AFM Submits 19 Pact Proposals to Disk Cos.

By ROBERT SOBEL

NEW YORK-The opening round of recording contract talks be- 
 tween the American Federation of 
 Musicians and record companies be- 
 gan July 12 with the AFM's proposal 
 threat centering on 19 items. Bill- 
 board has learned. One of the major 
 proposals submitted was a demand 
 for a session wage increase. It's un- 
 derstood, however, that the union 
 may waive such an increase to pro- 
 tect the work given to the U.S. 
 rather than risking a new escalation of runaway production (recordings 
 made overseas).

It has also been learned that the 

274 Eckerd 

Units’ Push

By EARI. PAIGE

CHICAGO- The 274-outlet Eckerd Drug 
 store chain is selling audio equip- 
 ment in the front of its stores and 
 tapes and records along with hard- 
 ware in its Florida, Georgia and 
 Louisiana locations because it's 
 found entertainment products are 
 profitable. Create a value-for-the-
 consumer image and build traffic 
 already the South's largest drug 
 store chain and potentially third nu-
 (Continued on page 19)

Hammond’s 

Disk Leads 

In Japan

By HIDEO EGUCHI

TOKYO—"11 Never Rains in Southern California," by Alber- 
 Hammond, pressed and released in Japan by CBS/Sony Records on 
 Dec. 21, 1972, led the Top 50 singles of international origin at the 
 year's first half, according to Music Labo.

Billboard's Japanese affiliate 

compiled its chart from Japan-wide 
 retail sales popularity, radio 
 play, (Continued on page 54)

Start Copyright Hearings July 31

WASHINGTON—Sen. John L. 
 McClellan has put the copyright re- 
 visions bill into legislative orbit by 
 setting dates for hearings on the 
 most embattled issues in the bill 
 at the end of this month—namely 
 the Cable TV royalty and the library 
 photocopying controversies. The bill, 
 S. 1361, when finally reported out 
 of chairman McClellan's Copyrights 
 Subcommittee, and out of the full 
 Senate Judiciary Committee, is 
 expected to see floor action at the start 
 of the next session. This will give the 
 House the rest of 1974 to complete 
 its action on the bill, ending at least 
 the two decades of effort to mod- 
 erate the 1909 Copyright Act.

Hearings will be held on 
 the morning of July 31 on the battle be- 
 tween publishers and librarians over 
 photocopying rights, and in the after- 
 noon will go into general educa-
 (Continued on page 6)}
B.W. Stevenson came close to scoring with "Shambala," but now he's got a hot one all his own. His new single "My Maria" (co-written by B.W. and "Shambala" author Daniel Moore) is breaking so fast from coast to coast on so many stations that this ad just can't keep up with them.

B. W. Stevenson. His new single "My Maria." RCA Records and Tapes
Mushrooming 'Storecast' Would Double Stark and Grossman Retail Chains

By ROBERT SOBEL

NEW YORK—Jack Grossman Enterprises, major record and tape supplier whose main thrust is in re-tailing, will open 18 retail outlets in the next five months. The new stores are the culmination for 1972, the year and wide expansion program projected in January by Jack Grossman, head of the firm. Eight retail units will be opened in August: one in September, three in October and six in November. Two outlets were opened earlier this year.

Operational since August 1972, the firm has consistently charted a course of expansion, and opened 10 retail establishments in its first five months. "The fact that we will have opened 39 stores in just a year and a half shows our bullishness regarding the business," stated Jack Grossman, head of the Long Island-based firm.

New Projects

In spite of the fact that sales have been soft in some areas lately (Billboard July 7), Grossman has already set his sights on new ambitious projects and intends to open an additional 20 retail stores in 1974. Thirteen are open, of these 12 are leased departments and one is a free-standing unit, according to Grossman.

Buyers' tastes have changed, Grossman notes, as there's less concentration on rock. Nevertheless, he feels that whatever the changes "we might address ourselves to those changes and not lose sight of moving inventory so that the firm gets a return and is not forced to close," Grossman said his inventory is reviewed four times annually.

Grossman's tone is one of either leased full-line record and tape depart-ments or free-standing units in

NORTH CANTON, O.—The 34-store Camelot chain, part of Stark Record and Tape Service, here, sees an additional 30 stores joining its full-line record/tape skin by the end of 1973. Paul David, Stark president, visualizes a chain that may occupy 10 years by that time. Present seven-state mall stores will be opened in New York state, Missouri and Idaho by the end of 1973. To bulkware the stores operationally, David has expanded warehouse facilities here to 42,000 square feet. He also sees possible additional warehousing facilities in other areas before the end of 1975. A southern warehouse will probably be added soon.

David points to the firm's in-house marketing and advertising department as a key to the firm's continued growth. He cited the management team's under-28 years of age as another reason.

David said that Stark and its Camelot division will be growing over $12 million by the end of 1973. The firm started as a one-stop and rack operation in 1958.

Ampex to Bow Label

By EARL PAGE

CHICAGO—Ampex Music Division (AMD) has formed its own Concept 4 label primarily to distribute quadraphonic tapes, but has found success even in the fifteenth-best record in the world.

Ampex, based in Los Angeles, has been in the music business for six years, and has five retail stores. It has been a full-service supplier of new and used records, and has its own recording studio.

The Ampex label is a joint venture with the ABC label, which will handle promotion and distribution. Ampex will also handle production and distribution.

The Ampex label is funded by a $500,000 investment from Ampex, and the ABC label will contribute an additional $500,000.

The Ampex label will be distributed in major retail outlets, and will be available in all formats, including cassettes, tapes, and vinyl records.

Grossman's chairman, Jack Grossman, said that the Ampex label is a way to expand the company's reach and to provide better service to its customers.

The new label will be distributed in major retail outlets, and will be available in all formats, including cassettes, tapes, and vinyl records.

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**TV Promo Firm Boosting 8-Track**

CHICAGO—Adam VIII, Ltd, is challenging K-Tel, Ronnie and Pickwick in the television record-tape promotion field and simultaneously furnishing new exposure for prerecorded 8-tracks such as its series on the TV show "Are You Being Served?" Adam, headed by Morris Levy, Roulette Records president, is finding tape sales rates are up 25 percent.

Jerome Feig, marketing vice presi- dent and heading up the firm's ex- hibits at the Trade World in New York, Pickwick, Gramophone, said the eight-month-old firm is also pack- aging its own 8-track to offset what Feig feels is a "spaghetti" box similar to the"spaghetti" box of one of its Nikstroms.

He believes tape is getting still another strong shot from Adam be- cause, "We're offering an excellent value. Our Greatest Rock 'n Roll Hit" amounts to 52 songs for $9.98. He said start up on a step up on many television promotion firms because it both markets via mail order to local box numbers and via the sub store via TV tie-ins, usually first test-marketing a city via mail before moving in with store support.

**Does Spots**

Still another advantage Adam en- joyed claiming Feig is the fact that Feig and Joel Levinson, vice presi- dents, were both in TV and know dozens of TV time buyers for chains. Feig said.

Adam, thus, produces its own commercials, in 2-, 1-, and 1½-min. lengths with them usually playing 13-14 songs. The firm uses what Feig termed "saturation" spots with 25 a week but sometimes 100 to 150, depending on the market. Radio. Feig said.

Generally, Adam likes to limit the TV tie-in to six or seven different chain operations in a market. Feig said it is sometimes very hard to have the business "in line," and if at all, usually on a "sellout" day. "You have to draw it a line as to the size of the chain," he said, indicating that in some markets a chain of as few as three outlets can participate.

In addition, because of its ability to guarantee price stabalization, Adam will sell direct stores if they are not large enough to purchase a full-length TV Product.

As for keeping customer material, Adam often will print limited quantities before committing the money to day. It's doing this with an Arthur Felder payment of 20 movie themes and 20 pop appeals. It will also for $8.95 disk and $12.95 tape.

Also being tested is a Billy Holly- day package of 35 hits at the same time.

The two Soul Train packages, though, are so strong Feig said that Adams was also due to have it what he termed a "doo- duet," Don Cornelius, helped pro- duce them. These ten to retail at $3.98 LP and 5.98 tape, contain 20 titles ("Soul Train: Hit That Made It Happen") and 22 ("Soul Train Hall of Fame") with artists such as Curtis Mayfield, Cornelius Bros. & Sister Ross, Barbara Mason, Al Green, Timmy Thomas, James Brown and others.

Adam chose not to offer cassette because of the price of cassettes. It is also setting up marketing in Canada and Europe, Feig said.

**Cap Offered to Appeal for Discovery Proceedings**

NEW YORK—A Supreme Court judge today offered to give the out-of-court discovery proceedings in the Capitol Records Inc., to appear in court July 26, for discovery proceedings to uncover property which Capitol Records holds, or debts which it owes to Great Funk Railroad mem- bers, Mark Farley, Donald Brewer and Melvin Schachter.

**Objection to 'Superstar' Film**

NEW YORK—The National Jew- ish Community Relations Advisory Council has issued a statement claiming that the film "Jesus Christ Superstar" is a "cinematically damaging setback in the struggle against religious sources of anti-Semitism.

The statement also charged that the firm uses "every device of cinematic stimulation and dramatize and broadcast the old falsehood of the Jew's collective responsibility for the death of Jesus." The Roman Catholic Church's Second Vatican Council has rejected this ponderous idea, as have Protestant books in all parts of the world; 'Jesus Christ Superstar' rejoices it.

** extends soul & C/M 45's Charts**

LOS ANGELES—The Hot Soul and Country Singles charts in Billboard have been ex- panded to 100 positions each weekly.

The expansion provides a more accurate view of a depth of activity in those important categories. Soul sin- gles have long been 60 while country was 75 positions.

**Jasino Tees Off in Tex.**

By CONNIE HERSHORN

AUSTIN, Tex.—Raymond Jones, former managing director and producer for All Platinum Records, is now vice-president and executive producer for a new label, Jasino, launched here recently.

In late May the label produced its first recording, "So Good a Side," featuring the Techniques IV.

Jones, who arranged the Sylvia hit, "The First Time," while with All Platinum, said that 10 nationwide-wide distributors were handling Jasino's records.

J. D. Boney is president of the new company, the first black label in the city and reportedly the first Austin label. Serving on the board of direc- tors are James Harper, Sydney White and De. Naturally, was 60 while country was 75 positions.

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Cleveland believed.

Times change.
"Mr. Skin," by Spirit, was released as a single two years ago. It wasn't a hit.
Four weeks ago WIXY picked up the record and started playing it.
Last week, "Mr. Skin" was No. 4 in Cleveland. And now it's spreading.
Spirit was always ahead of its time.
Listen to "Mr. Skin" today and you'll know it's a 1973 smash.

"Mr. Skin" by Spirit.
New again, on Epic.

These are two ahead-of-their-time Spirit albums. "The Best of Spirit" includes all their past hits in addition to "Mr. Skin." "Spirit" is a rich collection of music on a specially priced 2-record set.
General News

Controversial Issues Face Senate Copyright Committee

New York—Buddah Records has kicked off its major rebranding campaign to sell its recently re-launched double album, "Dick Clark—20 Years." The campaign for the album, which isolia the creation of Cable TV (CATV) royalties for use of copyrighted music, will be coupled with a direct-mail and TV advertising campaign. Dick Clark will be featured in the ad and will appear on several stations.

The two-record package is being shipped along with a 24-page souvenir booklet written by Richard Rob- linson, and a full-color "aura-vision" seven-inch LP. "Inside Stories With Dick Clark.

In-store promotional efforts will include a special pre-packaged store display, suitable for counter or floor use. Each pre-pack which also includes a large, full-color poster, contains sets of the kit.

The pre-pack features artwork from the album cover, as well as the souvenir booklet. It was designed under the direction of Milton Sym- coff who was also responsible for the packaging of the double album set.

Franklin in Name Change

Franklin, president of the Franklin Music Chain, which is scheduled to come into effect next year.

Bradley M. Franklin, president of Franklin Music Chain, Inc., has announced that his company will be known as Franklin Sound, Inc.

Franklin Sound will be a subsidiary of Franklin Music Chain, Inc., and will be based at 100 West 42nd Street, New York, N.Y. 10036.

The new company will be run by Franklin Music Chain's current management, including Mr. Franklin as president.

The reorganization of the company is expected to result in a more efficient operation and better service to customers.

SANDERS FLYING IN ’65 T-BIRD

NEW YORK—Sweetheart of the Rodeo artist Bob Sanders has embarked on an unusual personal promotion tour beginning a series of concert dates late this month.

The tour will include a concert in his country in 1965 called "Sweetheart of the Rodeo," and Sweetheart of the Rodeo will be distributed in Philadelphia, Baltimore, Washington, St. Louis, Chicago, Detroit, Los Angeles, New York, and Denver.


The tour will also include an appearance on the nationally syndicated "Bob Sanders Show," which airs on 125 stations across the country.

The tour will conclude with a performance at the famous Town Hall in New York City on November 2nd.

The tour is aimed at building interest in Sanders' new album, "Sweetheart of the Rodeo." The album features the popular songs "Sweetheart of the Rodeo," "Sweetheart of the West," and "Sweetheart of the Plains.

The tour will also feature appearances by Sanders' band, "The Rodeo Band," which is led by Sanders himself.

The tour will be supported by extensive advertising in newspapers and magazines across the country.

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THE FOURTH SMASH SINGLE FROM
ALICE COOPER'S PLATINUM ALBUM,
BILLION DOLLAR BABIES,
ON WARNER BROS. RECORDS
SINGLE #WB7724
GRT Sues WB, Kwanza, Dells
And Glickman Over Contract

LOS ANGELES—Both the plaintiff, GRT Records, and a defendant, Warner Bros. records, state they are negotiating a settlement to an over $1.5 million damages suit filed in Superior Court here in May. Other defendants, Zach Glickman, his Kwanza record label and the five members of the Dells could not be reached at press time.

The complaint, filed in Superior Court here, alleges that Glickman has signed the Dells, who are still under contract to GRT, according to the suit. GRT seeks $338,000 in unrecouped royalties and advances for recording plus $500,000 in exemplary damages and $1 million in damages. The suit seeks to join the group with signing with any other record label.

MGM, Polydor & UA Sales Meet

LOS ANGELES—UCD Distributing's national sales convention has been set for Aug. 22-24 at the Beverly Hilton Hotel here. UCD is owned by United Artists Records and distributes for UA, Polydor and MGM. The presidents of each label will head the sales presentations for UCD and label promotion men.

Pate Moves to L.A.

LOS ANGELES—Johnny Pate, veteran composer-arranger who orchestrated "Super Fly" and composed the "Shaft In Africa" score, has moved his base here from New York.

Pate was formerly a schm in schm with ABC and MGM, working with jazz and soul artists.

GRT claims it has lived up to its contract provisions, which call for payment of $100,000 annually as a non-returnable advance against royalty. The Jan. 26, 1971 pact calls for a 12 percent royalty rate.

Preston Gets Gold

NEW YORK—"Will It Go Round In Circles" has become Billy Preston's second gold single on A&M Records. The single is from Preston's current A&M album, "Music Is My Life." His debut album for the label, "I Wrote a Simple Song," produced the gold single, "Quits Space."

White Gets Gold

NEW YORK—Barry White has struck gold with his 25th Century single, "I'm Gonna Love You Just A Little More Baby," Tune was cut from White's "I've Got So Much to Give," album on 20th Century.

March Expands; Adds Pub Co.

NEW YORK—Myrna March, head of Make Music, has added March Musicals Inc. to her firm specializing in publishing and production. An original project will be a co-production venture with the recently formed Anacrustic Music Co. of Billy Loeb, Billy Arriola, Steve Loeb and Dave Williams. Project will feature singer Sharron Compton.

Another March-On artist is Robert A&M's "I Need You" and "The Me Nobody Knows." He'll also write for the line. The new company is also engaged in writing spots.

General News

Interest Rate Increase Could Affect Business

- Continued from page 1 -

A 1-per cent rise in the prime bank lending rate to large corporations (now ranging on 1 percent) "justified under current market conditions."

On June 29, the Federal Reserve Board raised the discount rate, which is the cost of loans to member banks, from 6.5 percent to 7 percent, the highest since 1921. At the same time, the Board tightened money even more by requiring that member banks keep more cash on hand in relation to their deposits. This helped send the prime rate of borrowing for the big corporations to 8 percent, the highest since Sept. 1970, and some predict it will go even higher.

Dr. Burns told the congressional group that since January of 1972, the prime rate for the big borrowers had risen a full three percentage points, from 4-1/4 percent to 7-1/4 percent since Janu-
ary of 1972, while the average small business rate in the same period has increased less than one percent (from about 7.11 to 8.05 percent).

Dr. Burns held that while the prime rate charged to the large corporations by banks has jumped even within the past month, reports indicate that the smaller business rate has held fairly steady—in effect lessening the gap between borrowing costs to large corporations and to small businesses.

However, reports in the press indicate that whether or not the small business borrowing rate is "holding steady," there is a winnowing out of borrowers by banks. They are growing more selective about lending, particularly to new ventures, or businesses without a strongly established credit. Even extensions of credit to established borrowers are getting a closer look. Some bankers who pre-
fer anonymity admit that they are lending smaller amounts of money and for shorter periods as a precaution against loss.

Pertinent to Entertainment

This situation can be particularly painful to segments of industries like the entertainment industry, which need loans to tide them over production periods, or to enable them to branch out into new directions, or speculative ventures. Some experts predict even more merging when smaller firms need the additional credit power of a larger firm to help with the interest load.

Chairman Burns said he saw no lowering of the Federal Reserve rates "in the immediate future."

Charges to smaller businessmen seeking loans have been held down to some extent because of the administration policy. The Committee on Interest and Dividends, also headed by Arthur Burns, instructed bankers on April 16 to hold rates to small businessmen and impose raises in rate only if the bank could justify them on a case basis. Observers are divided as to just how the overall tightening of money available for loans, generally, will affect the smaller businessman in the immediate future. Another question is how soon he will feel the ef-
cfects of the higher rates to large corpor-
ations on which he may depend for supplies or other services.

Businessmen are also looking worriedly at other moves of the administra-
tion to stem inflation by cutting back buying power. The Fed-
eral Reserve Board and the Federal Home Loan Bank Board have au-
thorized higher savings interest by banks and Savings and Loans insti-
tutions to consumers, to pull more money out of the spending and in-
vesting pools. The latter have been luring money away from the banks' low 4.5 percent passbook savings rates, and the modest increases for certificates of deposit, and on Sav-
ings and Loans deposits.

Enforced Savings

This can cost the retailer some sales, but a far worse prospect for him (and for the consumer) is the rec-
ognized administration proposal to in-
ject enforced savings on the citizens through extra taxation. This move could, in effect, confiscate additional money from the taxpayer (beyond what he owns for his already steep taxes), and return it to him at some unspecified date, at whatever rate of interest the government decides is fair and presumably nonflation-
ary. Such a siphoning off of even marginal spending money could cut back drastically on the impulse buy-
ing which is a strong factor in record and other types of retailing, where customers browse, or come in to pick up an advertised sale item and see others they want.

