a detailed market survey for the 1971 season and a new catalogue of products and claims that the results in 1972 were extremely successful.

Rambaud, commenting on the company's plans, says that "The growth rate for 1973 is as solid as that registered in 1972 and we are planning to expand our business, and this year has made some months ago will be considerably reduced.

COMPANY REPORTS

WEA-Filippaci

During the past twelve months, the new two-year-old WEA-Filippaci Inc. has made impressive strides toward becoming a major player in the world music market. The company is the result of a major merger between the WEA-Filippaci Inc. and the Filippaci Inc. of the major record companies on the French market.

On the international side, WEA-Filippaci scored very well with several albums, including "The 150,000 copies: Led Zeppelin IV and the Clockwork Orange soundtrack album." In the United States, "The New York Times, and the New Yorker" has been released.

In Italy, "The ABC and the Italian National" have been released. The company has also been active in the United Kingdom, releasing "The Beatles and the Rolling Stones.

The company has now reached a total of 100,000 sales and has been selling over 20,000 albums in the last 12 months.

COMPANY REPORTS

Sonopresse

Maintaining its policy of closer relations with its foreign partners, Sonopresse has recorded this year, a healthy expansion rate, doubling in sales, over the previous year's turnover of exclusive products.

The new Sonopresse team, under the leadership of Pierre Cooper, has set up a highly competitive organization and has been able to produce a range of new products. The company has also been successful in the domestic market, selling over 20,000 albums in the last 12 months.

The Sonopresse label has been a major success, selling over 20,000 albums in the last year.

Distribution company, which has the widest flexibility in the company, has a turnover of over 30 percent.

- Distribution company, which has the widest flexibility in the company, has a turnover of over 30 percent.

Sonopresse now intends to broaden its international activities, particularly within the European Common Market and Canada.

It has signed agreements with two of the main Japanese recording companies, Campal and Nobi, and at the same time has begun distribution of the German firm, Arista, on the Eurodisc label, with a reciprocal deal in Germany for exclusive Sonopresse.

In the meantime, Georges Raymond plans to place more emphasis on the international market at some point, perhaps next year. Although there are no new plans for the launch of any new distributors, Decca's international office is representing Sonopresse.
JOE DASSIN
FRANCE’S TOP SINGER
IS OUT TO GET YOU
WITH HIS FIRST AMERICAN SINGLE:
“VAYA NA CUMANA”
5-10988

THERE ARE MORE THAN 450.000.000*
REASONS WHY YOU SHOULD
BET ON ANNE-MARIE DAVID
AND HER EUROVISION WINNING SONG.
*THE NUMBER OF PEOPLE THAT WATCHED
HER WIN THE
EUROVISION SONG CONTEST ON TV

“tu te reconnaîtras”
EPC 1353

anne marie
David

Already on the charts:
FRANCE 1 | GERMANY 6
ENGLAND 13 | SWITZERLAND 1
BELGIUM 1 | NORWAY 2
HOLLAND 3 | SWEDEN 14

Already recorded in:
English: WONDERFUL DREAM
Spanish: TE RECONOCERAS
German: DU BIST DA
Italian: IL LETTO DEL RE
and Japanese
Sofrason's hard hitting distribution of DECCA and local product is gaining an ever greater share of the French market.

Supreme quality for your recording sessions and masters

The best studio acoustics and the most perfected electronic equipments

A team of top quality engineers at your service 24 hours a day

Recording
24, 16, 8 tracks: all Dolby quadraphony encoding
32 microphone inputs console
3 Studios: up to 80 musicians numerous facilities and special effects

Cutting
6 cutting rooms Stereo Neuman and Quadruphonic

Société Française du Son - Paris 75008
Choisy-le-Roi (France) vast commercial center including: administrative offices, storage premises, delivery service.

Tourouvre (France) Industrial complex for pressing records and sleeve printing
Yearly Production:
22,000,000 records
20,000,000 sleeves

Areacem S.A. Industrial complex: Tourouvre (France)
Administrative offices: Choisy-le-Roi (France)
France has only had an official systemically compiled hit parade for just over five years. In October 1968, the French record industry organization, SNICOP, and its information bureau the CIDD, came out with the first, non-topical on ordinary paper. It was monthly but its scope was immediately expanded.

Produced by CIDD secretary general Jacques Masson Forestier, the Hit Parade Official is now based on returns from 165 sales outlets throughout France. These include a number of central buying groups which control between them 1,200 record and tape departments mainly in chain stores and supermarkets.

Each month, the CIDD, now using multi-colored, promotions-minded presentation sheets, releases a pop top 30 comparing French and international product and a corresponding listing of leading album sales.

On top of this, during the year the CIDD brings out specialist charts covering classical, jazz, children's records, folklore and lyrical recordings.

At the very start, the CIDD compiled French and international product in the one chart. But under considerable pressure from French industry, French musicians, and from writers and composers, the two were separated.

This for a long time gave a false image of comparative sales, but was the result of a widespread desire in the industry in the late 60's and early 70's, to boost national music product.

In effect, the movement was a reduction in radio playing time for international records, which although criticized in some circles, has undoubtedly contributed the massive predominance of French product on the record market today.

During this period, the radio stations, to the state owned ORTF France Inter and the independent Europe No. 1 and Radio Luxembourg France, continued compiling their own charts, based on listeners' letter, phone calls and playing time—and they compiled French and international product. But in the last two of three selection, the trend towards French music, both at home and abroad, has been so considerable, by pressure on the CIDD to bring out once again a combined chart.

Not all record and publishing industry executives favored this, but their fears were unfounded. For in the first month of combining, foreign disks came unbelievable low down the singles list. And for more than a year now, this trend has changed little.

The CIDD chart albums have always combined foreign and national product, and here foreign, mainly U.S. and U.K. groups regularly do well—perhaps sharing the scene with artists that is an album by a top French artist released after a season at the Paris Olympia Music hall always moves well in the charts.

The CIDD hit parades are published in a number of other countries, especially in the French-speaking world and in most daily and weekly papers in France. The music trade press however, often offers an initié to use others, in some cases charts prepared by their own services, or those supplied by the main rock and pop magazines (CHR). The or the major chain store and supermarket market buyer SAPAC, both of which are based in Paris, partially sale recording of radio.

The radio charts have the advantage for the industry and public in being weekly. While not based at all on sales, they often reflect, due to new selection techniques, which with peak audience pop programmes, eventual market performances.

The system used on Radio Luxembourg (RTL) is fairly typical. Main responsibility for original record selection lies with producer Moïque Le Marchal. He selects material on reputation, topicality and talent factors in new young artists. This list is presented to the public through the station's radio. Phone call ballots selecting a top list, which goes through to the next programme to which new entries are added, and so on. So that by the end of the week, a fairly typical public selection has been made. Unpopular records are eliminated, popular ones continue, and new entries can still make a dramatic rise, just as on a sales based chart.

Under this system, RTL, and Europe No. 1 which uses similar methods, have reached a degree of accuracy to radio hit-parading, and, incidentally, drawn large new audience to the hit parade programmes.

In spite of this, the official CIDD chart remains monthly, partly because of the massive amount of work involved in its compilation, and secondly because the French record market is a slow mover. Once a record reaches the chart, it may well stay for a number of months. Thus the CIDD believes that weekly movements are not big enough to justify a change from the present system.

Masson Forestier does not want to change the word "Hit Parade" either (it is after all, non-French origin) but he is language arbitre, the Académie Française, is wagging a losing battle against "Franciad" and recently deemed that the term "Hit Parade" could be well eliminated from French usage. The Académie proposed the word "Palmarès," which is a little old-fashioned and anyway means giving.

An Industry Report on France

The first French National Hit Parade put out by the Centre d'Information et de Documentation du Disque in October 1968. It is significant that whereas at that time the singles chart was dominated by foreign material (indicated by an asterisk), today's French chart is 90 percent French.

<table>
<thead>
<tr>
<th>Order</th>
<th>Title</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Those Were the Days*</td>
<td>Mary Hopkin</td>
<td>Pathe-Marconi</td>
</tr>
<tr>
<td>2</td>
<td>Mona*</td>
<td>Peter Holm</td>
<td>C.E.O.</td>
</tr>
<tr>
<td>3</td>
<td>Hey Jude*</td>
<td>The Beatles</td>
<td>Philips</td>
</tr>
<tr>
<td>4</td>
<td>Baby Come Back*</td>
<td>The Equals</td>
<td>Philips</td>
</tr>
<tr>
<td>5</td>
<td>Rain and Tears</td>
<td>The Aphrodite's Child</td>
<td>Philips</td>
</tr>
<tr>
<td>6</td>
<td>Fire*</td>
<td>Arthur Brown</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>Jumper Jack Flash</td>
<td>Joe Dassin</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>9</td>
<td>My Year is a Day</td>
<td>Les Irrésistibles</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>10</td>
<td>Monja</td>
<td>Roland W. Festival</td>
<td>Philips</td>
</tr>
<tr>
<td>11</td>
<td>Tiger*</td>
<td>Brian Auger</td>
<td>Polydor</td>
</tr>
<tr>
<td>12</td>
<td>Four Etre Sincere</td>
<td>Herbert Leonard</td>
<td>Philips</td>
</tr>
<tr>
<td>13</td>
<td>Irrésistiblement</td>
<td>Sylvie Vartan</td>
<td>R.C.A.-Victor</td>
</tr>
<tr>
<td>14</td>
<td>A Man without Love*</td>
<td>Engelbert Humperdinck</td>
<td>Philips</td>
</tr>
<tr>
<td>15</td>
<td>Mrs. Robinson*</td>
<td>Simm's &amp; Garfunkel</td>
<td>C.B.S.</td>
</tr>
</tbody>
</table>

France

Les productions Aribella present
Stereo bacarou
18 Rue Beffroy, 92200 Neuilly s/Seine, FRANCE
Tel: (1) 637 3367
Contact: René Cacheux

An Industry Report on France

The first French National Hit Parade put out by the Centre d'Information et de Documentation du Disque in October 1968. It is significant that whereas at that time the singles chart was dominated by foreign material (indicated by an asterisk), today's French chart is 90 percent French.