Test Drive the New MG's

Smooth, mellow power. Road-huggin' soul machines. Powered by the Memphis Sound. The new MG's are Al Jackson, drums and "Duck" Dunn, bass (both from the original Booker T. and The MG's), Bobby Manuel, lead guitar and Carson Whitsett, organ.

Their new vehicle is "Sugarcane." 45 horsepower fueled with a lotta sweat and a lotta soul. The new MG's, Still Mem-
phis—still mellow. Only better.

Give em a test drive.

The new MG's new single is from Stax—where music is...
The smash single LIVE and LET DIE performed by Paul McCartney and Wings is on the original soundtrack from United Artists Records & Tapes.
CAG STEVENS
FOREIGNER

On A&M Records
Licensed by Island Records, Ltd.
Chico Hamilton, veteran jazz drummer, has signed with Stax Records, a move signaling the Memphis soul label's growing interest in jazz. The first major industry move comes after a series of successful engagements with the Wes Farrell Organization. Catalog includes songs by Roy Clark, Buffy Sainte-Marie, Boots Randolph and Al Jolson.

Singers Denny Johnson and John Edwards have signed with Atlanta's CRC label; Edwards has just re-recorded the hits from his "Round," produced by Floyd Smith at Stax's Sound Studio. Singles next for July release. Johnson will be recording his first single soon that features a vocal release scheduled. Also joining CRC is singer Marilyn Ray. She has been entertaining as a solo artist in nightclubs for the past three years. Her singing style includes rock, pop and country and has produced her first single, set for July release, titled "Carry Me Back."

The Jerry Garcia Band, a much anticipated, big band, has signed in Los Angeles with Lee Harston's Lesie Publications.

ESP has signed the Charles Gale Ensemble. Gale is a rare saxophonist and violinist based in Buffalo, N.Y., whose current group includes Acker Bilk on clarinet, Akram Alkur on piano, Ray Caudillo on bass and Dinah Gale on vocals. Their first album has been completed and is slated for August release. Lou Adler, president of Ode Records has signed composer-musician Tom Scott and the L.A. Cascade Recital Hall, managed by the New York Musicals Organization events and the New Generation series, held in the Carnegie Recital Hall, managed to present a fair picture of what is going on in a direction in New York. Next year Ween has suggested that these events should take place either before or after the main performances, so as not to detract from the show's audience could benefit by being under the aegis of the Festival itself.

Chic Hamilton, veteran jazz drummer, has signed with Stax Records, a move signaling the Memphis soul label's growing interest in jazz. The first major industry move comes after a series of successful engagements with the Wes Farrell Organization. Catalog includes songs by Roy Clark, Buffy Sainte-Marie, Boots Randolph and Al Jolson.

ESP has signed the Charles Gale Ensemble. Gale is a rare saxophonist and violinist based in Buffalo, N.Y., whose current group includes Acker Bilk on clarinet, Akram Alkur on piano, Ray Caudillo on bass and Dinah Gale on vocals. Their first album has been completed and is slated for August release. Lou Adler, president of Ode Records has signed composer-musician Tom Scott and the L.A. Cascade Recital Hall, managed by the New York Musicals Organization events and the New Generation series, held in the Carnegie Recital Hall, managed to present a fair picture of what is going on in a direction in New York. Next year Ween has suggested that these events should take place either before or after the main performances, so as not to detract from the show's audience could benefit by being under the aegis of the Festival itself.

**COBBLESTONE CUTS, NEWPORT PORTIONS**

- Continued from page 3

Chuck Keaton, who lives in Newport with their "girl singer" Ella Fitzgerald and the Jazz Cabaret night which was a salute to Cab Calloway.

Come in and enjoy "Life and Times of Ray Charles" written by author James Baldwin suffered from lack of rehearsal. He wrote the entire evening, some 30 drawings written on the wall and was simply allowed to let loose with what he does best—singing with a genuine emotion, one from Baldwin's overblown prose.

Even Ween admitted that the Challenge Hall audience, although only 15,000 strong, was a surfing jumping party mass. The Nassau Coliseum, on the other hand, was kids friendly and probably because of an inspired stuffing Franklin became a major Festival success. This concert was a biographical and emotional tribute to the first great jazz soloist, one who has influenced the sound of every trumpeter today and also to Satchmo—Louis Jordan did the "Charleston" and "Tea for Two" with Chardonnay's humorous and Ellie Fitzgerald sang "The Man in Love." The musicians and the music played through the night, adding flavor to every line. "Blues in the Night" was a real winner.

Concerns on the fringe of the Festival, such as the New York Musicals Organization events and the New Generation series, held in the Carnegie Recital Hall, managed to present a fair picture of what is going on in a direction in New York. Next year Ween has suggested that these events should take place either before or after the main performances, so as not to detract from the show's audience could benefit by being under the aegis of the Festival itself.

**PHILADELPHIA**—Jim Croce, David Brubeck, Paul Winter, John Lee Hooker, Steve Goodman, Leon Redbone, Sonny Terry & Brownie McGhee, London and Watermelon Slim are among the more than 50 acts that will appear at the 13th annual Philadelphia Folk Festival, Aug. 25-26.

Festival grounds are on the Old Pool Farm in Upper Saddle Township, Montgomery County, Pa. Three main music stages will highlight the festival, which also offers daytime workshops, craft exhibits, an information center, and special afternoon concerts.

Camping facilities and food service are available.

This year's festival will add a series of smaller concerts during the day, with most events scheduled to run 30 minutes. Sponsored by the Philadelphia Folk Song Society, the festival has been awarded grants from the National Endowment for the Arts and from the Pennsylvania Council on the Arts.

Festival tickets are set at $21 and $18 evening concert sets are $7 and $6, while day ticket prices range from $10 to $20. doing so.对未来有一个美好的愿景。
Jethr
A Passi
Availab
o Tull
on Play
(CHR 1040)
le Now.
Mariposa Folk Festival: Jumping in the Isle

By IRA MAYER

CENTRE ISLAND, Ontario

Removing the stigma of Woodstock from summer music festivals has been a long and painfully slow task for the producers of this year’s Mariposa Folk Festival here (July 6, 7 and 8) has proven to be a step forward based on conceptual and participatory programming which is both possible and desirable.

Lured on a fenc-in portion of Centre Island, and reachable only by ferry, Mariposa featured a total of seven stages which ran simultaneously from 10 a.m. to dusk, as well as a large area devoted to arts displays. Trees within sight and sound of most of the stages offered shade for those not up to the ninety-degree heat. And with the island set up normally for large groups of visitors, the sanitation and food facilities—each supplemented by portable additions rented by and concessioned from the festival—were more than adequate.

What set Mariposa, now in its thirteenth year, apart from other music festivals, however, were the feelings of comfort and spontaneity felt by audience and performers alike when the festival hit its peak population of 8,000 weekenders (add on another: 1,000-2,000 of the country stiffs and guests), and the grounds around some stages were packed solid with parked cars, picnic tables, cool and smiling faces abound.

One-to-One

For one, the scale, large, and artist and listener were able to come to one-to-one and small group situations as well as formal concert settings. A guitar workshop, for instance, hosted by John Cohen of the New Lost City Ramblers and the Putnam String County Band, offered about 45 minutes of brief stage performances by various guitar stylists.

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BLASTS RADIO'S COMEDY LP APATHY

LOS ANGELES—Top 40 programmers are shortchanging themselves and their audience by a pre-judice against the concept of the "comedy" LP, according to Tony Hendra, a National Lampoon comic and producer of the "comedy" show, "Lampoon Radio Dinner," which has been released as a Blue Thumb album.

Hendra, who is in charge of a cross-country promotional tour for the "Lemmings" LP, which took him through all the top market areas, says he hopes to change the image of "The English-born humorist said, "It is hard to believe that two jocks are generally expected to be funny in their patter between numbers, yet they aren't supposed to play funny records." According to Hendra, the Lampoon's recorded efforts have been constructed with a full awareness of the requirements of contemporary record merchandising and "desperation" (the word used by Les Crane's "Deteriorated" parody of Les Crane's favorite word, "Deserted").

The "Lemming" LP consists entirely of rock parodies supposedly being performed at the "Woodstock Festival of Love, Peace and Death" where millions of skilled parodies are regularly used to kill themselves. The musicianship and mimicry of the original music by such artists as Joe Cocker to Crosby, Stills, Nash & Young is astonishing.

"What I've been trying to accomplish on this tour is to get the radio people to accept 'Lemmings' as future rock records instead of going into the comedy trashbin," said Hendra.

The Lampoon has deliberately cut corners as rock idol parodies in its two recordings with freeway recordings of John Lennon screaming "Genius is pain" and "A Joan of Arc Invitations, are rave reviews, the Lampoon's publicity man remains a pacifist.

Hendra explained the reasoning behind this policy, "Rock stars are already under attack from the counter-culture left to us. Everybody else has been sanitized to death."
"The Peacemaker."
The contagious, new single from "The Free Electric Band."

"The Peacemaker" is the single that's been drawing a lot of air play out on the West Coast. It promises to be as big as "It Never Rains in Southern California" and "The Free Electric Band," the tunes that established Albert Hammond as a major new talent, and one of today's finest singer/songwriters. "The Peacemaker" promises to be a bombshell.
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room. Which you'll find is much more than four walls and a bed.

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Los Angeles

Hermes Nois (Latin International) doing well with his latest album "Volume 93." He’s packing them in with the Cumba Club at Hollywood’s Grandia Room and will be leaving for New York and Europe the latter part of July.

United Artist’s latest Latin all-star Super-Pack release, "La Gloria Del Chaa Chaa," features such greats as Tito Rodriguez, Charlie Palmieri, Jose Fajardo, Orquesta Sublime, Bebo Valdes, Pachoeco, Conunto Sensuion, La Playa Sextet and many others. This album takes us back to the fifties when Cha Cha was first introduced....

Cal Tjader comes to Play House in Los Angeles, Wednesday (25).

Yaqui, Chicanos Rock group, has just cut a new single for Playboy Records called "Time For A Change." Two members used to be with El Chichon.

Estela Nunez (Arcana) backed by Hermes Nino’s Orchestra superb at The Million Dollar Theater.

Miami

Tito artists Celia Cruz is appearing at Club Montmartre and Vincente Valdes is at the Centro Españo.... Run Willman, Consumer Electronics Sales Manager for Billboard, while vacationing here visited several Latin record labels and distributors. Audio Latino has returned to LP’s with "Principe," "Pescado y Grande Amor," a million seller in Argentina.... Johnny Pacheco (Fantia) stopped here for a few days while on tour from Paris to New York. Enrique Caceres (Caytronics) flew in from Mexico to accept an award from TV En Espanhol’s Chin Martinez.... Julio Iglesias has a new LP on Alambra "Acim Naceras...." Alberto Vasquez’ (Gas) LP is selling well.... Conunto Colonial (Rama) LP out only 3 weeks and moving nicely.... Louie Cruz, former pianist with Ray Barretto, has his own new group and a new single on Inca Records.

Pellin Rodriguez’ (Borinquen) LP continues to do well here, and is number 1 in Puerto Rico.... Peerless of Mexico has discovered a female singer, Minerva. Look for "Este Es La Primera Vez" to be the hit on her new LP. Also on Peerless, Enrique Alejandro has a new LP "Dos Vidas," and Pana Nevera "Tontio," which is a hit on the West Coast and in Mexico, is predicted to be a hit here due to promotion efforts being stepped up by Peerless in N.Y., Miami and Puerto Rico.... Local Latin record stores are confessing that Latin youth are not buying Latin product in the quantity they were, and have started moving to American rock and pop. Jose Manuel Penalvo, manager of JUAN PONCE, said "Puerto Rico's representing the most hitfull album, "Sentido."

Tito Puente and Saturday (21) Barretto and Ray Rodriguez.

Jerry Masucci presents The Fania All-Stars 2nd Anniversary Concert on Aug. 24 at Yankee Stadium. The event will be filmed and recorded.

Fred Reiter planning 2nd Gardel Superpak. This will mark the 12th in the Superpak line.... Puerto Rican personality Chacho Arenas’ new album for Audio Latino has arrangements by Hector Garrido. Another album for Audio Latino was held July 7 at the Central Park Mall. Larry Harlow, Frankie Dante, Oscar Valdes were featured in several appearances by Latin-rock group, Segunda and special guest La Lupe. Dairy Livy confirmed that in-"Dias Vivas," and "Por El Sol," Vincente Valdes....

Phil Gelormino

Puerto Rico

Sonidero (Caytronics) whose film "El Deseo de Vivir." (The Wish to Live) opened in seven theaters (June 28) and appeared in person before record-breaking crowds here in San Juan and Puerto. Sergio Ballenester, head of Ballenesters-Caytronics Distributors, hosted a party for their artist at Flamboyant Hotel (June 14). Sandro has left New York for Buenos Aires and faces a very heavy schedule at the rest of the year according to his manager Oscar Andrelle.

Mango Santamaria (Vaya) played the San Jeronico Hotel and Allied Wholesale Co., Vaya distributors for Puerto Rico hosted a party for Mango and his boys at Salon Sevina of the hotel (May 29). Charles Tarrath held Allied Wholesale Santamaria’s album "Pueblo." (Pere) is having good sales at local stores.... Pello Rodriguez (Borinquen) has established some kind of record with his single of "Amor Por Ti" (Love For You). Rodriguez, who for many years was a singer with El Gran Combo, decided to go out as a solo singer and recorded this tune for Borinquen Records. The tune has been very well received at one of the WKAQ stations charts for 12 consecutive weeks starting on April 9th. WKAQ, the Spanish Carib Hilton Hotel (June 19) as a main attraction. She was backed by a four-member group Los Thunders and the large Miguelito Miranda orchestra. Juan Marcelo (Caytronics-Arcana) as part of the bill.

Other recording artists appearing at local spots: Tony Martin (Audio Fidelity) at Flamboyant Hotel; Rio Redhay (Zayo) at Great End; Papo Roman (Borinquen) at Manolo Fernandez Club and Ximena Alfaro, veteran singer who has recorded for many labels has appeared at local clubs and TV variety shows.

Antonio Contreras

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Eight 4-hour meetings, Thursday evenings, 7:00-10:50 clock, beginning July 26.

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Billboard Special Survey for Week Ending 7/17/73

Billboard Hot Latin LP's

In Chicago

| TITLE-Artist & Label & Number (Distributing Label) |
|---|---|---|---|
| 1 | VICENTE FERNANDEZ | "Yo Soy Del Sur" | Columbia 333 |
| 2 | FREDDIE MARTINEZ | "Por El Sol," Freddie 3005 |
| 3 | JULIO IGLESIAS | "El Principe," Command 133 |
| 4 | SONNY OSUNA | "Mundo," Command 131 |
| 5 | LOS SOCIOES DEL RITMO | "Mundo," Command 73 |
| 6 | FREDDIE MARTINEZ | "El Vibrador," Freddie 3006 |
| 7 | LOS BORREGOS | "El Vibrador," Command 131 |
| 8 | LOS BORREGOS | "El Vibrador," Command 131 |
| 9 | MIGUEL VILLEGAS | "Zapateado," Command 131 |
| 10 | VRIN| "La Florida," Command 131 |

In N.Y.

| TITLE-Artist & Label & Number (Distributing Label) |
|---|---|---|---|
| 1 | SOPHIE | "Ven Y Oyen,"命令 3006 |
| 2 | ISMAEL RIVERA | "La Gente," Command 3006 |
| 3 | JULIO IGLESIAS | "Que Quieres," Command 3006 |
| 4 | LUCIO BARRIOS | "Yo Soy Del Sur," Command 3006 |
| 5 | GRAN COMBO | "Sembrando," Command 3006 |
| 6 | ROBERTO LEDESMA | "Amor," Command 3006 |
| 7 | JOHNNY PACHECO | "Volver Volver," Command 3006 |
| 8 | JOHNNY RODRIGUEZ | "Dias," Command 3006 |
| 9 | JUAN E. RIVERA | "Que Quieres," Command 3006 |
| 10 | PELLE RODRIGUEZ | "El Mas Por Ti," Command 3006 |

In Miami

| TITLE-Artist & Label & Number (Distributing Label) |
|---|---|---|---|
| 1 | CONJUNTO UNIVERSAL | "Se Me Vuela," Command 3006 |
| 2 | ORESTES RODRIGUEZ | "Campana," Command 3006 |
| 3 | LEON ARMENIO | "Que Me Vuelen," Command 3006 |
| 4 | JULIO IGLESIAS | "Que Me Vuelen," Command 3006 |
| 5 | JOHNNY RODRIGUEZ | "Dias," Command 3006 |
| 6 | JUAN E. RIVERA | "Que Me Vuelen," Command 3006 |
| 7 | TETO BALAGAN | "Dias," Command 3006 |

In Texas

| TITLE-Artist & Label & Number (Distributing Label) |
|---|---|---|---|
| 1 | LITTLE JOE & THE FAMILY | "Alegria," Command 3006 |
| 2 | FREDDIE MARTINEZ | "Alma," Command 3006 |
| 3 | SUNNY & THE SUNLINERS | "El Internacionl," Command 3006 |
| 4 | LOS COMIETROS | "El Internacionl," Command 3006 |
| 5 | VICENTE FERNANDEZ | "Yo Soy Del Sur," Command 3006 |
| 6 | JULIO IGLESIAS | "No Te Olvides," Command 3006 |
| 7 | JOEL RODRIGUEZ | "Yo Soy Del Sur," Command 3006 |
| 8 | LUCIO BARRIOS | "Yo Soy Del Sur," Command 3006 |
| 9 | JUAN E. RIVERA | "Que Me Vuelen," Command 3006 |
| 10 | JOSUE | "Yo Soy Del Sur," Command 3006 |

In L.A.

| TITLE-Artist & Label & Number (Distributing Label) |
|---|---|---|---|
| 1 | VICENTE FERNANDEZ | "Yo Soy Del Sur," Command 331 |
| 2 | JULIO IGLESIAS | "No Te Olvides," Command 331 |
| 3 | JOEL RODRIGUEZ | "Yo Soy Del Sur," Command 331 |
| 4 | LUCIO BARRIOS | "Yo Soy Del Sur," Command 331 |
| 5 | JUAN E. RIVERA | "Que Me Vuelen," Command 331 |
| 6 | JOSUE | "Yo Soy Del Sur," Command 331 |

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CA Stevie Ray Vaughan, A&M SP 4319. The similar but less expensive Stevie Ray Vaughan compilation, which has been frequently issued under the title "Live," is a much better bargain. Some of the songs here are cut from the latest Live album, but others are taken from the older album. The overall sound is excellent, and the band is in fine form. The songs range from the blues-oriented "Pride and Joy" to the more rock-oriented "Cold Shot." Vaughan's guitar work is outstanding, and his singing is powerful. The album is highly recommended for fans of rock and blues. This album is definitely a must-have for any serious music fan.