<table>
<thead>
<tr>
<th>Order</th>
<th>Title</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Those Were the Days*</td>
<td>Mary Hopkin</td>
<td>Pathe-Marconi</td>
</tr>
<tr>
<td>2</td>
<td>Mona*</td>
<td>Peter Holm</td>
<td>C.E.O.</td>
</tr>
<tr>
<td>3</td>
<td>Hey Jude*</td>
<td>The Beatles</td>
<td>Philips</td>
</tr>
<tr>
<td>4</td>
<td>Baby Come Back*</td>
<td>The Equals</td>
<td>Philips</td>
</tr>
<tr>
<td>5</td>
<td>Rain and Tears</td>
<td>The Aphrodite's Child</td>
<td>Philips</td>
</tr>
<tr>
<td>6</td>
<td>Fire*</td>
<td>Arthur Brown</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>Jumper Jack Flash</td>
<td>Joe Dassin</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>9</td>
<td>My Year is a Day</td>
<td>Les Irrésistibles</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>10</td>
<td>Monja</td>
<td>Roland W. Festival</td>
<td>Philips</td>
</tr>
<tr>
<td>11</td>
<td>Tiger*</td>
<td>Brian Auger</td>
<td>Polydor</td>
</tr>
<tr>
<td>12</td>
<td>Four Etre Sincere</td>
<td>Herbert Leonard</td>
<td>Philips</td>
</tr>
<tr>
<td>13</td>
<td>Irrésistiblement</td>
<td>Sylvie Vartan</td>
<td>R.C.A.-Victor</td>
</tr>
<tr>
<td>14</td>
<td>A Man without Love*</td>
<td>Engelbert Humperdinck</td>
<td>Philips</td>
</tr>
<tr>
<td>15</td>
<td>Mrs. Robinson*</td>
<td>Simm's &amp; Garfunkel</td>
<td>C.B.S.</td>
</tr>
</tbody>
</table>

France

Les productions Aribella present
Stereo bacarou
18 Rue Beffroy, 92200 Neuilly s/Seine, FRANCE
Tel: (1) 637 3367
Contact: René Cacheux

An Industry Report on France

The first French National Hit Parade put out by the Centre d'Information et de Documentation du Disque in October 1968. It is significant that whereas at that time the singles chart was dominated by foreign material (indicated by an asterisk), today's French chart is 90 percent French.

<table>
<thead>
<tr>
<th>Order</th>
<th>Title</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Those Were the Days*</td>
<td>Mary Hopkin</td>
<td>Pathe-Marconi</td>
</tr>
<tr>
<td>2</td>
<td>Mona*</td>
<td>Peter Holm</td>
<td>C.E.O.</td>
</tr>
<tr>
<td>3</td>
<td>Hey Jude*</td>
<td>The Beatles</td>
<td>Philips</td>
</tr>
<tr>
<td>4</td>
<td>Baby Come Back*</td>
<td>The Equals</td>
<td>Philips</td>
</tr>
<tr>
<td>5</td>
<td>Rain and Tears</td>
<td>The Aphrodite's Child</td>
<td>Philips</td>
</tr>
<tr>
<td>6</td>
<td>Fire*</td>
<td>Arthur Brown</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>Jumper Jack Flash</td>
<td>Joe Dassin</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>9</td>
<td>My Year is a Day</td>
<td>Les Irrésistibles</td>
<td>C.B.S.</td>
</tr>
<tr>
<td>10</td>
<td>Monja</td>
<td>Roland W. Festival</td>
<td>Philips</td>
</tr>
<tr>
<td>11</td>
<td>Tiger*</td>
<td>Brian Auger</td>
<td>Polydor</td>
</tr>
<tr>
<td>12</td>
<td>Four Etre Sincere</td>
<td>Herbert Leonard</td>
<td>Philips</td>
</tr>
<tr>
<td>13</td>
<td>Irrésistiblement</td>
<td>Sylvie Vartan</td>
<td>R.C.A.-Victor</td>
</tr>
<tr>
<td>14</td>
<td>A Man without Love*</td>
<td>Engelbert Humperdinck</td>
<td>Philips</td>
</tr>
<tr>
<td>15</td>
<td>Mrs. Robinson*</td>
<td>Simm's &amp; Garfunkel</td>
<td>C.B.S.</td>
</tr>
</tbody>
</table>
alain barrière
exclusive publisher is bretagne
exclusive producer is albatros

pour la dernière fois
l'ombre d'un baiser
à coups de nuits
le voyage
comme un vieux morceau de bois
si tu ne revenais pas and...
smash new hits
le bel amour
et tu retrouveras ta vie

éditions bretagne/productions albatros
43, rue fessart - 92100 boulogne france
phone: 603.41.93
The only distributor to propose:
- exclusive distribution of French and foreign catalogues
- rack-jobbing
- one-stop in big-stores, supermakets...
- retail-shops
- airport and station exclusive distributor

Some of our top-stars:
- Dalida, Richard Anthony, Charlotte Julian, Udo Jürgens, Les Compagnons de la Chanson

Some of our exclusive catalogues:
- Alshire, Ariola, Diversity, Suprafon, Daphy, Univers Musical, Campus, Nobel

SONOPRESSE, 35, Rue Gabriel-Péri
92130 Issy-les-Moulineaux
Tél.: 644-86-20

1. One of the control cabins of the Societe Francaise du Son recording studio in Paris.
2. Bernard de Blosson, second from right, general manager of WEA Filipacchi, and Stanley Robbins, second from left, president of EMI Belgium, sign the deal by which EMI represents WEA in Belgium. Standing, I to r., are Emile Garin, general manager of EMI Belgium; Christian Stiquet, financial manager of WEA Filipacchi; and Geoffrey du Laz, sales manager of WEA Filipacchi.
4. Les Ferre (Barclay).
5. Stephen Stills and his wife, French artist Veronique Sanson.
6. WEA Filipacchi artist Hugues Aufray.
7. Michel Berger, producer of Veronique Sanson and Francoise Hardy.
8. Jacques Scoulet, president of CBS and of the French Record Industry Association (SNCCP) pictured, right, with veteran French singing star Charles Trenet.
9. Charles Aznavour, one of the most durable of French talents.
10. Michel Colombier, gifted composer and arranger.
11. Eddie Barclay, head of France leading independent record company, with singer/songwriter Jacques Brel.
12. Georges Brassens—his last album sold 330,000.
13. Sheila
14. SACEM, the French performing right society, is having constructed at Neuilly, west of Paris, this Maison de la Musique, which will house all the departments of SACEM and its affiliate, the SDRM (mechanical right society). The building will also include concert and exhibition halls, conference rooms, recording studios, a library and a music information center.

JULY 14, 1973, BILLBOARD
CHARLES AZNAVOUR

FOR TWENTY YEARS
No. 1 IN FRANCE . . .

. . . MAINTAINS HIS
POSITION WITH
"NOUS IRONS A VERONE"

contact: YVAN HELDMAN
ED CHAPPELL-AZNAROUR, 4, Rue d'Argenson, 75-PARIS 8e, FRANCE
phone: 266. 56-05
With Limited Airplay Promotion Is a Problem

By PIERRE LAURENT

If record sales in France have not enjoyed the rate of growth that the healthy state of the general economy might lead observers to expect, it is undoubtedly due to the limited problems of our production and under-exposure.

And CBS chief Jacques Bouquet says: 'The under-exposure of our industry's product on radio and television is a major problem. The number of stations is limited and the regional radio stations broadcast the same programmes as the national stations 95 percent of the time. We have no offshore stations, so we have to seek other methods to promote our releases.'

The competition for airplay is fierce and the ORTF, the State radio and television organization, imposes certain restrictions. For example, at the time given to foreign productions must not exceed that accorded to French ones, and no record may be played more than once in the same week.

No such restrictions apply in the programming of the peripheral communities. Considerable attention is given to the Euro-Caribbean, Raadio Luxembourg, or the southern regions stations Radio Monte Carlo and Sud Radio. These latter two stations, however, tend to be neglected by the record industry promotion men—this is a function of the fact that the French record industry is concentrated in Paris.

Because of limited radio exposure, artist tours have become extremely important in France as a means of record promotion and a winter season at the Olympia, marketing of names. The Olympia, one of Europe's most famous music halls, is a crucial testing ground for an artist.

In addition to the normal summer tours of holiday resorts, there is, this year, a Tour de France, Radio Luxembourg and France 2, a mobile concert in which artists appear in different towns each evening and are voted for by the audience.

Producing foreign product by means of artist appearances becomes more and more difficult in France for financial reasons, as it is primarily the French artists who are involved in personal appearance promotions.

Considerable attention is given to point-of-sale publicity and the use of stickers and posters is increasing. In addition, there are various special promotions such as the Clichy Foundation on which a letter is sent to the student's home, and the Palais-Royal in Paris where a selection of good stereo recordings are promoted in conjunction with high fidelity record equipment.

On the classical front promotion is becoming more and more vigorous and there have been some notable efforts from such organizations as the French Academic Year and a book published by Arion to bring to the fore the lesser known classical composers.

ATTENTION ALL PUBLISHERS...

We can, and have, made International hits recorded in France (French versions of American songs too . . .)
The team BERJOT/ROBINSON produced the hit "DANCING IN THE MOONLIGHT" with KING HAVRE in Paris.

Send us hit material—oldies and goodies to—
BERJOT/ROBINSON
3, rue du Bois de Boulogne
75116 PARIS
France

SEE YOU SOON ON THE CHARTS!!!
ferber studios

THE FIRST STUDIO IN THE WORLD TO BE EQUIPPED WITH AN AUTOMATED PROCESSES CONSOLE WITH AUTOMATIC MIXING CONTROLLED BY COMPUTER (DIGILOG).

2 Studios—1 mixing cabin equipped with 24 Track Mincom—quadrachronic sound—32 Dolby systems in each cabin—3 automated processes consoles

Good restaurant—Parking Apartment available for producers

Reservations:
Tel: 636 3101/2/3
High Tax on Records

• Continued from page 46

ers will need extra funds for expansion. EMI, in its French form of Pathé-Marcou (which has been formed to manufacture plant outside Paris—a big investment. The company has also in- stalled new tape duplicating equipment, though at present the market for Black is still incredibly low and there are less than half a million car cassette and cartridge players in use. Following the price rises of February 1972, the main disk to suffer were the popular and classic LPs, the former especially new releases by top artists, these now costing around $9. Cheena, in particular, noted the lack of ex- position in the French industry is due to this high retail price with the corre- sponding low ex-factory price. “Around $9 is a lot to pay for a quality LP,” he said, “but the ex-factory price is some one fifth cheaper than in other countries, which is the reason for the Kinney-WEA distribution. It is a great break on expansion,” he said.

But the manufacturers can hardly be expected to put up their prices drastically again—last February was the first increase in some seven years—without a corresponding drop in value added tax.