MIKE INCE'S INCREDIBLE BONG BAND - "Bongo Rock," Pride PR 102 (MCA). This is an instrumental LP with a horn section that is both energetic and fun. The band plays in a variety of styles, from rhythm and blues to rock and roll. The album is well-produced, and the musicians are tight. The overall sound is very enjoyable, and the album is highly recommended for fans of instrumental music.

MARIAN McGINNIS - "Blue Shadows," Darlin' 239. This is an instrumental LP with a horn section that is both energetic and fun. The band plays in a variety of styles, from rhythm and blues to rock and roll. The album is well-produced, and the musicians are tight. The overall sound is very enjoyable, and the album is highly recommended for fans of instrumental music.

STEVE ROGERS - "Tribulations," Blue Thumb BS 643. This is an instrumental LP with a horn section that is both energetic and fun. The band plays in a variety of styles, from rhythm and blues to rock and roll. The album is well-produced, and the musicians are tight. The overall sound is very enjoyable, and the album is highly recommended for fans of instrumental music.

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STORE SUCCESS:
Two 23-Yr.-Old Partners Pay 5G
Store Loan 6 Months After Bow

By BOB KIRSCH

LOS ANGELES—Running a retail record shop seems like the ideal job to a lot of people, but there's a lot of hard work and learning that goes into it, too, according to 23-year-old Mark Ferjulian, co-owner of the independent Moty Disc record store here. Ferjulian, who opened the store last December with partner Bruce Thomas (also 23), who also came from Records, Ltd., said he saved money while working in high school. He also worked as a general manager for the Records Ltd. retail chain here while attending business college at University of South California to gain experience.

"Still," Ferjulian said, "there were a lot of things we didn't know about. We had to get a number of licenses, including a second-hand license to buy and sell used records and we started with a fairly small budget and stock.

The partners started with $6,000 loan (now repaid) and about 5,000 LP's last December. They rented a store which had been used as a campaign headquarters in suburban Van Nuys and "bought the top current LP's and a lot of used product. Then we started to get involved in imports, specializing in Continental material such as German space rock."

Ferjulian added that "we didn't and still don't do an awful lot of advertising. We found that by taking the time to order one record and tracking it down we've built up a lot of consumer loyalty and we end up getting a lot of word of mouth advertising."$3.38 Base Price

The store is now carrying most domestic LP's at $3.38 for a $5.98 list with some specials on new releases. "We find that rather than hold sales on holidays and other traditional sale days, a steady price if it's low enough also helps to build a consumer loyalty," Ferjulian said.

From the initial 5,000 LP's last December, the outlet now carries some 8,000 albums as well as top selling 8-track and cassette tapes at $4.69 and the top 30 singles.

This man might be hustling your baby.

He tells you about it on his new single, "I've Got To Love Somebody's Baby".

His name is Stefan. And he's been in enough barrooms, road-houses and honkie tonks to know his way around.

Like we said, he's a hustler and so is his new single.

Stefan was produced by Bobby Manuel, ex-lead guitar with the Isaac Hayes Movement and "Duck" Dunn, bassist for the MG's. The rhythm is straight from Muscle Shoals.

Get a hustler. Get Stefan and save yourself some grief.

From Stax—Where music is . . .

The Stax Organization, Memphis USA

Gold for Carlin
NEW YORK—George Carlin has attained gold status with his Little David album, "Class Clown" achieving RIAA certification. Carlin has a previous gold award for his first album for the label titled "FM & AM."

Stylistic's Gold
NEW YORK—"Round Two," an album by the Stylistics on Ayoce Records, has been certified gold by the RIAA.
EDDIE HENDERSON—Realization, Capricorn CP1018 (Warner Bros.). The Me- Ca. Giel best known for Alton's jive, makes first jazz release with a new trumpet soloist who sounds like a more relaxed and mellow version of the current Miles Davis-free-jazz style. Very smooth music, hypothetically pleasant to listen to. Synthesizer keyboards are much beeped on the set, as is the electronic piano of Herbie Hancock. Best cuts: “Scorpio Love,” “Spiritual Awakening.”

CASTELLIQUO-TEOSIS: Concerto for Two Guitars—SALISBURY: Concerto for Two Guitars—Sergio and Eduardo Arrea/English Chamber Orchestra (Kosmos). These two young guitarists are physically healthy and their technical virtuosity is of the highest order. And these concerto give them ample opportunity to display their talents in the full. This mix is entertaining and easily accessible, even if the more or less modern idiom shown by the Synthesizer. Oners: There is a growing market for multi-guitar records, witness Bream, William, and the Rosenthal. Repertory here is unique on disco.

—also recommended—


Bubbling Under The HOT 100


ATLANTA: WRAS FM, Dave Murray
BABYLONY: WYAB FM, John Vidaver
BALTIMORE: WKT-FM, Barry Richards
CHICAGO: WBOM FM, Jim Smith
DENVER: KLZ FM, Max Floyd
DAYTON: WYCL FM, Kevin Carroll
AHTO, “Firebugs,” CT: HOFM FM, Kawasaki FM, WBM FM
BRIAN HUGG’S OBSESSION EXPRESS, “Close To It” RCA: WUOM FM, KPHI FM, WBM FM, WNNN FM, KSAN FM, KZQ FM, WTM FM
SAN BIEZ, “Hits – Gleatland & Others,” Vanguard: CJUR FM
BIG WALTER HORTON, “Big Walter Horton,” Atco: WYCL FM
BRIAN CADD, “Bian Cadd,” Chelsea: KPHI FM
FTACAY: WIRI FM, Dan Ruby, MIMI: WBUS FM, Caz McTraver
NEW YORK: WNYO FM, Dennis Eades
PHILADELPHIA: WLLR FM, Dennis Veilen
PROVIDENCE: WIRI FM, Andy Rubyinh
RACINE: WKRK FM, Joey Sands
ROCHESTER: WCMF FM, Bernie Kimmell
SACRAMENTO: KZAP FM, Robert Williams
SAN FRANCISCO: KSAN FM, Bonnie Simon
SAN JOSE: KJSO FM, Doug Droese
CHICAGO: IL: Columbia: WBOM FM, KSAN FM, IRIDO FM, WBFM FM, WGMF FM, CHUM FM
CREEDENCE CLEARWATER REVIVAL, “More Creedence Gold,” Fantasy: WBOM FM, WUOM FM
RICHARD DAVIS TWO, “Song For Wound Knee,” Flying Dutchman: WBOM FM, WUOM FM
ROGER DALTEN, “Daughter,” Track: KZAP FM, WRR FM
DINSMORE PRAYNE, “Mealer Trace,” United Artists: WYCL FM
EL CHICANO, “El Chicano,” RCA: WBFM FM, ECK FM
ST. LOUIS: KSHE FM, Shelley Grant
TALLAHASSEE: WGLF FM, Daryl Stowers
TORONTO: CJUR FM, Benir Karch
WNY: WYCL FM, Tony Yaken
STEVEN HARRINGTON, VALIDA: GA: WYCL FM, Bill Tutis
FRAMPTON’S CAMEL, “Franzman’s Camel,” A&M: WBUS FM
FUNKADELIC, “Cosmic Scribbles,” Warner: WAPM FM
GREAT IDOL, “Dead,” Warner Bros: WYCL FM
GLAMOUR, “Send,” Epic: WBFM FM, WUOM FM
GREENSIDE, “Greenside,” Warner Bros: WUOM FM
GUESS WHO, “OH IO,” RCA: WBFM FM, WUOM FM, KJSO FM
DONNY HATHAWAY, “Extension Of Man,” Atco: KJSO FM, KZQ FM

FM Action Picks: These are the albums that have been added this past week to the nation's leading progressive stations.

RELIGIOUS also recommended—

THE SENSATIONAL NIGHTBLUES—You and I and Everyone, Precise PLP 177 (ABC). Here are real new rest-gospel songs of soul and faith salvation. The recording has fine presence and the voices standard excellence with very simple rhythm backing. Best cuts: “Theme From…” “I Was a Sinner.”

Comedy Picks—

JACK BURNS AND AVERY SCHREIBER—In One Head And Out The Other (The New Emerging Bigs), Columbia 32442. Columbia has cleverly rescued this set of the again-hit comedy team's earliest hits. One side with the familiar calypso-light routine with one great exchange after another. Most of the other side is the fast humor routines. Dealers: This repackaging makes an excellent companion to their upcoming LP for their new label. Little D&B were the nucleus of the successful "Watergate Comedy Hour" LP distributed by Capitol and have a well-received TV series this summer.

also recommended—

ISAAC STERN PLAYS BRUCKNER—Sonata in D, Op. 108; Sonata in F, Op. 120, Ma (with Alexander Zakin), Pressia of the A 4 May Sonata, coupled with the F, present Stern at the top of his formalistic icon. Later sonata, originally for clarinet but familiar in a viola transference, is something of a rarity in this arrangement for violin.

The LAURIE MECHANICAL ALBUM—Extraordinary value for collectors, grasping 17 acoustic excerpts recorded during the decade mid-1935, when the negro singer-humorist was at the peak of his vocal powers. In addition to the expected Wagner, there are selections by Veidi, Mouseray and Lincovacs.
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Maureen McGovern

Many thanks to everyone who helped to make "The Morning After" a success.

Love,

Maureen McGovern

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destiny

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WARREN, OHIO 44481
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>Peak Position</th>
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<tr>
<td><em>Billboard Hot Soul Singles</em></td>
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<tr>
<td>4</td>
<td>10</td>
<td>&quot;I BELIEVE IN YOU (You Believe In Me)&quot;</td>
<td>Otis Redding</td>
<td>51</td>
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<td>6</td>
<td>9</td>
<td>&quot;MIGHTY WATERS&quot;</td>
<td>Roy Ayers</td>
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<td>7</td>
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<td>&quot;I ONLY WANT TO BE WITH YOU&quot;</td>
<td>The Four Tops</td>
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<td>8</td>
<td>6</td>
<td>&quot;ONE OF A KIND (Love Affair)&quot;</td>
<td>Marvin Gaye</td>
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<td>9</td>
<td>5</td>
<td>&quot;GET OUT OF MY MIND&quot;</td>
<td>The Five Satins</td>
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<td>10</td>
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<td>&quot;YOU'RE GETTING A LITTLE TOO SMART&quot;</td>
<td>The Isley Brothers</td>
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<td>&quot;TOUCH ME IN THE MORNING&quot;</td>
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<td>&quot;I'M NOT GOING TO BE FUNNY&quot;</td>
<td>Al Green</td>
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<td>&quot;YOU'RE DOWN AND OUT&quot;</td>
<td>Bobby Womack</td>
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<td>&quot;THE DRUMMER&quot;</td>
<td>The Isley Brothers</td>
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<td>&quot;LONELINESS&quot;</td>
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<td>&quot;DON'T WANT TO BE LONELY&quot;</td>
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<td>&quot;LOVIN' ON A RONNIE TIME&quot;</td>
<td>Al Green</td>
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<td>&quot;LITTLE DADDY&quot;</td>
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<td>4</td>
<td>&quot;LEAVE ME ALONE&quot;</td>
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<td>&quot;THE LAW OF THE LAND&quot;</td>
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<td>&quot;HOW LONG CAN I KEEP IT UP&quot;</td>
<td>Al Green</td>
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<td>&quot;WHAT A SHAME&quot;</td>
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<td>&quot;DON'T LET THE BUSTERS GET YOU&quot;</td>
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<td>&quot;GET UP, STAND UP&quot;</td>
<td>Al Green</td>
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<td>8</td>
<td>&quot;COME BACK HOME&quot;</td>
<td>Al Green</td>
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<td>7</td>
<td>&quot;LOVE, LOVE, LOVE&quot;</td>
<td>Al Green</td>
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<td>6</td>
<td>&quot;DARLING COME BACK HOME&quot;</td>
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<td>Al Green</td>
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<td>3</td>
<td>&quot;MEET THAT LADY&quot;</td>
<td>Al Green</td>
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**Billboard Special Survey**

**Soft Sounds Spell Success For Today**

By ELOIT TIEGEL

Soul music used to mean a form of expression heavily involved with a gay kind of thing. This gutty feeling was either in the music itself or in the emotional impact of the singer spreading the message.

Today, with the main sound of soul, or black music, the soft school of high tenor falsetto voice leading several other men in a "la-la-la-lala" kind of sound, the expression soul may not actually reflect the gutbucket feeling of the music.

For nearly one year now the soft rather than the urgent, pleading, story-telling voice of the past has been riding the crest of a artistic popularity within the r&b producers ranks.

Much of the influence for this gentleness has to be credited to the Philadelphia International operation and producer Thom Bell who now has his own label, Tommy.

Today's music business is so directed and dominated by black influences, is racing head on to the beat of the black man's need, only the black man has become refined, polished, modified and so newfangled.

Much of today's black music is a kind of sweet, sugared pop version of a kind of love about the human experience, but not necessarily about the "Black Experience." So in a sense the "new" black music is geared to a broader than ethnic audience as far as lyrics and instrumental sounds are concerned. And that's one reason why soul musicians have such strong followings among the white community—which traditionally has shied away from energetically supporting the black artists, with the exception of the jazz bugs and the die-in-the-works blues aficionados.

The sound of black music has so softened that one is impressed that this music comes out of the same creative cauldron which gives us the blues and gutsy music of the James Brown school.

Why has black music become so tempered, so under control, so much a whiter shade of pale?

Johnny Mathis, for one, who controls his voice so soft when he feels it's right to be high, feels the current soft sound is really the ego of the songwriter at work, and that is the appropriate sound which the composer himself wants his music to be succeeded with.

Perhaps another reason is that the long hot summers of discontent—which plagued America several years ago when Watts burned and Newark and other cities had their rampaging riots—has faded into history.

The writers and artists and musicians who live in the black community are more at rest and at peace with themselves and America, so they aren't as harsh as they might have been.

Surely Al Green doesn't live in a ghetto in Memphis. The Spinners, Chi-Lites, Manhattans, Intruders, O'Jays, Eyebrows, Stylists, Independents, Quiet Elegance, and Solomon Robinson, for example, are steps above the brothers on the street.

Financially they live in another world from their soul brothers and sisters. So that while they may feel they are relative survivors of the hardship of life in the ghetto, their art has taken

(Continued on page 58)
THE BIG BREAK-OUT
ABOUT THE BIG BREAK-IN

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WFMT Pittsburgh—KDKA Minneapolis—WCCO Detroit—WXYZ New York—WMCA, WOR
Cincinnati—WKRC St. Louis—KMOS Washington, D.C.—WTOP, WMAL Philadelphia—WIP Kan-
sas City—WDAF Los Angeles—KGBS

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BUG YOUR DISTRIBUTOR NOW!
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—Sing-a-long for sales—
37 Years of Experience Make Max Wax Eloquent

BY MILDRED HALL

WASHINGTON—Maxie Silverman, president of the Max Wax record company, said that the record company and music business are looking ahead to a new area.

"In the next 37 years, we can expect the music business to be more diverse than ever," Silverman said. "We can expect to see new genres, new artists, and new trends emerge."

Silverman, who has been in the music business for over 37 years, said that the business has changed dramatically over the years.

"When I first started, record stores were the main way people bought music," Silverman said. "Now, with the rise of digital music and streaming services, the music business has changed completely."

Silverman said that the music business has always been a difficult industry, but that the challenges are different today than they were in the past.

"The music business has always been a tough business," Silverman said. "But today, there are new challenges, such as the rise of piracy and the need to stay ahead of the technology curve."

Silverman said that he is optimistic about the future of the music business and believes that the industry will continue to grow and thrive.

"I think the music business has a bright future," Silverman said. "As long as we continue to innovate and stay ahead of the curve, the music business will continue to be a vital part of popular culture."
LOBO'S CALUMET...

LIKE A CEREMONY THAT MAKES A LEGEND GROW!

A NEW ALBUM

CALUMET

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Dunaway Tops Program Firm

HOUSTON—GCI Program Syndication is planning a new, broad-based, concept, create, produce and syndicate radio programs, has been launched here by the GCI Communications Inc. President of the new division is Chuck Dunaway, former program director of WGN-AM Chicago, and a Globetrotter station. The announcement was made by Robert Bell, GCI's vice president. Dunaway is already working on a series of specials.

WNBC-FM Lops Air Personalities

NEW YORK—WNBC-FM here has switched to a rock format sans personalities. For the moment. Except for simulcasting the Don Imus show 6-9 a.m. heard on WNBC-AM, and a couple of Sunday morning religious programs, the station is solid rock, reports general manager Perry Backman.

Radio-TV Programming

Watermark Country ‘Top 40’ Show

LOS ANGELES—Watermark Inc, syndicators of "American Top 40" now on over 225 radio stations coast-to-coast plus more than 300 radio stations of the American Forces Radio and Television Serv, is launching a country music version of the show.

Hosted by RCA Records artist Don Bowman, the three-hour weekly show will be called "American Country Countdown." Like AT40, it will feature a countdown of the Billboard charts, only this time devoting itself to the country music chart. Billboard is supplying Watermark with advance chart information and thus each week's show will feature the chart (the show will be aired usually on a Sunday) of the Billboard that comes out on the following Monday.

The show will be produced by Casey Kasem, host of the AT40, and Don Buttry, producer of AT40. Tom Rounds, president of Watermark, will be executive producer on the show.

The first show will be ready the first week of January and stations carrying AT40 will have first refusal rights on the show in their market. Questioned about Tom Rounds said: "Why not? There are so many county records that are going pop today ... selling in pop market. How many do we have on the chart this week? Four? Five?

When we first started thinking about this weekly show, we thought only about country radio stations, but I have found that anywhere from 20-25 percent of the stations carrying 'American Top 40' also playing some country music, either mixing it in throughout the day or via block programming, especially this is so in the lower key. I hear that.

He felt that smaller market stations "don't make that much distinction between what is country and what is pop music.

"Anyway, we've already a good number of country stations eager to take the country countdown show, either because of the fact that Bowman is hosting it or they're aware of the quality of our 'American Top 40' show."

Bowman has been making dry runs of the show for the past several weeks. No stranger to radio work, Bowman was an air personality until

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Mike SECREST, host of "Tidewater Talks" on WTRP-AM in Norfolk, Va., relaxes with Andy Griffith, right. The program gives Tidewater listeners a chance to chime in and discuss various topics with interesting guests.

Programmers Reply to FCC

...Continued from page 1

TELEVISION

In this week's issue, the FCC has released its Report and Order on the Mission of Commercial Television (FCC Report 67-90, September 15).

In the report, the FCC states that commercial television should continue to provide a "rich and varied" of programming, including "a wide range of entertainment and news programs," as well as "an important role in the development of community," including "the promotion of educational programs." The report also notes that "the commercial television industry has a responsibility to provide programming that is both entertaining and informative," and that "the FCC has a responsibility to ensure that such programming is made available to all Americans.

In addition, the FCC states that "the commercial television industry has a responsibility to provide programming that is both entertaining and informative," and that "the FCC has a responsibility to ensure that such programming is made available to all Americans.

The FCC's Report and Order was issued in response to a Notice of Proposed Rulemaking (FCC Notice 65-241) that was issued on October 1, 1965, and that proposed a number of changes to the current FCC rules governing the operation of commercial television stations.

The Notice of Proposed Rulemaking proposed, among other things, to:

• Establish a new classification of television stations, based on their "market penetration," with the following categories:

  ◆ Class A stations (market penetration of less than 10%)

  ◆ Class B stations (market penetration of 10-30%)

  ◆ Class C stations (market penetration of 30-50%)

  ◆ Class D stations (market penetration of 50-70%)

  ◆ Class E stations (market penetration of 70-90%)

  ◆ Class F stations (market penetration of 90-100%)

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September 13-15

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KILT (Houston), WCFL (Chicago), WFL (Philadelphia), WPIC (Washington), KCBQ (San Diego)

MAJOR MARKET PROGRAM DIRECTOR OF THE YEAR:

Bill Sherard (WQX), George Wilson (WOKY), Bill Young (KILT), Buzz Bennett (KCBQ), Harv Moore (WPIC)

MAJOR MARKET AIR PERSONALITY OF THE YEAR:

Rosalee Trombley (CKLW), Nick Acenzena (WFL), Jim Dunlap (WQAM), Marge Bush (WIX), Jim Taber (KLF), Paul Christy (WCAR)

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$300.00—2nd
$200.00—3rd

TENNIS PRIZES

$500.00—1st
$300.00—2nd
$200.00—3rd

FINAL NOMINEES FOR RADIO INDUSTRY 1972

RECORD COMPANY OF THE YEAR:

Warner Brothers (Burbank), Epic (New York), MGM (Los Angeles), MCA (Universal City), Columbia (New York)

RECORD EXECUTIVE OF THE YEAR:

Ron Alexenburg (Epic), Charles Fach (Mercury), Frank Mancini (RCA), Neil Bogart (Buddah), Mike Curb (MGM)

RECORDING ARTIST OF THE YEAR:

Al Green (Hi), Roberta Flack (Atlantic), Curtis Mayfield (Curtom), Bill Withers (Sussex), Donny Osmond (MGM)

RECORD OF THE YEAR:

"Horse With No Name"—America, "Garden Party"—Rick Nelson, "Me & Mrs. Jones"—Billy Paul, "Candy Man"—Sammy Davis Jr., "Alone Again (Naturally)"—Gilbert O'Sullivan

SONG OF THE YEAR:

"First Time (Ever I Saw Your Face)"—(MacColl), "Baby Don't Get Hooked On Me"—(Davis), "Song Sung Blue"—(Diamond), "Daddy Don't You Walk So Fast"—(Callender-Stephens), "Alone Again (Naturally)"—(O'Sullivan)

FINAL NOMINEES FOR RECORD INDUSTRY 1972

ALBUM OF THE YEAR:

"Big Bambu"—Cheech & Chong, "Superfly"—Curtis Mayfield, "Nilsson Schmilsson"—Nilsson, "London Session"—Chuck Berry, "First Take"—Robert Flack

PRODUCER OF THE YEAR:

Thom Bell, Wes Farrell, Willie Mitchell, Phil Gernhard, Kenny Gamble/Leon Huff

PUBLISHER OF THE YEAR:

United Artists Music (BMI), Jobete Music (ASCAP), ABC-Dunhill Music (BMI), Apri/Blackwood Music (BMI), Gamble/Huff Music (BMI)

NATIONAL PROMO DIRECTOR OF THE YEAR:

Harold Childs (A&M), Steve Popovich (Columbia), Larry Douglas (RCA), Ron Saul (Warner Bros.), Pat Pipolo (MCA)

REGIONAL PROMO DIRECTOR OF THE YEAR:

Len Petree (Epic), Lou Galliani (RCA), Bob Edson (Capitol), Gene Denonovich (Columbia), Joe Bilieo (Buddah)

LOCAL MARKET PROMO DIRECTOR OF THE YEAR:

Billy Harper (A&M), Ernie Phillips (Independent), Larry King (Atlantic), Bob Mandel (Epic), Chuck Dembrak (RCA)

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Jim Dunlap
Al Jefferson
Paul Christy
Bob Paiva
Larry Ryan
Johnny Randolph
Steve York
Jim Davenport

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Robert Klein

GUEST SPEAKERS

Ken Dowle-McLendon Stations
Don Imus-WNBC Radio

PANELISTS

Jay Cook
Chuck Dunaway
Harv Moore
Larry Ryan
Johnny Randolph
Bob Paiva
Bob Sherwood
Steve Popovich
Stan Monteiro
Don Wright
Pat Pipolo
Tom Cossie
Cecil Holmes
Ronnie Moseley
Chris Jonz
Al Riley
Tom McIntree
Bob Alou
Nick Shrode
John Sturdivant
Can the radio industry solve its own problems?

Program for The Sixth Annual Radio Programming Forum
August 16-18, 1973 Century Plaza Hotel, Los Angeles

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

Thursday, August 16, 1973

2:30-4 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 Butter, 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.

5:30-6:30 a.m.

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

7:30-9:45 a.m.

THE NEWS ABOUT NEWS
a. New Directions for the Old Newscast
Larry Lee, KSAN-FM, San Francisco
b. A Programming Aid as Well as a Program (speaker to be announced)

8 a.m.-8:30 a.m.

PROMOTION EXECUTIVES VS. RADIO MUSIC DECISION MAKERS—A VERBAL INTERCOURSE
Representing radio:
Tex Meyer

11 a.m.-12:15 p.m.

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

11:15-12:15 p.m.

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
Tom Gamache, Software Associates, Los Angeles

11 a.m.-12:15 p.m.

QUADRASONIC—THE BIG QUESTION
a. The Federal Communications Commission View

Program Director
WGOW-AM
Chattanooga, Tennessee
Jerry Boulding
Programming Consultant
WOOK-AM
Washington

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

Ernie Phillips, independent promotion executive, Dallas

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 8

Session 9

Session 10
**THE HOT SEAT SUPER SESSION**

A general session in the main ballroom in which the nation's outstanding authorities in all aspects of radio will occupy a "hot seat" and 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.

Programming being questioned. In some cases, moderators will double as hot seat occupants, first serving their turn in the hot seat.

Chuck Blore, president, Chuck Blore Creative Services, Los Angeles
Bruce Johnson, president, RKO General Radio, Los Angeles
Tom Donahue, general manager, KSAN-FM, San Francisco
Pat O'Day, general manager, KJR-AM, Seattle

Moderators:
- to be announced

Hot Seat Occupants enlisted 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
- Bart McLendon, general manager, KNUS-FM, Dallas
- Jerry Graham, president, WGRG-FM, Pittsfield, Mass.
- Mark Binoff, program director, KMPC-AM, Los Angeles
- Pat Whitley, program director, WNBC-AM, New York
- Don Nelson, general manager, WMRE-AM, Indianapolis
- Don Imus, air personality, WNBC-AM, New York
- John Lund, program director, WGAR-AM, Cleveland
- Bill Ward, general manager, KLAC-AM, Los Angeles
- Ron Saul, national promotion director, Warner Bros. Records, Los Angeles
- Pat O'Day, general manager, KJR-AM, Seattle

Buses 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.

10-11:00 a.m.

**Concurrent sessions—each registrant has his choice of one of the three sessions.**

**Session 13**

**NEW MUSIC PROGRAMMING TRENDS**

_a._ Oldies and Who's Buying Them—Rock, Soul, MOR, Country
_Stu Glassman_
_Owner_
_Radio Doctors, Inc._
_Milwaukee_

_b._ The Future of Albums in Programming (speaker to be announced)

**Session 14**

**CREATIVE PUBLIC SERVICE—A PROGRAMMING TOOL**

_a._ Public Service in Prime Time?
_Mark Ray_, creative director, KIIS-AM, Los Angeles

_b._ PSAs That Build Station Images
_Jerry Stevens_, program director, WMMR-FM, Philadelphia

**Session 15**

**HELPING YOUR PERSONALITIES GROW**

_a._ How To Build a Personality Personally and Professionally
_b._ The Program Director as a Personal-Guidance Counselor
_John Lund_, program director, WGAR-AM, Cleveland

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**REGISTRATION FORM**

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

*(Please Print)*

**NAME**

**TITLE**

**COMPANY**

**ADDRESS**

**CITY**

**STATE**

**ZIP**

*All registrants are reminded that they are eligible for special discount rates at the Century Plaza Hotel during the Radio Programming Forum, August 16-18, 1973.
Complete refund will be made for cancellations received before August 9, 1973. After that date but prior to the opening of the Conference, a cancellation charge of $50.00 will be made. After that, "no-shows" cannot be refunded.*
Eighteen college radio students, plus their professor, will spend their summer touring smaller market radio stations in nine states and part of Canada. The students at Rio Hondo College, located in three motor homes for a month-long trip to visit stations in California, Oregon, Washington, Nevada, Idaho, Montana, Wyoming, and Utah. Guiding the trip is Jay Langdon, director of broadcasting at the school. On the trip are Brad Crumer, Rich Kapko, George Arzola, Frank Flores, Rick Viano, Vallenste Jurado, Dennis Tye, Dan Romero, Mike Paolino, Dave Hubbert, Tim Nunn, Guy Prestige, Steve Martinez, Jim Meza, Dan Frank, Pat Nagle, Mike Rakestel, and Francisco Remenieris. Rio Hondo is located just outside Los Angeles.

** **

Some more interesting information culled from the recent survey I did of around 900 radio stations. Whatever the reason for being "between" jobs, 41.7 percent of program directors and station managers are usually only a job a week or less. However, about 28.0 percent have been without work for a month or less. And 16.7 percent of programming-managers-program directors were surveyed—have never been without work. I was interviewed by the Los Angeles Daily News the other day on The Disk Jockey. I think the reporter kept trying to get me to say something bad or detrimental about air personalities and program directors. I will admit that I know a few men in radio whose characters are not exactly ad-

mirable. But if I were to sit down and start a list of "creeps," I don't think I could think of more than 15 if I thought for two months. In any case, you have to estimate that there are at least 35,000 air personalities in the nation if not many more. In other words, the number of bad guys in radio would be less than .1 percent. The problem is that because being an air personality is such a public profession, the many are often confused with the minority. In other words, this reporter from New York was trying to get me to make the assumption that, because there are a few weak characters in radio, everybody is weak. I argued with him for at least an hour. (It was his nickel) and tried to convince him that while many young air personalities lead a basic unstable life in the early part of their career, as a rule after they've paid their dues their lives are mostly ordinary. That air personalities and program directors get married, have kids, go to church, work in community projects, fish, golf, pay their bills, are paying on a mortgage, etc. in other words. Represent the mass of humanity? I get pretty fed up three days by all of the slander being carried in the newspapers connecting air personalities with dope and payola. Yet, you can't find a single one of the reporters and TV newsmen (yes, they've been calling me, too) that the air personality and the program director are good, honest people...they're out to dig up dirt even if they have to create fiction.

** **

One of the other interesting tidbits that turned up in the survey—and this clearly how intelligently most program directors are—is that 63 percent of program directors in the nation listen to their radio stations more than four hours a day and another 22.5 percent listen to their radio stations as much as two to four hours a day. Somewhere around 12 percent listen to their stations as much as one hour or more, but less than two hours as a rule. * * *

But the most interesting tidbit of all was revealed in a question that read: How many hours a day do you listen to your competition? Well, 41.2 percent of the program directors I represented all kinds of formats—listen to their competition one-to-two hours a day. Another 28.0 percent listened more—two-to-four hours a day, while slightly less, about 25.6 percent, only listen to their competition an hour or less a day. Of course, in some markets the competition must really sound great, because all of these figures also reveal that everybody else, in this case 7.2 percent of the program directors, listen to their competition more than four hours a day. Probably more than they listen to their own stations, right?

** **

Chuck Buell, program director, KEWIB-AM, is looking for a mid-day personality... WMRB-AM, Jackson, Fl, is looking for a mid-day personality. (4-13)

John A. Weyrick is now programming WOCR-FM, Wellington, Pa., and he needs college or similar experience. He's about due to leave the station to work on his first ticket at REI in Frederickburg, Va., then become a graduate assistant in September at Florida Technological University.

A note from Michael J. Skelly, business manager for the L.A.R.W.E.T.S.A.G., Los Angeles: "We are announcing with regard to the alleged survey (referred to in a recent Billboard) which purports to determine the relative popularity of various music/radio industry tip sheets. As business manager and spokesman for the Los Angeles Rummormonger Whole-Earth Tip-Sheet and Crüel, we are wondering by just what standards the survey was conducted. Having privately polled hundreds of key industry personnel ourselves, it has been our judgment that not only were their figures off over 40 percent each for Hamilton and Gavin, and in fact the figures were completely outrageous! We would view the printing of these facts with some bemusement if it were not for the vast circulation of your publication and therefore the potential poisoning of the minds of countless industries. In accordance with the facts stated above and the full knowledge that a whopping 95 percent of the top music/radio execs view Rummormonger as their most-valued and cherished trade sheet (due to its spirited reporting of unfeigned gossip and career-wrecking venoms], we must insist that you print an immediate retraction or face legal action at once!"

I cannot tell a lie. Mr. Business Manager for the Rummormonger. You got even less than that at East Coast so-called crossexpress which was being supported by a record company (it got only five mentions, which clearly illustrates the record company was wasting its money, right?)

However, Mr. Business Manager for the Rummormonger, I've got to ad-

(Continued on page 15)
If you like our questions, you'll love our answers. AMERICAN TOP 40 delivers total music information in three dynamite hours every week. Casey Kasem's countdown of Billboard's top 40 covers the world through 225 subscribing stations. And now, as of the April-May ARB, major market AT40 network members have yet another increase in average quarter hour listeners. 52 Specials a year, including five super specials, every show is produced in full compatible stereo and is shipped to each station on three LP discs. For 850 local, regional and national advertisers, and millions of weekly listeners, AMERICAN TOP 40 is much more than music.
**VTN Concert Pkg: Strong**

NEW YORK—Video Tape Network, Inc. has reported a significant campus response from initial exposure of the VTN Free Concert, the video programming network's new special that has received attention and review in conjunction with Columbia Records.

Survey results from 210 campuses that showed that the first of the Free Concert packages, featuring Columbia artists, was a special fall-hour segment, was programmed an average of 5:53 times per day for an average of 5:22 minutes. The new VTN package figures include to about 25 screenings of the package via VTN's video monitors, thus making it the second largest of 56 percent of all the students on VTN affiliated campuses.

VTN, viewing a audience at a minimum of 1,126,000, with the maximum audience size set at 2,300,000.

John Lollis, vice president and creative director at VTN, reported that the network has a “new” and which also generated feedback that Lollis cited as valuable to both the record industry and the college. Lollis also prepared upcoming free concerts.

Video tape distribution, who acquired “Double Exposure,” a half-hour video tape show featuring Atlantic Records Robert Finlay and Danny Hathaway. The current VFN affiliates roster of more than 100 campuses, in the U.S. who are provided with Cassette and open-reel video programming on a weekly basis.

**Vox loco**

Continued from page 34 that what you publish is a lot moister than that East Coast creepsheet.

The legendary John R, in reality John Richburg, is leaving WAC-AM in Nashville. Quite a shock. There aren’t too many air personalities in soul radio as big as John R. He even used to score in ratings in Memphis, but the news was FLAC-AM signal at night. I think that John R has probably brought soul music to more college kids than all the WLAC-AM signal at night. Everyone’s heard of John R. He became a huge star, and people have been program and music director here at WLTC-AM, Indianapolis. As you know, this is one of the best soul operations in the country. I am happy to replace John R, the voice of WLAC-AM for the past 32 years. Johnny Bisquit, 19 years old, and doing a job of a live on the morning show, is taking over the music at WLTC-AM, but no program director has been named as of yet, though he’ll probably get that, too.

John Long, program director of WAZ-AM, New Haven, is looking for a sharp female who knows music, and who wants to eventually become a program director, to step into his security tomorrow. Looks as if Bill Venneman, for years at WLAF in Cincinnati, is heading for WAXY in Miami.

Todd Wallace and Jay Stone are leavening the San Antonio campus to program and assistant program director at KFRP-Am, Phoenix. Perry Potter, a former KFRP-Am program director, is heading for the Buzz Bennett operation in Miami. Rollin Drummond and Richard Brown are reporting KSTP-Am, Minneapolis, and looking for further work.


Jukebox Programming

Woman Ex-Programmer Runs 1-Stop; Knows Patterns

NASHVILLE—Jukebox programmers who leave decisions up to Mrs. Helen Hall here at Musical Isle of America one-stop are drawing from her long experience as a programmer herself. According to Sid Melvin, MIA Memphis branch manager, her experience as a programmer has helped establish the one-stop in its first six months and in areas such as oldies, where again, her experience guides stock allocations.

Mrs. Hall, who worked at Hermitage Music, once a leading jukebox operation, has found that country hits are almost instantaneous "oldies," in short, often just right on selling.

Product-wise, Mrs. Hall's business leans heavily to oldies and country material, in addition to the standard pop fare. In contrast to country olds, however, a difference in longevity is discernible. "Whereas in the pop oldie cycle, there is something of a break off in sales and interest between the time a record drops off the chart and the time it becomes an oldie, there is often no gap at all like that in the country field," says Mrs. Hall.

"Some country records, in truth, just never stop drawing sales and play, and they, too, will cease to become standards, and there just is no gap in sales at all."

Among the records currently falling into this category are Ray Price's "For the Good Times," Conway Twitty's "Hello Darling," and Donna Fargo's twin packs of dynamite, "The Single Study Set Ray Price's Mrs. Hall."

JUKEBOX programming experience helps Mrs. Helen Hall (insert at right) at Musical Isle in Nashville where she is assisted by Jean Prater. The operation is building accounts in several states.

"In fact," said Bud Hashman of Star Novelty in Springfield, Ill., "any record in the Christmas section of my boxes is played a number of times, whether the title is known to the public through radio play or not."

This tends to contradict the opinion that jukebox business rather than the retail field. "We'll certainly sell to any retailer who wants our help but we do not go out after this business," she noted. "We just feel that we are in a very specialized business and can do the best possible job for our customers by focusing on that one area."

EDITORS' NOTE: One of the issues that developed at the recent Billboard Jukebox Programming Conference and echo on in at the subsequent committee meeting on quality control was Christmas records, the general complaint, "just when there are too few new ones, new ones are released too late for jukebox use and radio stations offer little support."

The committee that labels generally have not thought of the jukebox need and he said the subject of Christmas records should be put on the agenda of a second Billboard Jukebox Programming Conference devoted to merchandising problems.