On the artistic front, there is not- ing much new. “What is new” by Hu- bert Giraud, was perhaps the only French world hit of last year. Man- y companies are reverting to the ex- panding French music scene and try- ing to promote new, young talent. This, as it happens, follows a not too successful attempt by some to make local Anglo-Irish recordings by French artists.

Ringo Willy Cat (Carree) enjoyed huge sales with a number of titles, and married Sheila Carree, while their producer marketed by selling distribution rights to Sonopresse. The latest hit is “Vivien, vivien” by Maria

Laforet (CBS), which could well be the sales performance of the year, while Stone and Charlen (Az) are near- ly a national institution.

Cheena, from Brittany, noted the increase in regional music, especially from his home area, which in particu- lar has produced the Celtic harp and harmonies of Alan Shaw. One of the few new French artists to have scored abroad in the past year, he being es- pecially appreciated in Celtic neigh- bours Ireland, Scotland and Wales. This has led to success for a number of other Breton singers.

Cheena is particularly interested in the prize situation, or lack of one, in France. He said this was mainly be- cause of the considerable efficiency of the performing rights society SACEM, and the mechanical rights collector SODRM, backed by strong French legis- lation.

Apart from these he saw no real rea- son for the relative absence of piracy in France, except perhaps the fact that the French public insists on knowing what it is buying, prefers quality recording and presentation, and does not always get either in pri- vate disks.

Furthermore organizations like SNICOP and SODRM just do not have the facts on pirate pressings in the country—an illustration of how seri- ously they regard the situation. Never- theless the two organizations have just formed a defense committee to safeguard their interests and co- ordinate action on another problem, imita- tion of hits records.

This is being carried out, at present, to a small extent, by firms selling realia at fairgrounds and public markets. They comprise imitations of song, arrangement and singer. It is a delicate subject, because author’s rights are being paid, it is understood. But in France there is jurisdiction on unfair competition, and this new type of recording may fall within its scope.

French Tape Market Gains Four Main Developments

By PIERRE LAURENT

The pre-recorded tape market in France continues to expand steadily, with annual sales increases varying, from company to company, between 35 and 50 percent.

This year the tape sector of the mar- ket has seen four major develop- ments:

—a major assault on the automo- tive market by Blaupunkt with its car cassette players. Expectations are that the penetration of in-car cassette players should double this year.

—the move of Phonogram and Pol- ydor into the cartridge market.

—the success of budget tapes pro- duced specifically for in-car entertain- ment. Pathé-Marcou has already made considerable impact with its Autoroute A6 series and CBS, WEA and Phonogram have launched simi- lar collections.

—the enterprise efforts made by record companies to solve the prob- lem of in-store presentation and dis- play of cartridges and cassettes. Al- though restricted by the need to guard against pilferage, companies like Pol- ydor, Phonogram, Pathé-Marcou have come up with some original solu- tions and have done a great deal to help develop tape departments in record stores.

As has been observed elsewhere piracy, even on cassette, is extremely limited in France and almost the only negative aspect of an otherwise booming tape market is the fact that attempts to develop sales of spoken word repertoire on tape have been largely unsuccessful.

Wholesalers Come More Into Picture

By MICHEL CHEMIN

In the last 15 years retailing in France has undergone something of a transformation with the advent of big self-service stores with a floor space of anything up to 10,000 square feet. Retailing has lagged somewhat behind this in evolution until recently but now the revolution is in full swing. These big stores now ac- count for 10 percent of all record sales and are confidently expected to account for 20 percent in the next two or three years.

The Pachnid group, for example, has seen its record sales turnover through its 36 Mammouth stores in- crease by 600 percent in the last three years.

This evolution is naturally watched with intense interest by record compa- nies, wholesalers and rank jobbers, most of whom understand that if the movement in favor of record retailing.

SACEM: 35,000 Members

As well as having the oldest record company association in the world—SINCOP, which recently celebrated its 50th anniversary—France has the old- est, and certainly one of the most ef- ficient, of the performing rights socie- ties—the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM). Founded in 1851, SACEM has 35,000 members today—it enrolls something like 1,000 new members every year—and has more than three million titles in its files. Its annual turnover, including mechanical rights which are controlled by its affiliate, the SDRM, is 33 million francs ($17 million).

Among its members are Irving Ber-
French Talent: The Language Barrier Still Persists

By Lucien Nicolas

Paradoxically, one of the great merits of the French chanson today is that it is no longer exclusively French—it has become an integral part of the music scene of the French-speaking territories, embracing Switzerland, Belgium and France Canada.

There is now a free circulation of French-speaking talent in these territories—which have a total population of 70 million. French artists like Yvonne Samson and Alain Barriere are very popular in Canada; the Canadian artist Gilles Vignemail has many fans in France; Salvador Adamo, whose home territory is France, is popular throughout Europe; and Henri Desp R Switzerland appears regularly in Belgium.

Most people nowadays forget that Patrick Juvet is Swiss and Frederic Francois Belga. These two recording artists in the French-speaking territories.

However, at the international level, it is shown that the French chanson can rarely count on an international career, the exceptions being Eurovision Song Contest successes like Severine’s “Un Rant, Un Arbre, Une Rue” and Anne-Marie David’s “To Te Reconnaître,” which has enjoyed success in Holland, Belgium, Switzerland, Norway, Germany and even the U.K. (as “Wonderful Dream”). The language barrier still persists when it comes to French—as can be seen from the fact that Cliff Richard’s 1973 Eurovision song, “Power To All Our Friends” has enjoyed a much wider international success than the winning song of Anne-Marie David.

There is further evidence of this language barrier in the success outside France of Denis Roussou, a former member of Achoura’s Child (who is based in France but records in English). He makes regular appearances not only in the French, Belgian and French-Swiss charts but also in those of Spain, the U.K., Germany and Scandinavia. His record “Forever and Ever” even made the Brazilian chart.

French songs which become big international hits—like “My Way”—are rare, so that when a composition like “Parole, Paroles” becomes a hit in Mexico under the title, “Palabras, Palabras,” it is something of an achievement.

One factor which has given the French song a boost is the fact that so many of today’s artists cut their musical teeth on American pop and this has given a more international flavor to their work. Among those making a big impact currently are Mike Brant, Gerard Lenorman, Christian Delagrange, Claude Francois, Michel Sardou—plus of course the more mature talents like Moustaki (who appears at Carnegie Hall), Georges Brassens, Gilbert Becaud, Charles Aznavour and Leo Ferré.

And among the singer/songwriters to be noted are Marie Laforêt, Carolee, Guy Skornik, Mansel, Alan Stivel, Michel Delpech, Julien Clerc, Michel Sardou—plus of course the more mature talents like Moustaki (who appears at Carnegie Hall), Georges Brassens, Gilbert Becaud, Charles Aznavour and Leo Ferré.

Johnny Hallyday remains a powerful seller for Philips, together with Serge Lama, Mireille Mathieu, and American acts Mort Shuman, Joe Dassin scores regularly for CBS, and Marie Laforêt for Polydor. Altogether the French talent scene has rarely looked brighter and, in consequence, it has never been more difficult for a foreign act to make it into the French Top Ten.

JULY 14, 1973, BILLBOARD

Artists Big in Russia

MOSCOW—French art in all its forms has been always welcomed in Russia but the first time that French popular music really made itself felt was in 1957 when Yves Montand made his first concert tour of the Soviet Union.

The tour made Montand something of a legend and Russian-pressed 78rpm record by Montand sold in enormous quantities between the late fifties and early sixties.

That same year, 1957, also saw a visit by Michel Legrand and his jazz orchestra but since then, apart from 1961 visit by the Claude Luter band, there have been no more visits by French jazzmen.

After Montand’s visit, there were tours by Jacqueline François, Rosi Ar- men, Jacques Brez, Charles Aznavour, Juliette Greco, Mireille Mathieu, Guy Béart, Serge Reggiani, Gilbert Re- caud, Salvador Adamo and Bécaud.

Although no French records are available in Russia, some of the top French groups become known through radio and television broadcasts or from the sporadic Melodyra releases of selections by various French artists, predominantly Edith Piaf, Azna- vor, Mathieu, Adamo and Bécaud.

There is, of course, a long delay before artists in France are heard in the Soviet Union. For example the theme from “Love Story” by Francis Lai and Hubert Giraud’s “Many Blue” achieved national popularity only late in 1972 after strong exposure by restaurant bands and concert performers. Eddie Park was a leading performer of the “Love Story” theme and Musilm Magomedov on the national television network. A version of “Mammy Blue” by Yugoslavian singer Lado Leskoi is still achieving good sales here.

More and more French material is being used in Russia and recent concert tours by Serge Reggiani, Adamo, Bécaud and Barboza have proved very successful—almost all having been sell outs.

Wholesalers

Continued from page 48

of the intelligent traditional dealer to the growth of supermarket and de- partment stores sales is a reappraisal of his role and a determination to win through by giving an informed service and stocking as wide as possible a range of repertoire.

The future many well belong to the specialized dealer stocking books, records, tapes and videocassettes. The Hachette organization considered for some time a plan to open 100 of these shops throughout France, but eventually abandoned the idea. How- ever the FNAC, a big bulk buying dis- count operation, plans to open such a shop in the student quarter of Paris.
Tape/Audio/Video

**AMPLEX BASH ON BLANK TAPES TO ESTABLISH BRAND**

**By BOB KIRCH**

LOS ANGELES—Ampex Corp. is pressing more heavily into the aging and merchandising promotions in blank tape, according to national sales manager. Consumer products Shad Helmstetter, as well as broadening avenues of distribution, and is looking to get into the mass merchandising areas.

One of the main reasons for the added weight given to packaging and promotions, Helmstetter feels, is a reason not unique to Ampex but common among most of the major manufacturers. That reason is the increasing quality of tape.

“Now that most tape is getting pretty good,” Helmstetter said, “it just won’t work year after year to say one tape performs better than another. This old war is that. We think those tapes that are marketed will be more of a name brand. We think he will stick with one brand once he’s built up a loyalty to that brand, and that’s a brand we’re trying to establish as one of the things we are aiming at.”

How does Ampex plan to promote brand loyalty? “We think our tape quality is good,” Helmstetter said. “But we also think that the consumer want to know what is label on their tape to look nice at home. They don’t want a mish mash of packaging, they want some uniformity, and they have to see that uniformity in the store before they buy the product.”

“This all sounds like something you would never have to sell to the concept of tape to people,” Helmstetter continued, “you have to sell the items, people know what tape is tape, for example, has gone through a total evolution in appearance over the past year. People are looking at houseable graphics.”

Helmstetter offered an example of the importance of packaging, display and promotion by explaining how Ampex might help a major chain enter the blank tape business.

**Packaging**

“For a start,” he said, “we have a complete line of display merchandising, including small vinyl counter pegs, pegboard racks, bump bins and the new Ampex tape center, which holds the tape. We feel the line of displays makes it easier for someone to get into the business of selling them, and easier for the display to fit his store. Also, you don’t have to worry about clerks doing the selling, hopefully, the tape will sell itself. In fact, tape, especially cassettes, must sell itself.”

“Once the display is in the store, we feel we know which locations sell best in and we can help the store owner. Since tape is basically an impulse item, it needs front exposure and salespeople go into stores specifically to buy tape, they may not very well see it if it is not front displayed, and we didn’t want a direct relationship between sales and facings shown.”

(Continued on page 52)

**MAJOR U/A Q’RELEASE**

LOS ANGELES—United Artists Records is setting its first major quadraphonic show, for a December premiere of up to ten of UA’s best-selling artists on 4-channel tape, No UA UA quadrophonic discs are currently being considered.

Bud Dolinger, UA tape merchandising chief, stressed that detailed plans for exact titles on the release are still in early phases and only a few of the four-channel mixes have already been completed. UA wants enough product ready to justify a full print-run and store-display campaigns for the new line. The quadrophonic cartridges will have a UA label, and will be sold in a special digisleeve.

According to Dolinger, UA issued a few quadrophonic items a few years ago. But these products were deleted from the catalog after 18 months, in order to give UA fresh start in the field with the newly improved 4-channel technology.

**ENTERTAINMENT equipment manufacturer** want to move girls to show off products at the Consumer Electronics Show pays off for sharpening, quality. The A/V Reprieve Corp., a reluctant of Pirimy Radio, the French company, which showed a line of radio/cassette systems at the fair.

**Experts here note that cassette and record player sales are still going strong simultaneously, but that prerecorded cassette libraries have been building for the past three years.**

For radios, the automotive sound business in Russia has been unapplied. Until recently, Russian-speaking automakers have spared one another to create a major car industry. At the same time as major developments in the national car industry.

Estimates are mass production of Zhiguli cars for private use, started in 1970, will reach a yearly capacity of 60,000 by 1975.
Every possible way your customer can imagine to enjoy car stereo. Panasonic has all the sounds. AM and FM. 8-track. Cassette. 4-channel. In all sizes and shapes. In every listening combination and price range.

In car radios we’ve 8 different models. AMs. FM/AMs. And FM/AM/FM stereo models. Along with customized radios for all ’73 Chevrolet model cars and trucks. It’s the widest choice on wheels. Matched by the widest selection of features. Pushbutton or manual tuning. Variable tone control. AFC on FM. Adjustable shafts for easy installation. And much more. It all adds up to the highest fidelity, sensitivity and selectivity on the highway.

In 8-track we’ve 9 models in all. From an economy compact that can fit in the glove compartment... to one that’s teamed with an FM/AM/FM stereo radio. There’s even a 4-channel player. So your customer can enjoy the latest dimension in audio entertainment. Both in his car and at home. Simply slide the unit out of its lock-tight bracket... slide it into an optional home cabinet.

And we have five dynamite cassette players. One’s a luxury console that bolts onto the floor. Another’s an under-the-dash model with FM/AM/FM. There’s also an ultra compact player that fits in the glove compartment. Your customer’s sure to find the right styling and combination of features he’s looking for.

8 car radios. 9 eight-tracks. 5 cassette players. 22 for the road from Panasonic. Ready to help you on the road to sales success.

Twenty-two for the road.
**New Products**

**ACOUSTIC** ships new Allegro speakers represent brand name thrust in bookshelf and as well the trend to tuned duets. Sizes are 16½-in. high, 18½-in. high and 22½-in. high.

ACOUSTIC Fiber crew working on fur-covered speakers.

**AMPEREX CAR SPEAKER LINE**

NEW YORK—TheEntertainment Products Division of Ampere Electronic Corp. has introduced a new line of Philips loudspeakers and stereo speaker systems for automotive music systems.

The line, according to Vincent O'Connor, Jr., group program manager of Ampere's Entertainment Products Division, features a wide selection of low-priced models, including his well as surface mount, adhesive-installation units.

O'Connor disclosed that several important advances in loudspeaker technology and enclosure design have been incorporated in the line in an effort to achieve what he called a level of performance, versatility and convenience not usually associated with speaker systems in the line's price range.

He said some of the key features included instant-mount, hardwareless, as well as cutting-edge, home temperature voice coils and special aluminum tweeters.

O'Connor said that although the line was specifically designated for automotive music systems, the combination of performance and contemporary styling suggested their utilization indoors as well as outdoors for use on patio/poolside, camper and boat.

Each of the systems and speaker kits is colorfully packaged and protectively film-wrapped.

**Ampex to Establish Blank Tape Loyalty**

- Continued from page 50

To help with this idea, Ampex offers all products with the exception of chromium dioxide on blaster cassettes. Smith as well as the object held as much from display as possible.

"Film is not considered an accessory to the camera," Helmstetter said, "and there is no reason why blank tape should be considered an accessory to the hardware.

"Getting back to the dealer," Helmstetter said, "if we assume we've established the basic quantity requirements, such as, for example, what he should carry in each configuration and what lengths within each configuration, then we would be wise to encourage advertising. The ads we would encourage most would be local newspapers, in-store advertising and flyers. Offering hardware and software in the same ad is very important, and we offer a co-op ad plan of course."

The new 370 series is a 100 percent co-op plan through September, and was launched at the recent Consumer Electronics Show. Plans such as these will hopefully get people into the habit of advertising tape," Helmstetter said.

Talking about other means of getting tape across to the consumer, Helmstetter said that "retailers need a manufacturer's assistance in selling tape, and we sell our ad program like we sell our product. Point of purchase, window displays and in-store, and posters is very important now," he said, "and posters are an example. We offer very low key posters with something of the importance of the ad as an example, and pass them out here in the retail lane.

"Posting a poster says us in a store longer if it is not hard sell."

Concerning the mix, Helmstetter said he would urge a new client to take on the fastest selling items for a beginning. "For example," he said, "we would tell him to take 60- and 90-minute cassettes than 42 and 120-minutes. In 8-track, we would urge that he carry 84-minutes in quantity. And we would urge that he use our display racks, which are built to take up vertical, not horizontal space. The mass merchandiser just doesn't have that much room."

Talking about some other areas of the blank tape business, Helmstetter emphasized that Ampex will continue with chromium dioxide and "it will be there for the guy who wants it. It's a demand market and we will keep on supplying it, but we don't anticipate any major marketing thrusts. We feel the 20-20 offers just as good quality for the consumer with a unit with a bias switch. I think we will see a lot of equipment

Suggested retail prices of the units range from $149.50 for a pair of five inch speakers in black and chrome-trimmed recess-mount enclosures, to $399.95 for the top-of-the-line model SA1000, a 20-watt RMS, 2-way stereo system, using 4"x6" air-suspension woofers, 2"x8" tweeters, and crossover networks.

**New CBS Blank Hub**

NEW YORK—Columbia Magnetics has redesigned its tape cartridge platform to accommodate the new collapsible hub developed for use in the 10-minute 8-track blank tape cartridge recently released by the company.

The new cartridge, designated "Mark 2" reported in Billboard (4/28) has been developed jointly by Du Pont and Columbia Magnetics.

**SAVE $ $ $, BUY DIRECT**

**8 Track Tape Centers**

50 up $2.25
100 up $2.50
200 up $2.40
300 up $2.30
400 up $2.30
500 up $2.25

Peanix Glass Front.

Reach thru sliding Theseproof.

**SAVE! SALE! SALE! ONLY $2.25**

50 up $2.75
100 up $2.50
200 up $2.40
300 up $2.30
400 up $2.30
500 up $2.25

**5# 8-Track CARRYING CASE**

Holds 45 ½ Track Tapes.

**Custom Case Mfg. Co., Inc.**

P.O. Box 2505, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

**SALE! SALE! SALE!**

**The Electro Sound 100-4SC**

**Audiomatic Co., Inc.**

4335 Briny Blvd.

P.O. Box 5625, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

**Audio...brings you the most popular tape winder in the world for cassettes and 8-track**

**JULY 14, 1973, BILLBOARD**
Rep Knows Line Limits

By KENNETH FITGERALD

EDITOR'S NOTE: Oregon rep Richard R. Legg is in this second part of an article on his philosophy explains how he weights each line and possible conflicts.

PORTLAND, Ore.—Rep Richard Legg has learned to limit the number of lines he handles. Sometimes, he admits, it seems some soul searching when the competition comes along with what looks like a better product. But Legg doesn't admit it, and he says his perspective comes from Juneau, Alaska, accords the cassette No. 1 spot. Why this area alone, he's at a loss to understand. Currently, he observes, it's not the general trend. Lear Jet has recently come out with cassettes and this development is welcome news to Legg. "They needed 8-track in 1965 and have third away from cassettes until now. I think their new shift in policy is a straw in the wind."

Legg has mixed emotions concerning distributors. "They're like average run-of-the-mill people," he observed. "Some you like, and some you don't." Some, he contends, serve only warehouse function. "They buy your product line and then expect you to go out and sell it for you. Others perform their function well. They warehouse the line, carry accounts, make a sales effort, and help train retail store personnel." These are the successful ones, he said, and as he likes to deal with. "This business," he emphasizes, "is a two-way street. We're all in it for the same objectives—to provide a needed service, to move merchandise, and to make a profit."

The Rep Show

Legg and his salesmen call on a lot of small dealers in the course of their routine work. They have an effort to consider primarily as missionary work for distributors. It does pay off, however, in increased sales volume. He noted he is now working on plans for a distribution system.

(Continued on page 33)

Here's a Very Sound Deal.

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

Superscope Recorded Tapes will add 20,000 square feet of warehouse facility space and a new 150-car parking area and has air conditioned in its existing 26,000 square feet of manufacturing space because of growing volume in custom duplicating of cassettes, 8-tracks and quadraphonic tapes.

Columbia Records has entered into a license agreement with Gates Rubber Co. and Lear Jet Stereo for manufacturer of the Lear Jet cartridge, making this the third major firm using the cartridge invented by Bill Lear and protected by 19 basic U.S. patents on players and cartridges owned by Gates.