Several representatives of the 22 labels at the conference indicated they would be more aware of the jukebox plight. In fact, Frank Mull, president of the National Association of Country Stores and Promotion Executives, and head of Phonogram, Inc.'s country promotion, promised he would peruse all country labels urging them to release more Christmas material and to do so earlier in the season.

Following is a roundup of ideas from programers, radio people and one-stagers.

"In 1984," said Bud Hashman of Star Novelty in Springfield, Ill., "any record in the Christmas section of my boxes is played a number of times, whether the title is known to the public through radio play or not."

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37
Early Uyle Releases Urged

“Continued from page 37

ion most operators hold—that is, radio play is the most important factor in obtaining popularity for a new Christmas record. Apparently, those customers who play holiday music for the boxes at locations would try any Christmas record of course, the record stands on its own merits after the first few plays, but it would seem worthwhile to try new ones, Nashman believes.

Parken continued by saying the programmer holds very little enthusiasm for new Christmas music. "If they could drum up some, they might be surprised with the results. They don’t buy new records, just replacements."

“As soon as new music is available,” said programmer Pat Schwartz of Modern Specialty, Madison, Wis., “I would listen to it, and plan which of my locations would be more suitable to the record.” July-August and September are the most often mentioned months for release of holiday records, with October the final deadline.

Wants Survey

Bill Bush, of Memorabilia in Pensacola, Fla., suggested a Jake 7 brochure survey, to be undertaken with the cooperation of local radio stations. "Six or seven of my prime locations could be given new Christmas records this week that local radio broad-
NASHVILLE—The incredible growth of country music programming has not only majors to move into the country fields, but has spawned a rash of new independents.

Coming from all parts of the nation, the new labels represent both traditional and modern country, and all styles. Some of the new firms have been formed only in recent weeks, others over a span of several months.

The majors led the way when such labels as Atlantic, ABC/Dunhill, Variguard, Elektra, Stax (Enterprise), and Warner Bros. made the move.

One of the strengths of the new independents is Cinnamin, which has sold consistently well since its formation a few months ago. Truex also has shown early signs of success.

Some of the new labels include Sound Plus of Nashville: Hallmark of Hollywood, Country Cousins of Flint, Mich.; Imp of Norman, Okla.; Toronto of Nashville; Advent of Phoenix, Ariz.; American Voices of Virginia Beach, Va.; El Paso Records of Nashville, Array of Oklahoma City; Scare of Nashville; Kale of Lima, Ohio; Alva of Beverly Hills, M-S of Nashville, Corey of Nashville; Grand of Nashville; Country of Nashville; Elektra of Nashville; Grease of Nashville; and Two of Nashville.

Several years ago Williamson turned over distribution to RCA and then, two years later, went independent again. He left the firm, turning it over to his son, Cliff Williamson, who now is associated with GRC Records of Atlanta. The elder Williamson, within the past month, assumed personal direction of all activities of the company. He said the firm now could concentrate all of its efforts on artist relations, production and promotion, and let Buddha handle the distribution.

Williamson also said his door is "open," and he expected an increase in the artist roster. Artists currently under contract to the label are Jim Nethil, Carl and Pearl Butler, Tom Tall, Ginny Wright, Junior, Kirk Ransard and Gene Shannan-doo.

NASHVILLE—Chart Records, which once handled its distribution through RCA and then returned to independent distributors, now has worked out an agreement with Bud-dah.

Art Cass and Neal Bagot, co-presidents of the Buddah Group, made the announcement jointly with Stu Williamson, who recently retook personal direction of the Chart label.

"This," according to Williamson, "now provides the Buddah Group with a country music wing."

Williamson originally purchased the Chart label in 1964, and built it into a strong independent. Through that label were developed such artists as Lynn Anderson, LaWanda Lindsey, Junior Samples, Jim Nebl, and Connie Eason.

REUNITED CHUCK WAGON GANG RANS INTO SNAG

BATON ROUGE, La.—The Chuck Wagons, who re-formed, and performing for the first time together in a decade, ran into trouble about 90 miles out of here.

Mrs. Anna Gordon Davis, one of the original members, suffered a broken pelvis bone when the bus in which the group was riding had to come to a fast stop to avoid an accident. She was the only member seriously injured. Mrs. Davis, wife of the former Governor of Louisiana, Jimmy Davis, was hospitalized here. Her condition was listed as good.

The driver of the bus said he had to slam on his brakes to avoid striking another vehicle which pulled onto the highway. Mrs. Davis was thrown against the seat in front of her.

Atlantic Records of Dallas and WBAP Radio, Fort Worth, chartered buses to the picnics, but were late in arriving due to traffic jams. Due to the intense heat, salt tablets were passed out to those in attendance.

Excellent sound was provided by Showco of Dallas, Tex. Viewers more than half a mile from the stage could hear with no difficulty.

The crowd reaction was overwhelming. Jennings received many encores, as did Charley Rich. Russell and Nelson had the crowd screaming. A Kristofferson-Colidge act came on strong, and the Tom T. Hall rendition of "Me and Jesus" sent the crowd into a frenzy. Nelson later joined Sammi Smith in duets, in what was described as a less than enthusiastic performance by Miss Smith.

Nelson's drummer and long time friend, Paul English, was married on stage at one point, the ceremony performed by a preacher selling tickets to Radio Station XEG.

On stage, Nelson was the master. He was joined by Leon Russell, three by one-time members of his official band family, Jimmy Day on steel, David Zentz on guitar, and his sister, Bobby, on piano. Other musicians from various groups joined in a two-hour impromptu jam that sent the crowd home with little left of physical condition.

Nelson's only comment in regard to the gross and to the various other problems that "we came out on the thing O.K."

It was a sharp contrast to last year when promoters lost their shirts at the ill-fated "Reunion."

Just one listen to Tommy Cash's latest single, "I Recall a Gypsy Woman," and you'll be recalling this great tune again and again. A cinch country smash.

On Epic Records

"I Recall a Gypsy Woman." The finest single Tommy Cash has ever made. Hands down.
“BABY, I’M A WANT YOU”  

**TOM SMITH**

“LONELY MUCH TOO LONG”  

**BEN WASSON**

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**PLUG IN ON THESE TWO HIGH-VOLTAGE HITS!!!**

**TOM SMITH**

“BABY, I’M A WANT YOU”  

**BEN WASSON**

“LONELY MUCH TOO LONG”  

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Marlys Roe "Carry Me Back"
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Produced by
Neil Wilburn
GRC #1002

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—Michael Thevis

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A MICHAEL THEVIS ENTERPRISE
Willie Nelson on Atlantic

Shotgun Willie

(Willie Nelson) # 2968
Produced by Arrif Mardin & David Briggs
Published by Willie Nelson Music, BMI
Booking Agency: Moeller Talent

Country Music

Intl. Girl Scouts in Seminar

NASHVILLE—More than 150 Girl Scouts from around the world will take part in workshops here this week, all dealing with the music industry in a project call Cusom.

Coming from across the United States and from Argentina, Guatemala, Korea, Scotland, Singapore and Wales, the girls will learn all aspects of music. The workshops were set up by Henry Romersa, of the NARAS Institute.

Piano workshops will be conducted by B.G. Cruiser and Barbara Hill. John Peel and John Johns will instruct in the guitar. Jennifer Jung will teach vocal techniques. Other workshops leaders are Kris Teal, Steve Sefisk, Jane Cunseman, and Bill Wiggins. Songwriting will be taught by Kris Kristofferson and Mickey Newbury. Arranging will be handled by Bill Walker and Bill McIntosh. Pete Peterson, Gill Trythall and Winifred Smith will instruct in areas from electronic music to folk music.

Minnie Pearl is serving as overall chairman. Bill Williams of Billboard will outline the music industry on the initial night of the comprehensive event, which begins Tuesday (17) and continues for two weeks.

The girls will attend a concert in the park, tours of the Country Music Hall of Fame by Bill Fevy, a day at Opryland, and a live recording session, will go to the "Grand Ole Opry" and will get a different look at music through a fashion show.

There will be a presentation of Gospel by the Fisk University School of Music, a string quartet from the Blair Academy, a folk concert, and a vocal concert. At the conclusion of the event, the Girl Scouts will put on their own fashion show.

The name Cusom was derived from the backward spelling of Music.

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Nashville Scene

By BILL WILLIAMS

Larry Woods, whose first release is just out on Candy, has already been signed for booking by Buddy Lee. . . . Doyle Holly, plagued with bus trouble, blew another motor on a recent tour. He's next set for the Buck Lake Ranch on the 19th . . . . Jeannie C. Riley adds to her accolades as she produces over the British Speedway the third week in August. . . . Dan Davis booked through December and the holidays at Harrah's in Reno. . . . Mike Montgomery off on a tour of Germany . . . . Larry Keith is now director of Windchime Productions, leaving Larry Henley free to concentrate on production . . . . The Electra Countrywide picnic was a smash. Good food and entertainment, with houseboats provided by Tommy Alup, Jim Vest and Earl Owens. Among those on hand for the event were Jac Hobman, president of Electra, Mike Neesmith, president of Countrywide; Pete Drake, producer; Russ Miller, vice president in charge of A&R, Welsey Rose, man of many mikes, Mickey Newbury, Linda Hargrove, Scotty Turner, shot Jackson and others. Dave MacK, new promotion man for

(Continued on page 45)
Country Music

Stars Highlight Air Charters From 2 Cities to Hawaii

ATLANTA-Organized Group Tours, Inc., headquartered here, has setup what it calls Country Music Star Tours to Hawaii, with vacations set up with an international tour by top recording artists.

Already under contract for such an event, as well as Webb Pierce, MCA; Jim Ed Brown, RCA; Tom T. Hall, Mer-cury, Ferlin Husky, ABC/Dunhill; Jimmy Davis, MCA, and others.

For $999 per person, country music fans can fly to the islands and back with the performers, have 8 days and 7 nights on three islands, attend an autograph cocktail party, and obtain free souvenirs. There also will be a hula show and what is billed as a "free benefit country music show."

Departures are from Atlanta and Dallas Aug. 20 and Aug. 27, and there is a promise that the artists will entertain the passengers on board the private jets. General manager for the tours is Mrs. Charley Cason, and the arrangements were worked out by Lester Vanard, manager of Webb Pierce.

Vanard said the first trip would include the entire Pierce organization, including George Terry, Delby Pierce and Jimmy Davis.

The artists will be paid a full rate for the three-day's work (average $6,000) plus their transportation and all expenses. The charity show will be for the USO, and Vanard indicated he would also set up a show for the public in Honolulu. The first tour, already booked full, will include 250 fans.

Jerry Hill & Linda Dahl Top Fest

COLORADO SPRINGS--Jerry Hill and Linda Dahl, one of the first place winners in the vocal group category of this year's Pappy Dave Stone Country Music Festival here.

The winners receive a trip to Nashville, an audition for the "Grand Ole Opry," the Bill Good- win Talent Agency, and a perform- ing appearance on the Bill Anderson television show.

Last year's winner, Bonnie Nelson, made the trip last year and eventually signed a five-year recording contract with United Artists.

Second place in the contest, a cul- mination of three segments a famous talent, was Sherre Collins, who gets a trip to Southern California, with tours through Capitol Records, Disney- land and Back Owens Enter-

PBS Slates Miller Special

NASHVILLE--A one-hour televi-
sion documentary, to be followed by a proposed series of 13 half-hour segments dealing with the history and development of country music, will be hosted by Roger Miller.

The series is tentatively scheduled to air nationally on the Public Broadcasting Service, and will be produced by WDCN-TV, the public television station here.

Others already filmed for the series include Minnie Pearl, Roy Acuff, Mother Maybelle Carter and Tex Ritter. The segments include shots from the "Grand Ole Opry," a performance by the Carter Family, and two Bluegrass sessions.

Richard Steimanowski of New York, winner of two Emmy Awards and a Gold Medal at the Venice Film Festival, is writer-director for the project. Robert Conover, also of New York, is the producer.

Tony Douglas' "My Last Day"

The very first thing a lot of people will want to hear.

A winning new single from the album, "Thank You For Touching My Life", which naturally includes Tony's recent hit of the same name.

"My Last Day" DOA-17464

(b) "I'll Fight Every Step Of The Way"

SINGER PIANIST Ronnie Milsap signs a long term contract with RCA. Looking on are Tom Collins with Gemini productions, manager Jack D. Johnson, and RCA's director of operations, Jerry Bradley.

July 21, 1973, Billboard
Solvent Lag May Force Price Hikes

By RADCLIFFE JOE

NEW YORK—Domestic mag-
netic tape manufacturers, with a
shortage of solvents used in the
manufacture of magnetic tape
components, are contemplating a price
hike in blank tape products, as soon
as President Nixon's price freeze
ends next month.

The shortage of the solvents, trig-
gered in part by the nationwide fuel
shortage, has resulted in a cost spiral
of the solvents, and the necessity by
some manufacturers, to turn to more
easily accessible substitute solvents,
which are even more expensive.

The problem which was brought
to the attention of the industry by
Billboard (6-23) is causing much
belt-tightening especially among
domestic manufacturers who are se-
riously considering production cut-
backs such as freezing or abandon-
ing promotional tapes, until the
problem is resolved.

Hardcore hit at this time in the
small manufacturers is the inability
to obtain supplies of all the
outside sources for his solvents.

Among these is Irish Tape, whose
president, Ace Zignan declared that
his company had already begun to
feel the pinch of the shortage. Zignan
added that unless an alternative trend
was forthcoming soon, there would
inevitably be a supply and price
cut in the finished tape product.

The Irish Tape executive did not
rule out the possibility that the in-
creased cost may eventually have to
be passed on to the consumer, but he
stressed that he hoped it would not
to have to happen.

At Audio Devices, Art Bruno, the
company's vice president in charge
of research and development, ac-

(Continued on page 48)

5 SHOWS?
Move of Pier Show Stirs Up Tape Exhibitors

By EARL PAIGE

CHICAGO—Buyers and exhib-
itors of tape equipment and acces-
sories will now have to consider the
possibility of shows next January
following the sudden announcement
that Transfer and Tape, now
marking its show from Navy Pier to
the Amphitheater and a promenade
by firm that it will hold a show on
the Pier, though its future is
doubtful.

Thus, exhibitors must weigh their
participation in the Winter Con-
sumer Electronics Show (CES) at
the Conrad Hilton, which runs up to
the opening day of the giant Na-
tional Housewares Exposition pro-
nounced by the National House-
wares Manufacturers Association (NHMA)
at McCormick Place and reportedly
adding additional exhibit space.

Plus, there is the long-established
Independent Housewares & Home
Entertainment Exhibit (IHHE)
at the Hilton opening the day before
Winter CES closes there, the Trans-
fer tape Amphitheater show also
opening Saturday along with IHHE.
and now the new Pier show, pro-
duced by B.C. Oshansky, uncle of
Larry Karel, producer of IHHE.

Oshansky circulated a letter termed
"an aggressive move," which was,
replied to Reilly, who backs Ray Passi's move of his show to the Amphitheater.

By Reilly's decision, according to
Oshansky, president of Interna-
tional Trade Fairs, Inc., a firm
that has been holding trade
events, came during a dramatic pre-
sentation by Passi at the Amphi-
theater, where he transported bus-
loads of his exhibitors and had the
huge facility decked out convention-
ally with carpeting and lighted regis-
tration booths.

The Amphitheater offers 500,000
square feet of space compared with
300,000 at the Pier, but exhibitors
say the Pier was more conducive to
the show and worry about the remoteness
of the Amphitheater at 49th & Hal-
sted (Passi). Prescott also was
pleased with the stream of buses every five minutes from McCormick Place to
the Amphitheater—something you never
had."

"Only God knows the future of the
Naval Pier," said Reilly, "and if any-
one thinks there will be more than
one show on the Pier, they should turn over to the Society for the
Prevention of Cruelty to Animals.
"Reilly then went on to relate how
current, past, and possibly future shows
would be handled. The Navy Pier,
Oshansky, were feeding and how
Mayor Daley asked Reilly to push it
up. "The next day, Ray showed up
and I never saw the other two after
that."
Karel went on to form the Hilton
show, now produced by Larry,
who also produces regional shows in Florida.

Oshansky, in a letter circulated
throughout Chicago hotels, said, "I
urge you not to commit yourself un-
conditionally to any show until the
true facts are known. You can be
sure that if my company is the suc-
cessful bidder (for the Pier) all your
rights will be protected."

Reilly said, "Ray pulled out of the
Pier on his own hook."
"Passi, who told the exhibitors he spent a half
million to air condition the Pier, said
new copy of contracts for the Pier will carry six-month cancellation clause.
"If I wanted, I would have no place to go,"
Passi said, "and he would pull out the air
conditioning July 4.

The party was guaranteed for
2,000, according to caters, who
said 1,480 showed. A caravan of buses had only 10 full and some re-
turned with as few as 12 passengers.

Passi announced that entertain-
ment would follow the dinner (each
plate cost $4.90 with chopped steak
and mushroom gravy and wine on
every table featured) but the room
was unheatable but hot and all
a group of around 30 left to study the
exhibit area. Passi apologized for
the air conditioning failure.

Commented Passi said this was the first
time he ever bombed before his act
went up.

Prescott also was pleased with the
Pier air conditioning out to the Amphi-
theater and management of the gi-
take the necessary action for the
Trans-World event.

(Continued on page 48)

NEW YORK—All but seven of
the original 430 people employed
by Cartridge Television, Inc.,
have been rehired in the wake of
the company's chapter 11 filing,
which was accepted by the court
in the first quarter of the year.

Cartridge Television, Inc.,
which had expanded into the
airline's lucrative market.

(Continued on page 48)

Lloyd's In Vast Expansion

By EARL PAIGE

CHICAGO—Lloyd's Electronics,
Inc. is rapidly challenging the lead-
ers in pop music playback equip-
ment through its new and unusual
product line into what it calls a "total concept" and expanding distri-
bution dramatically, according to
Thomas J. Pacconi, vice president.
The firm expects volume to jump
from $69 to $110 million this year.

Part of the vast expansion in-
cludes the move of the three
headquarters in 12 to 16 months
from Compton, Calif. to enlarged
facilities at Edison, N.J., where work
has just started on a 350,000 square
foot addition on a 32-acre tract.
Zagha, president, who coordinates

(Continued on page 48)
part of the exciting new dynamic world of TDK

We introduced a whole new product line-up at CES, including EXTRA DYNAMIC, SUPER DYNAMIC and the entirely new DYNAMIC cassette series; plus new tape formulations, all new packaging, even new cassette lengths. And a whole new way to measure sound reproduction quality...TDK's exclusive CIRCLE OF TAPE PERFORMANCE. All are part of the exciting new DYNAMIC world of TDK.

NOW is the perfect time for YOU to share in TDK's DYNAMIC new world. Our DYNAMIC fall program, supported by the industry's strongest, most dramatic national advertising campaign, gives you a chance to stock up on the full new TDK product line under very favorable terms, so you'll be ready for the big selling season ahead, with the most exciting line-up of high-fidelity cassettes and other tape products on the market!