Parsons, Inc. has released the model PV 800 verifier, which measures the length of a tape master, checks the length of blanks, exercises the tape and stops it at a foul at the cartridge window--all automatically, said B. B. Lloyd. Parsons has several other products including four wires running from $1.700 to $6,000, three exercises running from $2.50 to $50, the verifier at $295; and a duplicator at $2.075.

Christian Duplications, Altamonte, Fla., has released the Old Testament in a 72-cassette 6-pocket defense album to retail at between $149 and $179; the New Testament in 24 cassettes in deluxe albums for $3,50; a Treasure Chest of Bible Stories for children in four cassettes containing a total of eight stories for $1.69; and a Book of Psalms on four cassettes to retail at $13.95, according to Jack Turney, president.

General Cassette Corp., Phoenix, will produce a Math Readings program for the McGraw-Hill Publications Early Learning Division. A 12-cassette program with production set to continue for two years with renewal options, it represents the largest assignment to date for the firm, said Bill Johnson, president. General Cassette Corp., Phoenix, will produce a Math Readings program for the McGraw-Hill Publications Early Learning Division. A 12-cassette program with production set to continue for two years with renewal options, it represents the largest assignment to date for the firm, said Bill Johnson, president. General Cassette Corp., Phoenix, will produce a Math Readings program for the McGraw-Hill Publications Early Learning Division. A 12-cassette program with production set to continue for two years with renewal options, it represents the largest assignment to date for the firm, said Bill Johnson, president.

TVC Reaction to CTI

He said that even though CRN was structured to make its programming available in any format, CTI was still the only company that was actually at the marketplace.

The CRN executive recounted any immediate possibility of his firm aligning itself possibly with a video disk manufacturer, claiming that not only was the disk still "somewhere in the future," but that there were problems in the duplicating process to be worked out.

Hillen admitted that because of ignorance of the precise definition of the Chapter XI provision of the Bankruptcy Act, his job of winning and holding distributors may be made a little more difficult. "But," he added, "we intend to sit down with these people and explain to them what our position is, and try to maintain our confidence."

Sales/Audio

The sound of $$$$$

This position, selling magnetic tape for a large, national photographic company will provide the right person with an excellent guaranteed income plus commission PLUS benefits PLUS a sound future. The individual is looking for must have some general sales experience along with basic training in electronics or sales experience in an audio equipment that is professional audio and/or video recording. We will also consider someone with technical training and deep technical involvement in the music industry. You will sell to professional accounts in a very competitive field which means you must be aggressive and have a good sense of camaraderie. Home base will be Chicago with extensive travel required throughout the Midwest. Submit resumes to: Box #883, Billboard, I Astor Plaza N.Y., 10036.
Rep Rap

By EARL PAIGE, ANNE DUSTON & INGRID HANNIGAN

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

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

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

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

Round screws in square holes.

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

Our new long-playing cassette is shorter.

We're also bringing out our new improved JDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

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

Our business is improving. So can yours.

Maxell Corporation of America, 150 West Commercial Avenue, Montebello, Calif. 91763

JULY 14, 1973, BILLBOARD
N.Y. Legislature Gives Fair Trade Reprieve

Continued from page 50

Buscher, who presided at the hearing, said, "Competitive pressures existing today required the outlawing of price fixing agreements."

The New York bill had been backed by a number of powerful consumer groups, in addition to the support it received from Gov. Rockefeller and Attorney General Louis Lefkowitz. In supporting the bill, Rockefeller had observed that the practice of fair trade was from another era; the dates going back to the depression period when retailers were operating on tiny profit margins.

The decision by the Legislature not to act on the bill is being hailed by many manufacturers and retailers who feared that if the bill had been passed it would have turned New York into a price-cutting jungle that would eventually run many legitimate stores out of business.

As Bernie Mitchell, president of U.S. Pioneer Corp., and a major advocate of Fair Trade noted recently, "Without fair trade the hi-fi industry would shrink and the cost of high fidelity components would dramatically spiral."

From Hiroshi Tada, vice president and general manager of Sansui Electronics Corp., came the statement: "We believe that Fair Trade is in the best interest, not only of the industry, but possibly, even more importantly to the consumer."

He added: "It is through fair trade that the dealer ensures a profit and it is largely the fair profit of a duly franchised dealer that prevents shoddy advertising and selling practices."

Ed Lucasey, national sales manager, Brother Modular Series

CHICAGO—One of the newcomers to the consumer electronics field, Brother International Corp., introduced a new BR series of modular stereo systems at the Consumer Electronics Show, here, in keeping, as Brother vice president R.G. Ehrlich explained, with the firm's strategy of building its consumer products line slowly but decisively to fill market vacuums.

The new line features three compact stereo systems with the emphasis on the increasingly popular modular shape. Top of the line is the BR-5. Designated Charisma 2, the unit features built-in discrete and matrix 4-channel system, with automatic AM/FM stereo tuner, 8-track player and full size record changer.

According to Ehrlich, Charisma 2 delivers 100 watts of peak power, or five watts RMS per channel, with push-button function control. It comes with four matching air suspension speakers.

The second unit, model BR-4, is designated Primus 2. This unit incorporates many of the features of Charisma 2, but also features an 8-track stereo player/recorder, and full size changer.

Brother's model BR-3 features AM/FM/FM multiplex radio, 8-track player and record changer all in one tiger white cabinet with smoke grey dust cover. Suggested list prices on the new units range from $199 up to $269.

Dynaday

We make sound sound better.

Don't take chances with your sound. We don't. We manufacture top quality products to assure you that you get out what you put in.

If you want high-end excellence, use Dyna-Day.

It makes sound sense.

Precision Made C-D Cassette

Precision Made C-D Cassette

Finest C-D cassette made in U.S.; manufactured to highest standards of precision

24-inch leader standard; other lengths available on request

Ultra sonic welded windows Available with tabs in or tabs out

Norelco-Style Box

Standard color in black—other colors available on request

Supplied, non-scratch finish on base

Indented front allows easy opening

Extra-strong hinge area

Positive locking

Full graphite washer

Lubricated, precision-ground stationary steel pins

Concentric, double-flanged, single piece, Delrin guide rollers

Beryllium pressure pads
From the Music Capitals of the World

Toshiba (U.K.) is being launched as an independent company on July 18 and is already a distributor for the past four years. Hansine, New general manager, would be at Feltham, Middlesex. He also announced the appointments of new directors and has franchised with 400 retailers by Christmas, increasing to 600 by next June.

David Lewis

Toronto

The next Edward Bear single for Capitol has been set for July 15 in Canada. "Music, Music" has been released, and Polydor has acquired Canadian distribution rights to the earnest Jackson single of "Love and Happiness." On Jamie Records of Philadelphia—a special radio edited version is being released. Capitol announced this week that its Prince Edward Island concert featuring arrangements by Granoff, Chris Kevin and Polytree Tree has been extended into a short Maritime tour which will include Bridgewater and Moreton.

James Leroy's "Touch Of Magic" has started a new chart run this week while the follow-up "You Look Good In Denim" is repeating the success of the group's previous chart entries.

Muchmusic Records of Montreal has picked up the Canadian rights to "The Rolling Stones Licks." The CBC has 346 employees earning more than $20,000 a year, it was revealed last week at the House of Commons.

"The David Clayton-Thomas Show," a mini-series series of CBC TV network this week. The Toronto Symphony Orchestra under music director Serafin is performing a 3-week European tour next Spring. Paul Williams made his last appearance at the Colonial Tavern after only one night—he was hurriedly replaced by the Downstairs Blues Band.

WEA reading a helpful promo on the soundtrack album (by Alan and Greg) "The Doobie Brothers played Vancouver." "The Guess Who" will play their 12th annual concert with John Denver, the Bee Gees, Jesse Feliciano and Nina Simone for the Save the Children fund at the Royal Festival Hall. The session will play three Canadian dates on their upcoming tour. And "In Excercise," into Vancouver for SRO gig (?). H.P. and Bell Management of Limpopo (U.K.) have released at 120 Avenue Rd., Toronto M3R 3J4.

Much has a new single out by Deacon Dog entitled "Holding Your Hands." "Moe Koffman taping a pilot for Global TV,..." "King Biscuit Flower Hour," has recorded for the "Andy Williams Show." "Kanata has listed Peter Faddy's "Bondi Junction," a song for the Decca catalogue. A M & A has launched "Happy," a new public shoot.

Cappuccino Radio—on the list with a sick patch on a punched nerve. Toronto Sound Studio made the first of a series of additions to their facility, following a highly successful 72.

Aime Murray will appear on a block of U.S. TV shows this summer—she has taped spots on "Merv Griffin," "American Bandstand," "Music Country" and the "Mike Douglas Show." Her BBC TV special was aired in the U.K. and Ireland. A M & A last week played her first engagement in Washington at the Clendorn.

Billboard Specials 4-Nation Delivery

New York—Billboard is streaming the debut single for "Love and Happiness," "Music Country" and the "Mike Douglas Show." Her BBC TV special was aired in the U.K. and Ireland. A M & A last week played her first engagement in Washington at the Clendorn.

Capitol, which reached the No. 3 position on Canada's hit parade, stayed on the chart for 18 weeks.

The top album was Neil Young's "Harvest," which hit No. 2 in a chart for 40 weeks. The CRM study also revealed that a total of four new single and 19 albums had reached the RPM charts in Canada.

BPI Won't Seek $$$ To Go to MIDEEM

London—The British Phonographic Industry will not be supported by members at next year's MIDEEM, following a decision taken at the last BPI council meeting.

In the past the BPI has been responsible, on behalf of its members, for arranging a subsidy with the Department of Industry. However, the Music Publishers' Association will continue to support the work of MIDEEM.

BPI director Geoffrey Bridge explained that there was a certain amount of doubt at the time the BPI and the MPA and that in the past a record manufacturer could recoup two subsidies, one for its record company and one for its music publishing offset.

The full ramifications of the BPI decision are not quite clear, although MIDEEM U.K. representative Rod Buckley that 50 percent of avant-garde space for U.K. participants has already been booked.

Another new firm which has booked space for next year's event is Santa Ponsa Records. Music, TV, BBC Records and Alaska Records.

A&M Sampler For In-Store

Toronto—A&M Records has produced a 8-track sampler featuring selections from new releases. The sampler has a voice identifying the cut and title for in-store play.

The sampler is the brainchild of national sales manager Joe Summers and has been sent to major outlets.

One of the problems with effective in-store demo merchandising, said Sommers, "is that most record clerks become bored with the same album and selections being played over and over."