Your TDK Rep will be in touch shortly to fill you in on all the details. But if you can't wait, call or write us directly and we'll have someone there right away.

Find out NOW how you can increase sales of TDK cassettes — and earn BIG profits — by becoming part of TDK's exciting new DYNAMIC world.
Cartridge Staff to 7 in XI Bid

(Continued on page 44)

Chapter XI petition in Bankruptcy Court, New York (See Billboard July 14).

Of the seven remaining salaried employees, only two are officers. They are Thomas Sullivan, vice president and controller; and Dennis B. Trelewicz, secretary. Both gentlemen are now receiving salaries of $577 a week, although CTI proposes to eventually return Trelewicz on a part-time basis, paying him $100 a day for days worked.

CTI's president, Frank Sianton, has agreed to continue in office without compensation. However, the firm's Board of Directors has agreed to reimburse him $100 a day plus expenses on those days when he travels in connection with the firm's business.

In the 40-page Chapter XI document filed with the court, CTI lists its debts at $29 million, with assets of $186 million. $11.1 million of this amount is tied up in equipment, $5.4 million in inventories, $1.8 in real estate; and over $278,000 in cash and receivables.

CTI's secured creditors are led by Avco's Precision Products Division to which the company owes $13.4 million. Avco Precision Products manufactured the CTI Cartrivision decks. The unsecured creditors number more than 600 firms, the largest of which is Eumig of Austria, to which CTI owes in excess of $349,000 for TV cameras. There is also the Memoirs Corp., to whom the firm owes more than $700,000 for tapes used. The Gardner Machine Co., Ill., $36,813; the IBM Corp., more than $16,000; Industrial Tool and Supply, more than $31,000; 3M Co., $47,000; Pacific Lithograph, more than $61,000; Southern California Canton Co., more than $15,000.

In its petition, CTI claimed that retail sales of the completed Cartrivision system had been low since its introduction. It also said that delays caused by changes in product design, and the failure of the various suppliers to furnish finished components, as well as the debtor's specifications, resulted in additional financial difficulties.

Blank Tape

-Continued from page 44

knew that despite Audio De velopers' ease of access to solvents on the national market via in British parent, EMI, the company was feeling the effects of the shortage.

Bruno said that in addition to the shortage of the solvents, a shortage of substituents was also developing because of the unprecedented drain on those product sources.

Said Bruno, we had anticipated the shortage and made arrangements to come to grips with it, but it still requires an effort on our part to stay on top of the whole situation.

Like Zigan, Bruno conceded that the whole problem is affecting the overall selling costs of the tape, and hinted that this increased cost may eventually be passed on to the consumer.

At BASF the mood was one of greater optimism. Gerry Berberian, BASF's marketing manager, said he did not anticipate any imbue problems at this time at BASF was very self-sufficient. BASF is one of the world's largest manufacturers of chemicals, and the blank magnetic tape division has first choice of refuel to all the raw chemical products it needs. Berberian did however admit that his company was closely following developments arising out of the shortage. No price hikes are contemplated.

CBS vice president, Sam Burger, was also optimistic. He said that his company had foreseen the impending problem, and had taken adequate precautions.

"We have no shortage at Columbia Magnetics at this time and do not anticipate a shortage in the future," said Burger. He added however, that smaller companies and newcomers to the industry would, undoubtedly, have problems.

Maxell's Lafriere also presented the assurance that his company had the "capacity to maintain the need and produce on schedule."

Cartrivision, Inc., Ann Arbor, Mich., has leased a 6,000 square foot facility to use as corporate headquarters, sales offices and engineering area for its expanded programs involving around the car's endless loop 2 1/4-square inch 5-track cartridge, according to David E. Earley, marketing manager. Cartrivision has licensed firms in the audio-visual, broadcasting and point-of-purchase fields and is watching other areas closely, for example, the toy market. Although record companies are not overly worried about a new configuration Cartrivision feels its unit has excelled in music potential, even 4-channel, because it is 4-track with wow and flutter characteristics better than 8-track and as good as the best cassette, said Earley. Cartrivision has a usual speed of 1 3/5 ips, although the broadcast application will be at 3 3/4 ips, he said, and consequently Cartrivision expects to make little sense in cassette terms. Earley said a capacity of a C-60 is possible, offering 16-man of music per track.

For broadcasters, Cartrivision is working on a large bank with multiple decks to handle up to 40 cartridges. In A/V, Carderivision is working on a low-cost playback audio-only unit and a hybrid of A/V and POP to be used by museums as a tour guide. One POP use is by supermarkets to make commercial announcements.

Earley said there is interest overseas too.

JULY 21, 1973, BILLBOARD
How good is the new Electro-Voice RE20 studio dynamic microphone?

Here's proof from the new scoring stage at Glen Glenn.

The fine reputation of Glen Glenn Sound Company rests on their knowledge of sound... their ability to turn a full symphony orchestra into a perfect sound track for TV, the movies, or a new album. And their desire to be first with the finest.

So for their new scoring Studio M, Glen Glenn engineers asked to see the latest products in every category... tape, film, electronics, and—of course—microphones. Especially a new E-V dynamic cardioid microphone which they had seen in prototype form earlier.

Glen Glenn put the RE20 to the test. Including days of studio experiments and actual sessions that pitted the RE20 against every type of musical instrument. Plus a searching critique by the musicians themselves. The RE20 passed every test with flying colors.

As a result, when Studio M was completed, RE20's were on the boom... almost four dozen of them from our first production run.

Since then, Glen Glenn has scheduled a number of major recordings with RE20's. And the RE20 has often been used where previously an expensive condenser was the automatic choice. Why? Because the RE20 has proved itself a significant advance in microphone design. With wide-range, peak-free response on axis (even the off-axis response is better than many other studio microphones on axis). Transient response rivals any other studio microphone, regardless of design. And directional control is uniform and predictable from every angle. Yet proximity effect is virtually eliminated (a problem that plagues almost every cardioid—except E-V dynamic cardioid—microphone).

In short, the RE20 does everything a good condenser does, and some things better. Without the complication of power supplies. Or special cables. Or shock mounts or windscreeens (they're both built in). Or the need for equalization just to overcome design faults.


P.S. For full technical data on the RE20, write us today. To find out more about Studio M, write Joe Kelly, VP, Engineering, Glen Glenn Sound Company, 3624 Romanse St., Hollywood, Calif. 90028.

ELECTRO-VOICE, INC., Dept. 715W
620 Civic Street, Buchanan, Michigan 49107
Lloyd's in Vast Expansion New Dist., Intl. Activity

Continued from page 44

do house the international department, a major area because Tannenhaum directs the sales effort for Europe, and because Lloyd's is dramatically stepping up international sales, with offices in the United States, U.K. and Germany. Lloyd's has always been entrenched in Canada, where its facility at Don Mills, Ont., is now being enlarged by 100,000 square feet. Lloyd's is close to number one in Canadian sales of home-use electronics.

In Europe, Lloyd's works in a joint venture with Philips that it can draw on for marketing expertise and combine this with its own distribution. Out of U.S. volume is expected to grow to 30 million this year.

Another area of dramatic expansion is here in the midwest where Lloyd's has temporarily closed its 45,000 square foot facility in Elk Grove Village. This will house a showroom and now two western offices, executive sales offices, with John Banks, mid-west director of sales, and Don John, mid-west regional director, both head- quartering here. Prior to this, mid-west sales and marketing was split between the two.

The showroom, along with always existing in Compton and the new office in New York given Lloyd's third major market show cases.

Marketing

Pacconi explained that Lloyd's marketing is in the process of being decentralized and centralized. "We have not just changed our philosophy," he said, "but have actually broadened products to increase our distribution. Distribution was more tuned to department and chain stores, and still is, but now we are adding catalog showrooms, drug chains, discount and variety stores, military sales and electronics distributors." He said the move to distributors because they service small market dealers and chains.

Pacconi said Lloyd's is in the midst of developing a broadened sales management (force and adding experts in all areas. For example, Lloyd's will soon have specialists and separate reps for premium and direct mail market areas, yet another part of the expansion going on.

He said there are two main keys to Lloyd's expansion. First, several suppliers in areas where Lloyd's concentrates, have dropped out, second, Lloyd's has expanded its product line and distribution.

As for occasional problems with retailers who might say, "Yes, but you can see Lloyd's everywhere," Pacconi said the firm is working this by being flexible. He showed where one compact model at $79.95 is simply modified with a different dust cover and positioning of it along with a higher air suspension.

A major thrust of Lloyd's marketing has been its multiplax catalog with models of AM/FM stereo radio, 8-track players and tunable units ranging from $49.95 (with speaker) to up to $99.95. These have been especially attractive to major drug chains such as Eckerd's, the giant 274-store Florida-based firm, which with Lloyd's is pioneering an audio equipment marketing program. Actually, Eckerd's is now selling up to $162-95 compact models.

Pacconi views Lloyd's as an innovator in a "right down the line" direction. He pointed out how the firm introduced a white line of stereo compactos and is staying with this to see if it should be broadened. He considers that Lloyd's has especially been innovative in packaging.

(To be continued)

\[Continued from page 44\]

'Q' on Air, Simulcasts Excite Hardware Firms

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"Pioneer Electronics and Sansui," reported Burdeen, "as well as stereo equipment chains such as Techni HiFi and Playbacks, form the major buyers of time in the quadrasonic program. The stores record their commercials in 4-channel to demonstrate the fine quality sound."

The WSDM spokesman said the upsurge of quadrasonic broadcasting is much like the birth of color TV in years past. Although the number of 4-channel records available is still negligible, "people will purchase quadrasonic equipment when a concert is recorded to make use of 4-channel broadcasting and at the same time, release corresponding software. You can't have one without the other," Burdeen emphasized.

"Q" Broadcasts

K 101-FM in San Francisco, longtime innovator in quadrasonic broadcasting, owes its startup status to owner Jim Gabbett, member of National Quadrasonic Broadcasting Board. Gabbett has been primarily involved with the theater industry, and the 4-channel broadcast, at present, not FCC licensed for a single station. Simulcasting this obstacle, the station made a cooperative arrangement with another local FM station to broadcast in 4-channel in two channels; the home listener needed two receivers and four speakers to take advantage of the quadrasonic broadcast.

Don Kelly, program director, reported in a recent telephone interview that the station has temporarily discontinued the broadcast in a move to find out what people want. He said the station must be consistent with the market and the station and the group's partnership, but listeners do not have the same distance capability, listeners 30 miles away can't receive the quadrasonic sound. Finding another station is taking longer than we thought."

K 101 will be FCC's test station early next year for discrete 4-channel broadcasting from one station, all due to Gabbett's determination to make quadrasonic sound available for those who want to utilize their new quadrasonic equipment. "If it can be done (quadrasonic broadcasting), it must be done."

ABC affiliate FM station DJS (WDAI in Charlotte, North Carolina) broadcast with or without the quadrasonic feature on the American Bandstand of the 70s, the station's management said "benefit realized in the original."

Ron Copeland, ABC director of programming reported, "Good sets have never been loud enough to withstand the limelight, and this means more record sales, more equipment sales. Because of this heavy product advertising on the In Concert series.

An ABC spokesman from New York told of proof of positive artists' increased popularity attributed to TV/FM exposure. After Slade's recent appearance on In Concert, Polydor happily reported that the group's current single jumped on the Billboard charts.

The simulcast generates "an entirely new audience." Of the 65 FM stations participating with ABC-TV in the In Concert series, January-May 1973 average, Nielsen ratings showed 20 percent of all TV's in use were tuned to the simulcast. The network reported that figures for Johnny Carson and CBS movies at the same time slot did not change appreciably. This indicates without a doubt that a new audience was gathered for In Concert. These people did not watch TV (or probably listen to FM) at that time before. Now they do, and it's a captive audience for advertising and promotion."

WDAI's Copeland added that album sales are not better than singles due to the simulcasts, but said, "FM works also."

We made studies and determined that once an audience comes together, it will continue to listen to FM more often, and our station in particular.

In Concert is taped at various locations and transmitted to ABC's New York studios before it is sent to tape to participate radio stations one week prior to program time. During the studio's simultaneous chronizes and video. This drawback sometimes results in slightly "out of synch" performances for Local Stations.

The Made in Chicago series, originating WTTW, TV Chicago (a PBS station), institutes this problem. This Emmie-winning series (for sound and record production) initiated the practical application by which video tape can be recorded in stereo.

The public station teamed up with commercial WBBM, the first such combination ever. "Long ago," said Bob Johnston, WBBM program director, "Good Vibrations taped in London, aired on NBC, was so successful an experiment, that we knew the public would want to hear such a series. Our first show, in February 1973, won two Emmies. One show, a Gordon Lightfoot concert, reached about 200,000 households; remember this is local public TV. This is phenomenal."

Once the two stations have set up micro-wave transmitting (WTIW, signal to the WBBM transmitter), use of sound equalized television lines will be eliminated, thus improving sound quality and reducing costs. A sound reduction system to take surface noise off the video tape will also help.

(Continued)

Wholesale Tape Distribution Business

With 1972 sales of $17 million with excellent profit.

Midwest operation with tremendous potential for expansion. Present sales volume has been developed with no outside salesmen. $200,000 inventory, exceptionally clean and well located building, will sell for cost of inventory.

Address inquiries to:

BOX 106

Billboard Magazine

150 North Wacker Drive

Chicago, IL 60606

WURSTEL Distribution Company

Tape/Audio/Video

Compare...Local Competitors

Pfanstiehl's has the hard-to-find needles

When you have a problem in finding the needle you need -- your chances are good that you'll find it in our catalog. Write today for complete information about becoming a Pfanstiehl dealer and have the complete line of diamond and sapphire phonograph needles!
Eckend Pushing Audio, Tapes

Continued from page 1

tionally behind Walgreen's and Thrifty if a planned acquisition goes through, Eckerd is being guided in its audio and music expansion by Jack DiSalvo, merchandise manager, who came to the firm from Target stores in Minneapolis, where he was first software buyer and then audio manager.

DiSalvo, here for the houseware shows and to talk with Lloyd's Electronics executives (see separate story), said he believes playback hardware and software was instrumental in Target's fast growth to a 46-outlet chain doing an estimated $10 to $11 million annually.

More importantly, perhaps, DiSalvo said Target probably obtains the top dollar per square foot return in its music sections when compared with other outlets. DiSalvo wants to build this kind of growth at Eckerd and believes it is happening.

Growth

The idea of a drug chain emphasizing audio equipment and prerecorded software sounds strange, especially since it's known that Jack M. Eckerd, founder of the chain, and Harry Roberts, hard-driving president, insist on high profit performance.

From a beginning in 1952 when he borrowed $150,000 from his brother to buy three failing drug stores, Eckerd has built the chain into a $272 million-a-year operation with profits growing while volume tripled from an estimated $4 million to $18 million.

Industry sources point out that Walgreen's had 1971 sales of $881 million but earned $10.6 million. Twice the number of outlets as Eckerd, which is competing for 72 units of Texas-based Ward Cut-Rate Drug Co.

Central to Eckerd's success is its management policies, which involve a plan whereby employees can purchase shares Eckerd placed in a trust at $14.50 guaranteed, no matter what happens to the stock's climb, its insistence on a high profit performance that runs more than 5 percent as compared to the usual drug store rate of 2 to 3 percent net after taxes, and Eckerd's location in the country's major growth region.

Earnings in 1971 were 4.6 percent for the chain, which operates subsidiary restaurant equipment, junior department store and security service companies.

More Plan

Here with Ken Rose, director of marketing, and Al Towell, executive vice president, DiSalvo said typical Eckerd's stores are 9,000 square feet and tape-record inventories running to around $4,000. Hardware inventory figures would be meaningless he said because the 14 to 15 items carried vary from store to store. Eckerd's has room for software and buys its hardware directly, with its major line Lloyd's.

DiSalvo said he could cherry pick hardware lines, and indeed, does buy other brands, but that it tends to confuse store managers and the salespeople "who have to deal everyday with the customer. They (Eckerd people) may not understand why I bought this compact because I could get it for $3 off and a model from another line because I got a deal--it becomes confusing."

However, he said, "There is only one ball radio and Panasonic has it as an example of how he will go anywhere he needs in order to provide the right product mix."

Whereas Eckerd's stresses that it will not be underridden in prescriptions and networked for example, guideline in music is to offer a "consumer value." DiSalvo said, "We don't pretend to be a store specializing in audio and tapes and records."

The audio and tape-record department tends to not only build traffic at Eckerd's but recirculate it. DiSalvo explained that natural traffic flow is down the right side and around to two checkout areas (one is for overflow) and then the customer sees the music section, but initial entry a possible into this section too.

DiSalvo's big surprise in coming south was the strength of tape sales, "When I walked in I was surprised to see 50 percent of the space devoted to 8-tracks," he said. "In Minneapolis I'd just completed a study which showed disks were 70 percent. I told them I wanted to see my vendor immediately. Then I soon learned that in Florida and Texas as well, tape is this strong. It's incredible."

Young and enthusiastic to the point of almost overpowering people, DiSalvo joined Eckerd's last November, the year of Eckerd's fastest growth when it opened 40 new stores. As great as the audio and tape business is, he said the prerecorded and videotape business will be even greater.

NEW! NEW! NEW! NEW!

HUL HOME OR OFFICE UNIT FOR 8-Track Tapes

<table>
<thead>
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HUL HOME OR OFFICE UNIT FOR 8-Track Tapes

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DISTRIBUTOR PRICES AVAILABLE

on Quantity Orders (500 pcs & up) upon written request

All Casette and 8-Track Tape cases are covered in handsome Alligator Vinyl. Velvet-like inside

We also manufacture 45 and LP Record Jackets.

Distributor

#18 HOLDS 18 8-TRACK TAPES

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Representatives Wanted.

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5625, Fayetteville, N.C. 28303

We do Private Label.

Phone: Area Code 919-867-6111
The Payroll Savings Plan is for people who can't save a buck.
The CRTC, whose chairman, Pierre Juno, has frequently indicated his opposition to the creation of Canadian "Canadian" creative talent. The Commission's last broadcast programs direct, "as a general rule, had not been exceeded on the subject.

Foreign-owned agencies execute policies that determine their employees are mainly Canadian and should be judged on the merit of the program.

Other executives claim the long-term trend is so many Canadian content, and in some cases, without political pressure.

A recent survey by the Association of Canadian Broadcasters and the Institute of Canadian Advertising shows how Canada's broadcast media coverage has increased from 61 percent in 1969 to 68 percent last year.

From the Music Capitals of the World:

April Sales Continue Up

Canada 4 Phase 1

Montreal: The Canadian Broadcasting Corporation has signed an agreement with the Canadian Radio-television and Telecommunications Commission (CRTC) that will allow the Corporation to increase its investments in Canadian music.

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U.K. Gov't Report Favoring Pop Festivals Are Called Too Late

LONDON—The government report in favor of festivals was welcomed by promoters this week—but they believe it is too late.