With this sampler tape, we are offering a differentiation of best-selling artists and cuts on a continuous play list. Most important, we are reaching the consumer under the best-buying conditions.

The Japanese say "wakaramasen"... meaning "I don't understand"... "WAKRAMASEN"

hauntingly unforgettable... a love song of international appeal...

Made/Japan-American lyric

Jeanne Nakashima

Newchiro Music Publishing

A.C.S.A.P.

P.O. Box 524
Kailua-Kona, Hawaii 96740 U.S.A.

Copyright material

Canada Has Banner Year as Producer of Hit U.S. Records

London—Decca, RCA and Rediffusion International Music have subscribed to the British Phonographic Industry's (BPI) new sales and advertisement services, after forming a joint musical division, boldly claiming that what is being bought, Peter Manning, BMB's director, said more record companies will be signing up to join the scheme which could help them plan marketing and promotional strategies. Focus on Records, Tape and Equipment—covered all configurations.

People are asking around about what they buy equipment from, what publications they read and what they have to say to that. The first single record released by Deutsche Grammophone—the modern classical "Blox Blased Opus 50," is assured national exposure at being released as a single for anniversary celebrations in Berlin. Polydor has sold 2,000 copies to Exposition Records for sale at the exhibition on July 21 to Aug. 12. [...]

Label founders told the new records were not chart orientated and the move nearer to the forefront with new releases.

Chrysalis Music general manager Nigel Haines has acquired representation to the group's international partners and also signed a new writer. The new companies are Cod Music, Alichi Music and PAPA Music. While the new writer is Edgy Howells from Birmingham. "The music is a new medium and one that we can only be formed by Kit Lambert and Chris Stamp. The company will be handled on a worldwide basis for passing music following a deal negotiated with Compass managing director Trevor Theobald. Lambert also arranged a deal to represent Middle of the Road Music, formed by the group's manager, to be named Venice Music, the American publishing company which owns material recorded by Lena Zavaroni and Sam Cook, has signed a deal with Sony for U.K. administration.

The establishment of a relationship with RSO... Utopia Music, owned by Phil Wainman and John Goodson, has signed a deal with a new label, a new band, Goodfolk and Brotherly Love.

French Cos. Aid Study

Paris—All the major record companies in France recently met at a seminar and agreed to raise an estimated $74,000 for cancer research. The companies each donated products to be auctioned at the annual Foire de Paris trade fair.

Among the companies participating in the sale were Adex, Chanut du Monde, CBS, AZ, Decca, Musidisc, Pathé Marconi, RCA, SFA, SPP, Vogue and WEA.

The fair's joint stand featured French and American exhibits, together with a display of musical instruments and electrical hardware.

The Foire de Paris promotion, the first of its kind was organized by the industry association director Jacques Monet-Forestier.

July 14, 1973, Billboard
EDITORIAL

Canadian Coverage To Be Expanded

The emerging Canadian music industry has been the subject of close scrutiny by Billboard's editors in recent years. Long before the government introduced legislation calling for domestic content on Canadian airwaves, Billboard was providing exclusive coverage of the first stirrings of this new musical giant.

Five years ago, this magazine introduced the Canadian News Report as a method of concentrating the world music industry's attention on Maple music makers.

This regular news and feature coverage has been supplemented by a series of special issues—three Spotlights on Canada with a fourth planned this coming September, last year's Maple Music Junket special and the Juno Awards issue in April.

There can be no question that Billboard has been a key supporter of the growth of the Canadian music industry. The results of that growth are effectively demonstrated in this week's front page story on the success of Canadian records in the U.S. during 1972.

There is reason to believe that the evolution of Canadian music will continue to increase at the phenomenal rate of recent years.

To maintain Billboard's leadership in the recognition of Canadian music, we are introducing in this issue a special page devoted to news and activities in the north country which will be a regular weekly feature of this magazine's international coverage.

Harum 1971 LP Is Cited

EDMONTON—Procol Harum's 1971 recording with the Edmonton Symphony Orchestra was cited as an example of the "productive ability on the Prairies" in a TV license hearing here last week.

Tommy Banks, the nationally-known musician and CBC-TV host, in making a bid for the city's third English-language TV license, said the Procol Harum gold LP for A&M was one of the indications that the Prairies "produce a disproportionately high representation of genuinely creative and workmanlike talent."

Banks' proposal includes plan to telecast six concerts a year for the next three years with the Edmonton Symphony.

Country 65% of Pre-Recorded Tape Sales, Claims Bornstein

TORONTO—Country repertoire represents "about 65 percent of total pre-recorded tape sales in Canada," according to Sam Bornstein, general manager of Stereo Tape Products.

Bornstein advanced a 25 percent of the total while classical titles and soundtracks make up the remaining 10 percent in Bornstein's view.

Stereo Tape Products is a large multi-jobber of 8-track tapes in Canada with more than 2,000 accounts. In addition, the company is the exclusive supplier to the four Target Tape retail outlets in Toronto.

Bornstein says there are three main problems in the Canadian tape business—a two-week lag time after U.S. for release of new product, unit price (both tape configurations usually cost a dollar more here than in the U.S., mainly because of federal sales tax), and the over-all attitude of the major record companies to the tape fact.

Bornstein claims that the majors still think of tapes as only a small percentage of the total business, whereas he feels it should be accounting for some 40 percent of the gross.

"You can see the record company outlook in the way pre-recorded tapes are packaged," Bornstein said. "They are still simply reducing LP covers for tape packaging. There is a definite need for liner notes and credits and I feel that the record companies should be starting to institute special tape packaging."

Physical production costs are one of the reasons why tapes continue to sell at comparatively high retail prices.

Bornstein says it costs between 80 and 90 cents to produce an 8-track tape in Canada while records can be pressed for 30 cents.

He believes that the tape scene is still in its infancy. "I think we're still only hitting 15 percent of the potential with 8-tracks. It's just a baby."

Cassettes, he said, now only represent two percent of the total tape market. "Cassettes just didn't make it. One of the biggest problems was pilferage. I think there's also a Freudian reason for the acceptance of 8-track."

"The 8-track cartridge is a sort of phallic symbol. I mean you shove it into a hole and it plays. Cassettes now appear to be restricted to the classical market."

Bornstein started Stereo Tape Products with his father, Norm, three years ago. Prior to that, he had been running the large downtown A&A Books and Records store, which was owned by his wife's family, the Kenners.

"I first began to feel that tape was something to be in when I was working at A&A. So we started it off on a part-time basis and eventually developed a thief-proof track."

Stereo Tape Products now has warehouses in Mississauga, Montreal, Toronto and Vancouver with representatives in the West, and in Canada.

CFTO Gets Only 18-Mos. Renewal

OTTAWA—The CRTC this week granted John Bennett, owner of CFTO-TV in Toronto, CKLW AM and FM Windsor/Detroit and other key licenses, license to operate CFCAO in Ottawa for only 18 months instead of the usual three or four years because of non-delivery of promised program fare, in particular, news coverage.

As a result, the station manager has left.
Daily Press Seen Hindering Artists

By RITCHIE YORKE

TORONTO—One of Canada's foremost personal managers this week described press coverage of the Toronto music scene as "totally inadequate."

Mel Shaw, manager of the Stampeders, considered one of the leading international acts in the country, said he "could not ignore the situation anymore" and "has been forced to speak up."

The Toronto daily press coverage of the local music scene is a great hindrance for rock musicians living here," Shaw claims.

Shaw, who has travelled to Europe with the Stampeders twice in the past year, says that in most cities musicians rely on the support of the local press.

"Toronto's credibility is totally gone," he says. "Any musician coming to Toronto to gain experience to catapult him into other cities is wasting his time. And if you can't show people clippings of what's happening at home, it's very difficult to get anything together."

"The rock papers in Toronto folded because of lack of support and now when we really need the dailies, all we get is negative LP reviews and very little concert review coverage."

"I can tell you that most of the top Canadian bands are really fed up with it. After what the Stampeders have done in the past year (two European tours, South America, gold records and a telegram from the Prime Minister), coming back to Toronto and the press scene here is pretty damn depressing."

"The whole process of exposing new artists and giving them a name, as is done in Europe, does not happen at all in Toronto."

"The Beatles could not have come from Toronto. No one would have recognized their talent."

"Mel Shaw is one manager who has taken the bull by the horns. "We consider it so important to let the public know of the Stampeders' international exploits that we printed up a 12-page Stampeders World Tour newspaper. At every concert we told the kids that although they would not know it from reading the daily papers, the Stampeders had been taking on the world."

An initial run of 60,000 copies was distributed free and a further 50,000 have been ordered.

Canadian Exposition

TORONTO—Recording artists, radio and TV stations, sound systems, record companies, publishers, retailers and instrument manufacturers will be displayed to the public during the four-day Canadian Entertainment Exposition (Oct. 18-21) at the Queen Elizabeth Bldg. in Exhibition Park.

According to an announcement from Joey Cee, more than 100 separate exhibits will explore every facet of the Canadian music industry. Cee stated that "The Exposition is more than just a stereo show or a record industry trade show or a retailer's show. For the first time, we've put everything under the one roof. People will be able to see the entire industry as it looks from the inside."

Cee said that he expects the show to draw more than 40,000 Top recording artists will perform daily on a special stage.

"Six or seven of the biggest names in the country will be there, along with about a dozen other acts," Cee said.

New Address For CRIA

TORONTO—The Canadian Recording Industry Association, which represents most of the major labels operating here, has announced a change of address.