One promoter summed up the general view: “I wish the Stevenson committee would have arrived three years ago—it would have saved a lot of agony for local authorities, the public and promoters.”

Promoters believe the report will go a long way in wiping out the worst misconception about pop festivals. “Poppycock and quackery” is what they describe the initial proposals.

The report, they say, will now undoubtedly be used as a pop festival handbook by local authorities who will have to assess the potential hazards of big festivals in their areas.

Although pop festivals will go on, the days of giant festivals like the Isle of Wight events are over, promoters say.

Harold Pendleton, director of National Jazz Festival, which has been running the Reading National Jazz and Blues Festival for the last five years, said: “Festivals of the future have to be of an “economical” size which he believes has already been achieved.

He also believes festivals will be run along more professional lines by a private sector, with local authorities retaining control. He added: “Local authorities will use the Government report as a “Bible of Festivals.”

“It is impossible to say whether festivals will now boom, because they are due to start any time. But this report will put the cots off the cowboys.”

By being successful organization - the club, recording studio and music publishing—and our festival is a long-time commitment, he added. “But even if we lose on the festival we know we can afford to take the loss. We have a good reputation. We actually put the festival on because we enjoyed it.”

Pendleton believes the report will make it easier for festivals to be staged because local government will no longer have to make a decision on the spot, and some promoters will not be automatically banned from festivals as they have in the past because the recommendations make it much less likely that big profits will be made.

“The risk is still there. The big money is not,” he said. Buxton festival, promoter Steve Robinson claims he has always followed the broad outlines set down by the Stevenson report. He doubted the report would influence promoters to hold more festivals in the future, and pointed out that the future of festivals was always shaky.

“They can fall down because audiences are driving themselves out of the market,” he said. He added: “The problem this year with artists threatening not to perform—after they have been published as part of the festival events—to cancel their engagements because they did not have top billing. But we have to get big names or no one will come.”

Secretary of John Smith Productions, which promotes the Crystal Palace Summer Party rock concerts, Michael Alfender, believes the report will mean that some of the biggest names will now choose to tour instead of taking part in pop festivals.

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1973 DISCO PER L'ESTATE
RECORD FOR THE SUMMER CONTEST

VOTING ORDER:

#1 PERCHE' TI AMO
I CAMALEONTI

#2 IL PRIMO SOGNO PROIBITO
GIANNI NAZZARO

#3 +

+ SORRY WE MISSED THIRD PLACE!

BUT OUR FRIENDS SUGARMUSIC
ARRIVED ALSO 4° WITH
Ralfini Exits WEA in U.K. to Revamping Into 4 Cos.

LONDON—After a week of speculation it has now been confirmed that Ian Ralfini, managing director of WEA International, is destined to leave within about a month and Robinson will join in two weeks.

Details of his future will be revealed soon and that he would be involved in music publishing and records on an independent basis.

Ralfini's resignation comes two weeks after the stock announcement that WEA is to be split into four autonomous companies under their own respective offices and managing directors.

It is understood that this is the main reason for Ralfini's departure.

Ralfini, who joined the company four years ago, was responsible for the formation of the WEA company in the U.K. and the architect of the company's expansion.

Under his direction the WEA group has become a considerable creative force, a strong record company and claims aimed around 12 percent of the British market.

The forecasts of the four companies in the U.K. has been on the cards for several months and it is generally believed that Ralfini has been against any alteration to the structure of WEA as it has existed from the start.

Last year the respective American presidents of the companies had the idea of a move, coinciding with the Warner-Reprise, Atlantic, Elektra and Reprise labels but Ralfini was responsible for the formation of the Warner-Reprise which he considered was best for the British market. It was at this time that Warner-Reprise and Elektra were appointed joint company managing directors of WEA, leaving Ralfini to develop the divisional activities which culminated in the launch of the U.K. record-oriented label.

The reasons for creating the four companies was clearly an answer to the need for "stronger penetration of the market and a more competitive atmosphere.

Under the terms of the split, WEA will remain as a sales and distribution organization to its existing labels and also providing accounting and other services.

This proposed new look for the company is clearly not what was needed for "stronger penetration of the market and a more competitive atmosphere.

The forecast for the growth of the three companies is at the point where they felt it necessary to have separate companies and it is believed that this has been impossible for me to continue in an overall capacity.

The forecast will continue to be the responsibility of WEA and Mr. Allan Knight, managing director, Warner-Reprise, and Mr. David Kaye is continuing the line management.

No change has been made regarding the appointment of managing directors for the companies by Warner-Reprise.

Elektra Records.

A non-executive president Ne- susi Etkund will run the company in the U.K. which would be the solution of the new labels.

As for the exclusive policy adopted for the U.K. operation, this was clearly not the case as "the best talent policy adopted for the U.K. operation was not to be used for the future of WEA.

Ralfini, who now takes the helm of the WEA company, joined CBS in May 1969 as CBS's senior executive.

His resignation was confirmed in June 1972.

Taped Interview By Optimistic IFPA

LONDON—A worldwide review of tape and record piracy was the main theme of the recent International Phonographic Industries council meeting in Munich. The general view of the conference that fights against these illegal activities was optimistic, discussed Thomas of the IFPI reported this week.

"It is one of the biggest problems we have to face," he said. "It is an unfair fight against the illegal duplication of records and tapes, but the general view at the meeting was that we can see the top of the hill.

Thomas said the main problem, apart from the U.S., was that many countries introduce effective copyright laws, was the tracking down of pirates. How to decide the copy rights, for instance, if he said it is the example of how, once copyright laws were introduced, the spread of piracy was reduced, and now the problem in Iran—one of the more serious areas where piracy is widespread is planning to build a new studio.

Furthermore, although only six countries have so far ratified the Geneva convention that more governments are expected to support it by the end of this year. Thomas said that these countries included the U.S., where illegal duplication is still widespread despite copyright laws.

Thomas said that said it was evident that a recording industry only really thrives where there are copyright laws to ensure that royalties are paid and that this should act as an encouragement to governments which don't have present have the necessary legislation.

Thomas added that the IFPI's effort to eradicate piracy was recognized as cultural material like books and films—was also discussed.

Castlebar Finalists

DUBLIN—The 36 finalists for the four categories (pop, folk, ballad, and original) of the eighth Castlebar International Song Contest have been announced by the organizers.

The contest will be held at Royal Ballroom, Castlebar at the end of Oct. 1-2, with the finalists from 13 countries. They were chosen from about 1,000 entries from 39 countries.

The composers are from Ireland, U.S., Portugal, U.S.A., Hungary, Bulgaria, Japan, Norway, Czechoslovakia, Malta, Germany, Belgium, U.S.A., Mexico, France, Poland, Italy, Ireland, Russia, Czechoslovakia, U.S.A., Portugal, U.S.A., Germany, Belgium, France, Russia, Czechoslovakia, U.S.A., Portugal, U.S.A., Germany, Belgium, France, Russia, Czechoslovakia, U.S.A., Portugal, U.S.A., Germany, Belgium, France, Russia, Czechoslovakia.
July 31 is the deadline for entries

Each entry should include the following items. Omission of any item will disqualify an entry:

(a) One tape recording with voice at the speed of 7½ ips (19cm/sec.)
(b) One copy of the vocal/piano score
(c) One copy of the lyrics of the song, together with a rough translation into Japanese or English
(d) Composer's and singer's names, addresses, personal histories, and half-length photographs
(e) Applicant's name, address, telephone number, and cable address

World Popular Song Festival in Tokyo '73

1-1 Ebisu-minami, Shibuya, Tokyo Phone: Tokyo 719-3101 Telex: 246-6571 Cable Address: TOKYOFESTIVAL TOKYO
DENMARK
(Courtesy of L3 FPI)
This Week
1 PUMA SING
2 HVIDER ER ALLE DØMME—Maren Stef (Dansk)
3 TAKE ME BACK—Anita Mooney (CBS)
4 RING RING—Brise, Agnetha & Benny (Polygram)
5 4 THE YELLOW RIBBON—Dean (Philips)
6 NINE STOP DANCING (LP)—James Last (Polygram)
7 ALL BECAUSE OF YOU—Gordie (EMI)
8 54 GAR—Stig Anderson (A/S)
9 HALLO JANUARI—Peter & Bjørn (CBS)
10 DANNI BAK—Mette (CBS)

HONG KONG
(Courtesy of Radio Hong Kong)
This Week
1 SAW A NEW MORNING—The Box Go's
2 MY LOVE—Paul McCartney (Apple)
3 LETTER TO LOU—Cecil Scaife (Deci)
4 PINDAW—The New Seekers (Polygram)
5 FOOL—Envo Pescray (Rec)
6 i.e. A SHADOW CLOUD—Envo (Rec)

AFM Submissions
● Continued from page 1

of 50 cents per single, but they can cost the manufacturer a fifth (or less) than that to produce, physically, plus royalties. The manufacturer comes up with perhaps 30 to 35 cents profit on each single. On the returns, he does not have to pay the royalties, coming his loss even further. Hypothetically, Waxie estimates that if a manufacturer sells 10,000 singles to a retailer at 50 cents each, even if he has to take back 5,000 and credit the retailer with this amount the manufacturer still makes around $1,350 on $2,500 worth of business.

Higher Retailer Expense
In contrast, costs to the retailer in this situation can hurt. While the manufacturer sends the singles out in one lot, the retailer has to sell each record singly to bag the record and ring up the sale of each one separately, resulting in a very small net profit. Waxie puts it this way: "because around 10 cents, after costs—because of the record retailer's 'cost of doing business,' which runs about 25 to 30 percent out of every dollar we make."

Maxie Waxie (Continued on page 56)

MEXICO
(Courtesy of Record World)
This Week
1 UN SEÑOR—La Tripa Loca (Cap)
2 LA MONTAÑA—Ramon Carlos (CBS)
3 ENAMORADO TUY—Roberto (CA)
4 KILLING ME SOFTLY WITH HIS SONG—Rosa & Tony (EMI)
5 TIE A YELLOW RIBBON—Dean (Philips)
6 TIE THE YELLOW RIBBON—Dean (Philips)
7 NO DEBES LLORAR—Los Solitarios (Polygram)
8 TE VOY A QUEDAR—Novillitos (CBS)
9 NEW SEEKERS—The World (EMI)

SPAIN
(Courtesy of "El Musical")
This Week
1 AMERICA, AMERICA—Bueno Sano (Polygram)
2 VELOET WORRINS—Dennis Rousseau (Philips)—Canticos del Mundo
3 EVITA MANI—Fonzie (Philips)—Fontana
4 CHARLEY—Tabularidas (EMI)—Ego
5 TIE THE YELLOW RIBBON Down—Dean (Philips)
6 GET DOWN—Dennis O'Sullivan (EMI)
7 TIE A YELLOW RIBBON—Dean (Philips)
8 NO SONGS—DC (EMI)
9 THE MUSIC/Music Record Hansbook" ($14.95) published by CBS Studio City music educational materials firm. First Place Music, is likely as well as informative, packed with anecdotes and insights in how the business really works.

The bulk of the chapters are job descriptions of various music industry specialties, explaining the personalities and career success at each craft. He covers record company and publishing jobs, agent and management functions, music, radio and television, music taping. A separate section is devoted to becoming a songwriter, singer, musician, arranger or producer.

With the competitive realities of the music business today, Cuda's basic advice on breaking in is: "Go where the music is, get into it with any job you can, using any personal contacts available. If you're a performer or writer, practice your work before any audience you can get."

However, Cuda's storytelling gives you a clear check of who does what on pop music that is in a lot to be useful to any outsider who wants it. Also very useful are the lists of music school courses, reference tools and courses of instruction. The book is available from Billboard Bookstore, 43 West 42nd St., Cincinnati, Ohio 45214.

NAT FREELAND

English Rock
● Continued from page 58


BOOK REVIEW:

Vital Guide for Novices

LOS ANGELES—Joseph Cuda, a billboard editor from 1934 to 1949, who went on to be a top execu-

Fact

Billboard's paid circulation numbers over 32,722 influential in the music-recording industry.

Fact

Billboard is over 27% higher than the paid circulation of Record World...135% more!

Fact

Billboard's subscriber's copy goes to 5,417 more music industry men than Cash Box and Record World combined.

Fact

Billboard has the largest paid circulation and largest subscription (newstand and subscription) of any other publication in the music-recording industry.

Fact

That's why more and more music industry heavyweights rely on Billboard to get the best insight into their advertising dollar. Billboard reaches those hard-to-get-at influential in retailing, marketing, and programming each week. These are the people who rely on Billboard. Because they are the leaders in the industry, it stands to reason they would be influenced by the leader in the record industry trade publication field.

In front of. As usual.

And we've got the numbers to back us up. When you put it in writing that you're number one, you had better damn well have the proof behind it or there is going to call you on it. That's why we're going to give it to you straight. No puff. No hype. Just facts. Plain and simple.

56

July 21, 1973, BILLBOARD
When it comes to reporting on four-channel sound, 
Billboard is first and fourmost in its field.

Billboard's four-channel sound spotlight is coming in the August 4 issue.

Way back in 1971, Billboard published its first spotlight on four-channel sound. We knew then that quadrasonic sound would become the newest and most commercially accepted sound innovation on the market since stereo. That's why we've been spotlighting the four-channel sound boom every year since then. Four-channel sound is well on its way now. The systems are more sophisticated and are readily accepted on the consumer level as the ultimate in the home entertainment experience.

If you've been reading Billboard over the last two-year period, you know just about all there is to know on the burgeoning business of four-channel sound. Not because Billboard carries just one annual spotlight on the quadrasonic industry, but simply because Billboard covers the quadrasonic explosion each week—52 weeks a year. In fact, we're the only "music" newsweekly with a complete Tape/Audio/Video Department devoted entirely to consumer electronics, and that includes four-channel sound.

And to top it off, we still publish an annual Four-Channel Sound Spotlight to recap the developments in producing quadrasonic product. This year, Billboard's August 4 issue again focuses on the industry with its annual Four-Channel Sound Special. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

You'll get an up-close look at new product lines in four-channel hardware/software/services/accessories. And while you're scanning the latest product developments, the manufacturers, distributors, and retailers in the home entertainment industry will be seeing you as you really are. And to insure that they do see you—in the right place at the right time—contact Billboard sales representative before the ad deadline.

Ad Deadline: July 20
Issue Date: August 4

Fortunately, there's an office near you:

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Steve Lappin
150 N. Wacker Drive
Chicago, I1. 60606
(312) 329-1426

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

LONDON:
John McCann
7 Canaday Street
London W.1, England
437-8990

MILAN:
Billboard Gruppo srl
Pizzale Loreto 9
Milan, Italy
28.29.158

TOKYO:
Comfy Homes
6-6-28 Akasaka
Minato-ku 107, Tokyo, Japan
03-556-0261
suimmerfest
Milwaukee's mammoth arts and
SANTANA (Columbia): Sheraton Hotel,
OSMONDS (MGM): way Club,
Pocono, Festival,
Festiva-
SAGE; /Where
Tahoe, Nev., July
TEN WHEEL DRIVE
Tahoe, Nev., July
(Mercury): Glass Menagerie,
TOMMY WILLS (Juke): Glass Menagerie,
Muddy Waters (Chess): Music Park,
BILLY WALKER (MGM): Street
Magma

DOUG HANLEY (Capitol): Concentrate, San
JULY 28; Friday, Victoria, Ont., July
TEN WHEEL DRIVE
Tahoe, Nev., July

HANK WILLIAMS (MGM)

TEN WHEEL DRIVE (Capitol): Concentrate, San

BILLY WALKER (MGM): Street

Concord, Calif., July

TEN WHEEL DRIVE
Tahoe, Nev., July


(a) This seems to be the time for comical
make their mark with the rock and
charge.

Bachman's signature can't be
but his strength asserted itself quickly, and, for
and, Osborne. "I've heard a brand
ourcing, powerful equipped band
its, the four-piece band
been, and yet,myself, I haven't
in any sense of a real band.
journey to the peak of the band's
heavily in regular use on the
the effect is
his original
Bachman Turner Overdrive.

KAYE GLADSTONE

Michigan. July 19; Elkhart Lake, Wis., July

PHILIP PENNER (Capitol): Critic's Corner,
Central

Next week would seem to be the day

Mike's Kansas City, New York

"Seventeen," is one of three
two, WCSU, New Haven, Conn., July 4; Power

and certainly the most
"night," that is.

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KAYE GLADSTONE

Michigan. July 19; Elkhart Lake, Wis., July

PHILIP PENNER (Capitol): Critic's Corner,
Central

Next week would seem to be the day

Mike's Kansas City, New York

"Seventeen," is one of three
two, WCSU, New Haven, Conn., July 4; Power

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What's in a chart? Check it out for yourself.

Comparison of chart features:
- The Billboard Hot 100
- Record World Singles Chart
- Cash Box Top 100

<table>
<thead>
<tr>
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<th>BILLBOARD</th>
<th>CASH BOX</th>
<th>RECORD WORLD</th>
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<tr>
<td>This week’s and last week’s position are reported:</td>
<td>X</td>
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<td>Disclosure of how stars or bullets are awarded:</td>
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<td>Advance hi-lighting of new &quot;Chartbound&quot; releases:</td>
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<td>Full disclosure of charts methodology:</td>
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Billboard surveys
22 key markets
in depth each week...
and gets information
to more than twice
as many subscribers:

BILLBOARD—32,722 (ABC Audited)
RECORD WORLD—14,657 (Stated)
CASH BOX—12,648 (Stated)

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- ELGAR: NURSERY SUITE/SEVEN SUITE Charles Groves/Royal Liverpool Philharmonic ODEON ASD 2502
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Billboard SPECIAL SURVEY for Week Ending 7/21/73

RCA Releases 100 Best Melodies

NEW YORK—RCA Records has released a 10-album series, "The 100 Melodies the World Loves Best," with 10 complete melodies in each album as part of RCA's "Summer Sales Power" campaign.

The series is introduced by a one-record sampler containing a few seconds from the theme of each of the melodies titled "Guess That Tune." Announcement was made by Peter Murves, director of Classical Music, RCA Records, who said: "These are the hundred best known, most often whistled tunes in the classical repertoire, works which have been adapted as popular songs, works which have become famous in movies, TV scores and radio themes, and TV commercials..."

Murves noted that the sampler album, to be sold at a special low price, was designed for classical radio stations, for station promotions and for those who have not yet been turned on to classical music and are not sure they will like it. The sampler albums already planned to program the sampler. He said a special mailing to 240 radio stations with classical programming had been made, and that there would be special model display covers, mailers and other promotion pieces. The albums will ship to dealers in small 60-count display cartons.

Vox Goes Sansui

NEW YORK—Vox Production has decided to issue quadraphonic recordings and to adopt the Matrix System Sansui encoding. Quadraphonic records will be issued fully compatible. "We are not going to issue the same records in stereo only, and in quadraphonic, as we do not believe that dealers should be forced to carry double inventories," according to George Mendelson-Batholomew, Vox president.