The CRIA is now located at Suite 1100, 111 Richmond St. West, Toronto M5H 2G4 (phone: 416-367-9745).
BELGIUM—FLEISHM (Courtesy of State)

This Week

1. WE WERE ALL MOURNED AT MOURNED KHEL—Redeem (CBS)

2. THE YELLOW BIRD—Down (Polydor)

3. GOODBYE MY LOVE—Dennis Rodgers (CBS)

4. VERDONO BROWN—Mir-Ti (Top)

5. MANNING—Deer Park (Emi)

6. WINTER WINDS—Santas—Cidy & Bert (EMI)

7. DO YOU MIND ME—Shane Dan (CBS)

8. YOU MIGHT NOT THINK IT'S RIGHT—Bryan (Phil)

9. HALLER ROSE ROGER—Billy Savannah (Vegas)

10. GIVING IT ALL AWAY—Bucky Bailey (EMI)

This Week

1. D.O.E.—Virch—Vast (Phil)

2. HOLL—Hippin' on No. 1—Vast (Virt)

3. FOREVER AND EVER—Dennis Rossouw

4. THE DARK SIDE OF THE MOON—Pink Floyd

5. NEVER NEVER NEVER—Shirley Bassey

(EMI)

BRAZIL—RIO JANEIRO (Courtesy of DoBe)

SINGLES

This Week

1. DON'T SAY GOODBYE—Capet (Top 1)

2. MY LOVE—Paul McCartney (Oscar)

3. LED ITS ALL UP—Philip Love

4. WHY CAN'T WE LIVE TOGETHER—Terry Smith

5. KILLING ME SOFTLY WITH HIS SONG—Penn & Jones

6. SUPERMAN—Dr. & Producer (Sund)

7. NETHER—Moby Dick

8. THE MEXICAN—Baba Bath Rain

9. DUO WOSS—Shere Kina (BCA

This Week

1. ROBERTO CARLOS—Roberto Carlos (CBS

2. OVIAL DE AG—Valas (Sen Unit)

3. FEYDER—Paulino (Phil)

4. BILLION DOLLAR BABES—Ala Cooper (Continental)

5. ROBERTO CARLOS—Natale (Phil)

6. UMA INGA COM AMI—Vanessa (Sen)

7. O S Loading—Vorale (Top 1)

8. PRELUDE—Cristel Debole (Top Top 1)

BRAZIL—SAO PAULO (Courtesy of DoBe)

SINGLES

This Week

1. FOREVER AND EVER—Dennis Rossouw

2. DON'T SAY GOODBYE—Capet (Top 1)

3. ORGULLO DE SAMARITA—Jair Rodrigues (Phil)

4. CENTURION—Paul Tricks (Phil)

5. ALBERT—Drum (Continental)

6. FELIX—Alla Cooper (Continental)

7. ROBERTO CARLOS—Tatiana (Phil)

8. BIBI LOVE—Paul McCartney (Oscar)

9. WORKING ON A DREAM—Bobby (Sen Unit)

10. SHINE SHINE—Tony Stives (Top Top 1)

ALBUMS

This Week

1. CALDEI DE ADO INTERNACIONAL—Trilha Somos (Sen Unit)

2. UMA ROSA COM AMOR—Internacional—Tilha Somos (Sen Unit)

3. DON'T MESS ME—Eliel John (Formal)

4. ROBERTO CARLOS—Roberto Carlos (CBS)

5. BE WUN AMADO—Trilha Somos (Sen Unit)

5. BELAYA & THE BAND (Phil)

NORWAY

(Courtesy of Verge)

This Week

1. THE YELLOW BIRD—Down—Svein

2. SWEDISH MUSIC

3. POWER TO OUR FRIENDS—Roland (CBS)

4.elryan (FM)—Svein

5. SONG OF OBLIVION—Bert (CBS)

6. WHAT THE TIES... —Bert (CBS)

7. DON'T MESS ME—Finn (CBS)

8. GOODBYE MY LOVE—Dennis Rodgers (CBS)

9. THE ROCKET—Bert (CBS)

10. THE TIES... —Bert (CBS)

SINGAPORE

(Courtesy of Rediffusion)

This Week

1. THE BORROWER—Down—Svein

2. BUTTERFLY IN THE SKY—Bert (CBS)

3. GOOD MORNING—Bert (CBS)

4. HAPPY BIRTHDAY—Bert (CBS)

5. TIE A YELLOW BIRD—Down (CBS)

6. WHEN IN NEW YORK...—Bert (CBS)

7. LINDSEY'S—Bert (CBS)

8. GOOD MORNING—Bert (CBS)

9. WHEN IN NEW YORK...—Bert (CBS)

10. LINDSEY'S—Bert (CBS)

SWITZERLAND

(Courtesy of Radio Swiss Romand)

SINGLES

This Week

1. BECAUSE—Shannon (EMI—Ega

2. VIVIEN MORENO—Dennis Rossouw (CBS)

3. ALL THE BEST—Bert (CBS)

4. GET DOWN—Bert (CBS)

5. TIE A YELLOW BIRD—Down (CBS)

6. TO BE OR NOT TO BE—Bert (CBS)

7. THE TIES... —Bert (CBS)

8. THE TIES... —Bert (CBS)

9. TO BE OR NOT TO BE—Bert (CBS)

10. THE TIES... —Bert (CBS)

SWITZERLAND—GERM—(Courtesy of SRG German Service Swiss Blvd.

CSP

This Week

1. GODDARD MY LOVE GODDARD—Dennis Rossouw

2. GET DOWN—Bert (CBS)

3. THE TIES... —Bert (CBS)

4. IBEROUZ KHANH DURING THE DAY—Bert (CBS)

5. MALOCHI O'CAMAR—Michel Sando

6. BERNEN EMANUEL—Hatbrin (CBS)

7. CHARLIE BOUZID—Vicente (Phil)

WEST GERMANY

(Courtesy of the Musikmarkt)

This Week

1. GET DOWN—Bert (CBS)

2. THE TIES... —Bert (CBS)

3. GODDARD MY LOVE GODDARD—Dennis Rossouw

4. POWER TO OUR FRIENDS—Roland

5. GODDARD MY LOVE GODDARD—Dennis Rossouw

6. THIS BEING ALONG KID—DIE SOMMERFÄCHTER—Vicente (Phil)

7. WHISTLE IN THE AIR—Norman (CBS)

8. THE TIES... —Bert (CBS)

10. THE TIES... —Bert (CBS)

WHEN IN NEW YORK...You Can Buy BILLBOARD at the

Lindsay News & Photo Services, Inc.

JULY 14, 1973, BILLBOARD

3025 NIAGARA ST.

NIAGARA FALLS, N.Y. 1403
Is it possible that as long as the Watergate hearings are on TV, the public will remain interested in the topic? I'd be, for there are three records "relating" to the inquiry on our national radar. Dick Goldstein's "Watergate" single on Family Records is number 47 on our Hot 100 and apparently has swelled all of the other songs using the same technique of drumming beats of songs together for the big story line.

In the LP field, the "Watergate Comedy Hour" on Hidden Records is a starred 56 and features the clever routines of Burr and Schneider. Down the list we find Neil Diamond's first national seller in some time, "Song Of Wounded Love," on CBS in the 153 position. Sales rely on his own abilities to tell stories about the music and the other censored situations in the Nation's Capital.

Harry Nilsson took an unusual approach with his new LP of editorial ballads. But it has paid off and all caution has been thrown to the pravulent wind as the LP hits the 53rd position, up from a starred 81. It's called "Little Touch of Schmilkins In the Night" on RCA.

What's so interesting is that this interpretation of ballads with the masterful assistance of master Gordon Jenkins has been accepted by Harry's contemporary fans as well as by the adult community which obviously remembers when the original hits were first recorded like "I Wonder Who's Kissing Her Now." This LP looks to revitalize a fair bit of older songs and probably start other today's singers singing yesterday's hits without meaning them.

There are four instrumental acts which have hit the national LP survey with good impact. Chicago's newest LP, "Chicago V" on Columbia, makes its debut in the starred 40 position. Carlos Santana and John McLaughlin's first effort together, "Love, Devotion, Surrender," on Columbia is starred 55 after two weeks. Grammer Western, "Our Soul Band" on RCA is a starred 17 and Supersat, the Los Angeles jazz band which plays Chuckle Parker classics, hits the chart in the 169 position.

Soul

with the background gently providing her lead, Flip: no info available.

Sly, Slick & Wicked-the Wolf (2:49): producers: James Brown, Eddie Fier
er roll. John Williams, Charles Still, Terrace Slab, Dynocon, Powell, Deloria.

also recommended


BPM: People 672 (Pside). Clear, clean harmonies flowering over a buoyant bass line (this simple story about how love can play stupid games with a guy. There's doing it in addition to the group singing about being tired. The background instrumentation is very subtle. Flip: no info available.

SHARON RILEY & VIN McCARTY-I'm In Your Soul (1:17): producer: Van McCoy; writers: Van McCoy, Roy Anderson, Oceans Blue, Van McCoy, OSM. Blue Note 80 (Pside)


Country

"You Make It Hard To Take The Easy Way Out," producer: same; writers: John Hicks, Michael White, Heilas Davis Martin (SASSO).

JOHNNY CARPENDER-You Really Haven't Changed (3:23): producer: Ron Chaney; writers: Johnny Carpendar, ABC/Durhill (BMI); ABC 13374. The logical sequence to this is "I'm A Yellow Ribbon," the song has the same rhythm pattern, clever lyrics, and should get the same results. Flip: no info available.

JACK BARCHAM-Darlin' Woman (2:13): producer: Rocco Mannino; writer: M. Blackford, Francis (ASCAP). Oct 17949. Barcham has only needed the right song to propel him to national stardom, and this could be it. Haroun brings out his talents, and it makes for pleasant listening. Flip: "Wake Up America" (2:19); producer: same; writers: S. Richards, J. Smithland, Alge (BMI).

DAVE O'DULY-It Takes The Time (2:16): producer: Jerry Kennedy; writers: Dave Dudley, J. Motha, I Creps (BMI); ABC 17049. If you're waiting for a truck line in the sun, you won't find it. Just a pleasant ballad which Dudley does as well. Should be especially good for air play. Flip: "I Almost Made It Through The Door" (2:43); producer: same; writers: R. Key, M. Worms, Memaw (BMI).
The jazz scene is currently experiencing a boom, with many new and established artists pushing the boundaries of the genre. Albums like "Out of the Blue" by Donald Hathaway and "Two by Two" by Miles Davis are receiving critical acclaim. The influence of Latin music is also evident, with tracks like "Gond'e" by Lalo Schifrin and "La Paloma" by Luis Mancini, adding a fresh twist to the traditional jazz sound.

The second half of this week's Top Pop Picks highlights a mix of chart-toppers. Artists like "The Brooklyn Bridge" by Belinda Carlisle and "The Last Waltz" by The Rolling Stones are topping the charts, showcasing the diversity of the music scene. The jazz charts also see a resurgence, with albums like "The Delta" by John Coltrane and "Gershwin's Rhapsody in Blue" by Leonard Bernstein bringing back the golden era of jazz.

In the world of soul music, "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops remains a staple, while "What the World Needs Now is Love" by Roberta Flack is a timeless classic. The jazz and soul categories are also home to albums like "A Night at the Opera" by Frank Sinatra and "The Thrill Is Gone" by B.B. King, respectively.

Overall, this week's chart is a celebration of musical talent and innovation, with a diverse range of genres and artists contributing to the ever-evolving landscape of music.
Billboard's Top Album Picks®

Classical

also recommended

KUSZORSKY. PICTURES AT AN EXHIBITION - Sebastian Richter / George Soull & The Cleveland Orchestra, Odyssey (CBS) Y 3223. Solo piano original and the more familiar orchestral version on one single disk, provides greater variety, especially from the Odyssey price. The Richter side, a 17 year old taping, includes is a remarkable listening experience.

Religious

also recommended

BILLY PRESTON - Gospel in My Soul, Prestige, 1967. See key cutting release in new ABC gospel series showcases the flashy gospel keyboard style. At the current price one sign single chart artist be gone. Best cut: "Gospel In My Soul."
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

### Billboard Top LPs & Tape Chart

**This Week's Chart**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Last Week's Chart**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Next Week's Chart**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

---

**Notes:**

- Every entry is marked with a peak position.
- The chart is updated weekly, with the latest entries listed first.
- The chart is ranked based on sales data for each record's title.

---

**Copyright:** Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

---

**Ratings:**

- AM 106
- EARN
- LADY
- SOUL
- SN"
TIME FLIES WHEN YOU'RE HAVING FUN

CLARENCE CARTER 'SIXTY MINUTE MAN'

www.americanradiohistory.com
DAWN's "Gypsy Rose" is comin' home...

THEIR CURRENT HIT SINGLE

"SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE"

RECORDED BY    FEATURING
DAWN   TONY ORLANDO

Written by IRWIN LEVINE & L. RUSSELL BROWN
Produced by HANK MEDRESS, DAVE APPELL and THE TOKENS

on Bell #45,374

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
<th>Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KODACHROME</td>
<td>Paul Simon</td>
<td>Columbia</td>
<td>35</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>BAD, BAD LEROY BROWN</td>
<td>Sam Cooke</td>
<td>King</td>
<td>36</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>SHAMBALA</td>
<td>Sonny &amp; Cher</td>
<td>ABC</td>
<td>43</td>
<td>38</td>
</tr>
<tr>
<td>4</td>
<td>CREDENCE CLEARWATER REVIVAL</td>
<td>On Earth</td>
<td>Stax</td>
<td>39</td>
<td>44</td>
</tr>
<tr>
<td>5</td>
<td>YESTERDAY ONCE MORE</td>
<td>Carpenters</td>
<td>A&amp;M</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>6</td>
<td>SMOKE IN THE MIND</td>
<td>Cleo Hendeeka</td>
<td>Columbia</td>
<td>53</td>
<td>58</td>
</tr>
<tr>
<td>7</td>
<td>MY LOVE</td>
<td>Paul McCartney &amp; Wings</td>
<td>Apple</td>
<td>54</td>
<td>51</td>
</tr>
<tr>
<td>8</td>
<td>RIGHT PLACE</td>
<td>White</td>
<td>RSO</td>
<td>55</td>
<td>51</td>
</tr>
<tr>
<td>9</td>
<td>LONG TRAIN RUNNING</td>
<td>Doobie Brothers</td>
<td>Warner Brothers</td>
<td>63</td>
<td>61</td>
</tr>
<tr>
<td>10</td>
<td>I'M GONNA LOVE YOU JUST A LITTLE MORE BABY</td>
<td>Carl Perkins</td>
<td>Sun</td>
<td>64</td>
<td>60</td>
</tr>
<tr>
<td>11</td>
<td>BEHIND CLOSED DOORS</td>
<td>Cliff Richard</td>
<td>Pye</td>
<td>65</td>
<td>63</td>
</tr>
<tr>
<td>12</td>
<td>MONEY</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
<td>66</td>
<td>63</td>
</tr>
<tr>
<td>13</td>
<td>PILLOW TALK</td>
<td>George Shearing</td>
<td>Mercury</td>
<td>67</td>
<td>63</td>
</tr>
<tr>
<td>14</td>
<td>COME ON IN MY DREAM</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>68</td>
<td>63</td>
</tr>
<tr>
<td>15</td>
<td>TOUCH ME IN THE MORNING</td>
<td>Tom Jones</td>
<td>Special</td>
<td>69</td>
<td>63</td>
</tr>
<tr>
<td>16</td>
<td>DOWN IT TO ME</td>
<td>Elton John</td>
<td>Epic</td>
<td>70</td>
<td>63</td>
</tr>
<tr>
<td>17</td>
<td>ONE OF A KIND (Love Affair)</td>
<td>Donna Summer</td>
<td>Casablanca</td>
<td>71</td>
<td>63</td>
</tr>
<tr>
<td>18</td>
<td>DADDY COOL</td>
<td>Brian Hyland</td>
<td>Monument</td>
<td>72</td>
<td>63</td>
</tr>
<tr>
<td>19</td>
<td>DECLARE</td>
<td>Va-Jo-Jo</td>
<td>Epic</td>
<td>73</td>
<td>63</td>
</tr>
<tr>
<td>20</td>
<td>FEELIN' STRONGER EVERYDAY</td>
<td>The Kinks</td>
<td>Pye</td>
<td>74</td>
<td>63</td>
</tr>
<tr>
<td>21</td>
<td>FRANKENSTEIN</td>
<td>Edgar Winter</td>
<td>Epic</td>
<td>75</td>
<td>63</td>
</tr>
<tr>
<td>22</td>
<td>SATIN SHEETS</td>
<td>Jules Shear</td>
<td>Elektra</td>
<td>76</td>
<td>63</td>
</tr>
<tr>
<td>23</td>
<td>THE MOURNING AFTER</td>
<td>Warren Goss</td>
<td>Epic</td>
<td>77</td>
<td>63</td>
</tr>
<tr>
<td>24</td>
<td>GET DOWN</td>
<td>Robert Reed</td>
<td>United Artists</td>
<td>78</td>
<td>63</td>
</tr>
<tr>
<td>25</td>
<td>I BELIEVE IN YOU (You Believe In Me)</td>
<td>Joe Tex</td>
<td>Viking</td>
<td>79</td>
<td>63</td>
</tr>
<tr>
<td>26</td>
<td>WHERE PEACEFUL FLOWS THE WILD SWEET WIND</td>
<td>Frank Ifield</td>
<td>Columbia</td>
<td>80</td>
<td>63</td>
</tr>
</tbody>
</table>

**Sheet music suppliers listed are certified to print/scan sheet music copies and are not purport to represent mixed publications distribution. BB = Big Bands, B = Big Three Pub., CD = Capitol Pub., FM = Family Music, MCA = MCA Music, M = Miami, N = North American/Can., P = Plymouth Music, PS = Poster-Southern Pub., SGC = Screen Gems/Columbia, WBM = Warner Bros. Music, WCP = 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.**
“Nowhere Road” marks the return of an old friend...

Chris Youlden. Remember, from Savoy Brown. When you hear it you’ll realize it’s been far too long.

“Nowhere Road,” the title cut, has just been released as a single. #1048. And it’s catching on fast, beginning on the West Coast.

“Nowhere Road!” The album and the single.

New from Chris Youlden.
loration and mixer to a noise reduction system. All record and company’s pressing plant then needs is an interface, which everyone has already, and Neumann amplifiers for the cutting equipment.

Cutting is still at half-speed in order to maintain better quality control. At this time, only JVC America, Los Angeles, has a 78 half-speed unit; the two earlier units, at the Victor Company of Japan in Tokyo and other sites around the world, produce 78s in New York, operate at one-third speed.

JVC America set up shop in Los Angeles for the first time starting masters April 15, but those first 30 sides (which would make a total of 15 albums) were all test cuts and sides produced strictly for reference. In May, however, things began in earnest and 80 sides were cut. In June, 100 sides were cut. “We have about a shift and a half working now,” Mochizuki said. “And 300 of this lathe is coming in September. I have already asked for additional trained cutting personnel from Japan just because it would take a year to train local people. We don’t have the time to wait.”

Testing 4-Channel

In addition to cutting, JVC America has also started test-pressing quad-compatible pressing from PRC in Richmond, Ind.; RCA, Research Center in Nashville, Tenn.; Keyer-Century, and Vector Company of Japan, Tokyo. “We’ve been testing for noise ratio, wear, and audio quality,” Mochizuki said. “The JVC compound is evidently better on returing the cutting current; however, the new JVC G-45 compound which Keyer-Century started using as of May 16 is one of the best com-"Talent” and “The Voice.” Banks has also been named vice president of the WEA Group going discrete. But, when we get these two cutting units into shape, it’s obvious that all of Europe will swing toward the CD-4 discrete system. As for Japan, many hardware people, including Mayumi and Todaka are no longer building equipment with matrix and CD-4 for the Japanese market.”

“By telling the word, when those 24-26 albums by the WEA Group hit the market, it will be clear that RCA Records is expecting a release of about that many albums, which is about twice the volume of August, well, when these actually hit the market and start getting consumed, they will contribute to the WEA Group record now sitting on the fence will also swing toward discrete matrix and discrete。“Talent,” and “The Voice.” Banks has also been named vice president of the WEA Group going discrete. But, when we get these two cutting units into shape, it’s obvious that all of Europe will swing toward the CD-4 discrete system. As for Japan, many hardware people, including Mayumi and Todaka are no longer building equipment with matrix and CD-4 for the Japanese market.”

“By telling the word, when those 24-26 albums by the WEA Group hit the market, it will be clear that RCA Records is expecting a release of about that many albums, which is about twice the volume of August, well, when these actually hit the market and start getting consumed, they will contribute to the WEA Group record now sitting on the fence will also swing toward discrete matrix and discrete。”

The WEA Group is actually the project of Warner Special Products division, a part of Warner Communi-ty Entertainment. R.E. Egan is the resident and general manager, told Billboard at deadline that this project is “essentially the first of having such merchandising programs.”

When Answering Ads... Say You Saw It In Billboard...
"HE"
Brought Us Together...
Anthem Records  Nami Records

"HE"
FAMILY CHILD
AN-203  NAMI 2012

...And Gave us "THE" HIT.

To order:

WEST
ANTHEM RECORDS
7033 Sunset Blvd.
Los Angeles, Calif.
213/469-5165
Record #AN-203

EAST
NAMI RECORDS
Moores Oak 2
1910 Cochran Rd.
Pittsburgh, Pa.
(412) 344-6700
Record #2012
John Denver is a summer festival.

In concert, Universal Amphitheatre, Los Angeles, July 9-15

Management Three, Inc.
Produced by Mill Okun

RCA Records and Tapes