"To make it worthwhile for the public and to encourage them to buy quadraphonic equipment and have reasonable priced and good classical records available for such equipment, and we believe because the cost of making these records is not substantial," he added. "As a result, the production costs are concerned, we have decided on a suggested retail price for the quadraphonic records, which is fully compatible record of $3.98. The Sansui fully compatible quadraphonic records shall carry a suggested retail price of $4.98," he said.

Phonogram P.R. Post to Burton

NEW YORK—M. Scott Maman, director, Classical Division of Phonogram, Inc., announces the appointment of Frank Burton as the director of Publicity and Artist Relations for the Classical Division. Burton is a native New Yorker, but has spent the last eight years in Indiana. He received a B.A. in Psychology from Boston University and a M.S. in Counseling and Personnel Services from Indiana University. Since 1967, he has been at Purdue University in West Lafayette, Ind., taking advanced work in Counseling and Personnel, and more recently, Music. During this time he was employed as an Academic Advisor in the School of Industrial Management, and also founded and managed the classical department for a major record dealer. Burton has an extensive background in recordings, particularly those of an historical nature. In addition, he is a specialist in pre-Romanic music and has been active as a harpsichordist for the past few years.
What kind of a year is classical music having vis-a-vis record sales and albums? On the dealer level, according to an informal survey of about 100 of the country’s leading dealers, many dealers report maintaining an upward spiral, with opera packages and budget product leading the buying parade. Other factors, such as the battle of the quality of pressings, packaging, paper, and packaging materials, whether the product is classic or modern, and the impact of the youth market, costs and conflicts involved in recording in the U.S., the nostalgia surge, the Scott Joplin re-revival, and the new look of a record, have contributed to and, in some cases controversial year.

Certainly the demands of the market are the following: The impact of the youth market. Longtime controversy as to whether classical music is attracting the young buyer is still flaming. Those pro labels state in no uncertain terms that series such as greatest hits and facsimiles thereof, and films which have classical scores have given youth a new slant on classical life, thus creating a new type of buyer, who has no other choice but to buy. But these pro labels state that, however, in some cases controversial year.

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Symphonic Orchestra Dilemma: 
U.S. Labels Go Overseas for $ Reasons

By IS HORIZT

The American dollar may no longer be the glamorous medium it once was, but it still re- ceives a smaller number of greenbacks to prod- uce orchestral recordings abroad than at home. It’s no wonder, then, that American com- panies continue to budget a healthy chunk of their recording dollars for projects in London and other European musical centers. The ability to bring in symphonic or operatic albums there at perhaps half the Stateside cost often spells the difference between profit or loss, they main- tain.

While this is certainly no new situation, it is currently being agorized over more intensively by segments of the classical community as the American Federation of Musicians and the recording industry sit down to hammer out a new contract. Serious negotiations are due to begin July 16 on a new agreement to replace the contract which expires at the end of this month.

Concerned over diminishing recording pros- pers, managers of major American symphony orchestras have met in recent months with AFM officials as well as representatives of record companies in the hope of finding acceptable methods or reversing the trend. A recording committee of the managers has suggested to record companies that a minimum number of domestic recordings be guaranteed in return for a negotiated relaxation of union work rules and, in some cases, recording rates. The committee’s most recent meeting with man- ufacturers was held the end of May, but it pro- duced no results, according to William Denton, committee chairman. The classical production wings of major record companies were unwilling or unable to come up with any guarantees, he says.

As the current period of manufacturer-AFM contract negotiations neared, meetings of player representatives from major orchestras have also failed to come up with definitive pro- posals. Among plans discussed, but tabled or re- jected, were:

1. Flexibility in work rules. This would have removed or modified the rule that all members of a symphony orchestra be paid scale for the basic recording session whether or not they ac- tually perform. Thus, if an early Haydn sym- phony were to be recorded, for instance, requir- ing only some 40 to 50 musicians, these players alone would be paid, rather than as many as 105, or the full roster of the orchestra, as the long-standing rules stipulate.

2. Exchange of services. Symphonic musi- cians are required to perform a certain number of services weekly, a service being either a re- hearsal or a concert. The proposal here was to authorize management to trade a package of regular services for recording sessions accord- ing to a predetermined ratio, say three services to one recording session. Under such a plan mu- sicians would earn no extra money for recording, but would be free of rehearsals or concerts dur- ing weeks’ sessions were scheduled.

3. Rate reduction, with royalty provisions. The Utah Symphony recorded for many years under a formula whereby the musicians ac- cepted considerably less than union scale, but were entitled to share in record royalties. Van- guard and Vox are among the labels that found this approach economically viable and, as a re- sult, produced a considerable number of disks featuring the Utah orchestra. But this concess- ion has also been rescinded by the AFM.

4. Sliding rate scale. Traditionally, recording scale has been uniform in the United States and Canada, and the manufacturer must pay each musician the same hourly rate whether the or- chestra being recorded is one of the top five or a hinterland community ensemble. The proposal was to establish a table of recording rates varying, in several categories, according to the orchestra’s national standing, presumably a measure of its potential in the market place. This is now a practice in Europe. The Berlin Philharmonic and Vienna Philharmonic Orchestra command recording rates considerably higher than many other orchestras in their respective countries.

5. Full participation of all classical musicians in ratification voting. As things stand, ratifica- tion of recording agreements is limited to union musicians who have performed in a minimum number of sessions during the past two years. Critics of this provision charge that the status quo is thus self perpetuating, as players who record refuse to relax regulations that might make the masterful orchestra packs or avoid- ing deals. It is estimated by Denton that mem- bers of no more than eight American orchestras will be eligible to vote yes or no on recording provisions of the contract currently under nego- tiation.

Failure to win support for the above propos- als among orchestral musicians entitled to vote on any negotiated deal between the AFM and the record industry limits the likelihood that union provisions covering symphonic recording will offer significant economic inducement for a step-up in American recording activities. Mem- bers of orchestras not recording view the conflict as a clash between “haves” and “have-nots.” But those currently recording are loath to agree to any relaxation of hard won economic stand- ards.

Richard Wangerin, head of the American Symphony Orchestra League, is blunt in his ap- praisal of the situation. Escalating recording rates “have priced American orchestral musi- cians out of the market,” he says. In a study of the problem several years ago, a group of major American companies began accelerating their overseas recording activities, a London musi- cian was quoted as saying that “the AFM must have a death wish.” Wangerin’s view is not far removed from that of this anonymous English sideman.

Orchestra management today is generally under greater pressure to seek out recording af- filiations than in years past. One important im- petus has been the inescapable march to full-year employment for the orchestral musician. It wasn’t too many years ago that a mere handful of orchestras kept their musicians on salary more than 30 to 35 weeks a year. Such a short employment season has become a rarity except in relatively small communities. Now at least a dozen orchestras meet payrolls 50 or more weeks of the year, and most others are not far behind. Each new contract between manage- ment and local unions sees more symphonic en- semble joining the full employment group.

By their very nature, symphonic concerts are presented on a deficit basis, if orchestras were to perform the year round, except for vacation periods, the debit balance would become ever more difficult to cover. Weekly salaries go up even as the weeks of employment rise, but the price of concert tickets cannot be increased pro- portionately or audiences would vanish. Man- agement would find its budgetary difficulties eased somewhat if they could trade off concerts for recordings. Royalties from such activities could also pump some income back into orches- tra treasuries.

Another compelling factor in the orchestra’s wish for a recording contract is the need to sat- isfy the ambitions of name conductors who con- stantly press for the international exposure recordings can bring. Recording pacts help at- tract and keep top orchestral talent. The pres- tige of recordings, real or illusive, also helps raise local money for support of the orchestra. In addition, it may well stimulate touring opportuni- ties away from the home city.

In recent months, the important Midwest orchestra, offered its musicians an annual recording guarantee of $1,000 per man if they would accept a small salary increase under a new contract. This proposal ran into serious op- position from musicians who viewed it as a trade-off, out.

The desire to record frequently impels local symphony associations to raise funds specifi- cally earmarked for this purpose. Record com- panies are understandably receptive to such deals which may relieve them of investment runn- ing from $10,000 to $20,000 per LP. This becomes especially enticing if the orchestra is led by a conductor of interest to the label.

Washington’s National Symphony, led by An- tal Dorati, for example, picked up the talent nut for five disks produced for London Records over the last two years, several of which still remain to be released. But the orchestra’s board has no such provisions in its budget for next season.

Similar sponsorship is not rare in the indus- try, but it’s generally short lived—operating for a season or two and then abandoned. The hope, of course, is that a sort of pump priming will occur, and that royalties from sponsored recordings can be funneled back into future recording ac- tivities. However, the return is rarely sufficient to support a recording program for an extended pe- riod, and any suspicion may have been An- tal’s deal with the Los Angeles orchestra, under Zubin Mehta. Initial financial help came from lo- cal backers, with the label taking over a greater share of the costs, as time went on.

Local financial support is also believed to have helped Deutsche Grammophon meet talent costs in its recent recordings with the San Fran- cisco Symphony under Sirjir Ozawa. It is specula- ted that DG’s main interest is in Ozawa rather than the San Francisco, since the conductor is slated to take over the Boston Symphony. And the latter orchestra represents the company’s main recording commitment in the United States. But since Ozawa will continue to direct the San Francisco, it is unlikely that occa- sional recordings will be made there by DG as well.
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On Columbia Records and Tapes
Labels Divided
Over Best ‘Q’
Utilization Mode

Despite some serious efforts to establish a compatible quadra-
sonic disk in the marketplace, it now appears likely that double,
“Q”, inventory will be the paradigm for some time to come, in
classics as well as pops.

It is known that RCA Victor’s compatible Quadradisc failed to
receive consistent dealer exposure in other than segregated 4-
channel bins, and has also run into resistance from consumers
shopping for stereo. With some of its strongest classical product,
including popular packages performed by Eugene Ormandy and
the Philadelphia Orchestra, substantially ignored by stereo buy-
ers, the company is now reported to be seriously considering
suing such items in separate stereo and “Q” formats.

Columbia Records, originally committed to twin tracks, recently
tested the single version route in several releases, but sales fell below expectations. So it’s back to double inventory in all
cases for the label.

Main test item for Columbia was its widely heralded recording
of Bartok’s “Concerto for Orchestra,” performed by Pierre Boulez
and the New York Philharmonic. Although the “Q” spectacular
was carefully engineered to play back effectively in stereo, dealer
exposure in other than 4-channel bins was spotty and sales suf-
ffered. The company estimates that volume to far is little more
than half what they might reasonably have anticipated if a sepa-
rate stereo version of the Bartok was also made available.

This experience, however, has not saved Columbia on the po-
tential of quadra-sonic. Sales of its twin issues are more than satis-
factory, though import. In many cases, cumulative sales of the
various “Q” formats (tape and disk) equal their stereo counter-
parts. But if it is the combined sales of all versions that rack up
these attractive totals. The company is convinced that double in-
ventory now means double sales and that, until the public is ready
for a single, competitive disk, profits to both dealer and manufac-
turer rest with twin issues.

While the compatibility question is essentially a marketing
problem, producers of 4-channel classics are still split over artistic
uses of the medium. Columbia’s commitment to the surround
sound technique, making full use of the prime information poten-
tial of four distinct sound sources, continues strong. RCA, on the
other hand, has limited its approach largely to the use of concert
hall ambience for back channel play.

Vanguard, as one of the first classical labels to move agressi-
vively into quadra-sonic, is also strongly oriented toward the sur-
round principle. Label chief Seymour Solomon is now in London
to produce a series of albums, among them the Musorgsky/Ravel
“Pictures at an Exhibition” and Bach’s “B Minor Mass.” These
are expected to probe deeply into the potentials of prime informa-
tion, 4-channel sound.

It has also been learned that Ovalion Records is about to
launch a classical line, and the Chicago-based label’s solid in-
volvement in quadra-sonics has led to speculation that the com-
pany’s approach will be that of surround sound.

The European giants, however, are expected to hew more
closely to ambience 4-channel. Deutsche Grammophon, Angel,
Philips and EMI Classics have been using “Q” tapes for some years now, with their commercial launching in this country
still to be announced. But in almost all cases these tapes have
been produced with the ambient principle in mind.

The Campus Market
Students Major in Selectivity as Sales Increase

By SAM SUTHERLAND

While many supporters of classical product traditionally
mourn the student’s preference for good old rock’n’roll, at
the sales level the campus is becoming increasingly vital to
the growth of classical repertoire. With campus tastes broadening
in the last two years to focus less on rock and more on jazz, tradi-
tional bluegrays, country and other, more ecclectic idioms, classi-
cal sales have risen as well.

Overall trends show the current campus buyer to be discrimi-
nating in his choice of period, composer, conductor and
label. And, while specific composers still attract nearly a cult
following, classical commercial reaction seems to suggest an increas-
ingly wide command of musical disciplines. That process is re-
flected by the revival of interest in classical programming on
campus radio stations, many of which began with a basic classical
repertoire only to whittle down its programming blocks until rock
dominated the airwaves.

Now, however, campus audiences give evidence of their contin-
uing and growing interest in classical. And college radio stations
that changed with the times a few years ago are suddenly con-
fronted with what, in the late ’60s seemed highly unlikely:
requests for the classics.

Just how much are sales climbing? Estimates at different loca-
tions, both from chain retailer operations and individual stores, run
generally in the area of 5 to 10 percent, but Mrs. Helga Newcomb,
classical buyer for the Harvard Co-op, which services the Boston/
Cambridge community, points out that classical sales have ac-
counted for nearly 20 percent of that store’s record sales for
years. At other stores, the reaction to the increases ranged from
cautious optimism to outright enthusiasm.

In Fall River, Mass., Samuel Allenberg of Music Sales notes that
his operation, which focuses heavily on campus bookstores
and on campus racks, devotes over 60 percent of its repertoire
classical product, with budget lines doing brisk business. That
form has managed to rack up sales increases of 80 percent in the

last year, suggesting a company growth that is strongly linked to
campus classical interest.

As a consumer, the student is clearly building his command of
classical repertoire outside the tastes of his counterpart a few years
back. Irwin Katz of Discount Records, which operates retail out-
lets in campus communities across the country, dismisses the earlier
classical “fad” interpretation, noting, “We’re dealing with a
very discriminating buyer on campus now. He’s very selective
and knows what he wants.”

Sparking interest have been various pop, rock and jazz treat-
ments of classical themes. At the Harvard Co-op, Mrs. Newcomb
reports the impact of the soundtrack for “A Clockwork Orange,”
which resulted not only in brisk sales for the soundtrack LP, but
in unprecedented buyer interest in the original classical pieces in-
cluded, which students wanted in unedited versions. Likewise,
Emerson, Lake & Palmer may have outraged Mussorgsky devo-
tees with their heavy rock interpretation of “Pictures at an Exhi-
bition,” but they actually created new interest in numerous classical
readings of the original piece and in the Ravel orchestration, while
Discount’s Katz cites Deodato’s reading of Strauss’ “Also Sprach
Zarathustra,” and the Seiji Ozawa/Siegfried-Druez Blues Band
double-collaboration on DG as another source of sales.

While consumers’ tastes in composers, periods, solists and
conductors vary somewhat from campus to campus, one steady
factor is the label itself. At Culler’s Record Store in New Haven,
a retail operation in close proximity to Yale and a popular outlet
with students there and at other area campuses, the past year in
classical sales has been representative of sales patterns at most
campus stores. The decrease in new classical releases on domes-
tic labels has further sparked interest in imports, with Culler’s
classical buyer noting that DGG, Philips, Decca and London im-
ports “taking up the slack created by the greatest hits packages
the domestics are compiling.”

Indeed, the greatest hits concept appears to be failing at the
cash register on campus. Nearly every distributor or retailer con-
tacted notes that campus response to such packages has been
very poor, with students opting either for import releases of com-
plete works or for more exotic works and performers, and his-
torical recordings, on budget lines.

As Harvard’s Mrs. Newcomb remarks: “We sell to Harvard stu-
dents living right across the street, and, if they purchase a defec-
tive record, with any pops or skips, they’ll be right back.” Pressing
quality on imports has become a significant factor in label prefer-
ences, with students in some locations reported to be avoiding all
but the name artists on domestic labels.

As for repertoire, baroque is holding its lead in campus tastes,
with most stores reporting prime interest in baroque works. Late
romantic works and the works of early 20th century masters like
Stravinsky and Mahler also move well in campus stores, although
the latter varies more with location.

Recording artists also vary from campus to campus with Bos-
ton’s students showing increased interest in Soft and continued
support for Van Koray, while, in other towns, Boulez has
sparked new interest, placing his in competition with his prede-
cessor, Leonard Bernstein, a campus perennial.

Scott Joplin’s works continue to create interest, with Angel’s
“T’Red Black Book,” conducted by Schuler, moving partic-
ularly well in New England.

As for the budget lines, Odyssey and Nonesuch continue to
attract significant sales, both for the array of historical perform-
ances (Odyssey being cited here) and for the availability of compo-
sitions from more ecclectic sources.

Classical tape sales on campus are possibly the only area of
classical product not moving, however. Dealers noted that stu-
dents showed little interest, with some locations noting that
they had discontinued stockung classical tapes.

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The image contains text discussing the utilization of classical labels and the growth in classical music sales on campuses. It highlights the differing approaches of labels like RCA and Columbia in the market. The text mentions the impact of classical repertoire on campus sales, particularly the rise in demand for classical music due to the interest of university students. It also notes the varied responses of students, with some opting for classical imports while others prefer complete works or more exotic repertoire. The text concludes with observations about the sales of classical tapes and budget lines on campus.
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Broadened Directions
New Repertoire Col’s Aim

The following comments were submitted by Columbia's Thomas Frost and Thomas Z. Shepard.

In the year and three months since we have taken over the direction of the Columbia Masterworks and Original Coat Spray Department for Columbia, we have expanded our activities in every widening directions, highlighted by innovative repertoire, new artists, and a general reexamination of the classics for quadrasonic. In the tradition of Columbia Masterworks, we are attempting to fulfill our cultural responsibilities by recording a cross-section of contemporary and traditional repertoire. We are not neglecting the great traditional masterpieces. Rudolf Serkin continues to record the complete Beethoven Sonatas, and the next three records of Vladimir Horowitz will present music by Beethoven, Schubert, and Chopin.

Leonard Bernstein continues as our Product Manager.

A five record devoted to the works of Sir Edward Elgar has begun with the recent release of his "Second Symphony" conducted by Daniel Barenboim. Pinchas Zukerman and Jacqueline du Pre will also be featured in this project.

Previously unreleased music of Charles Ives will be the focal point of an Ives memorial package to be released in the early part of 1974. Boulez continues to record the complete orchestral music of Ravel. In addition to a package of the complete music of Webern, he will continue to expand his catalog of Berg, Schoen- berg and Stravinsky, plus a few surprises—Schubert songs, for one.

Leonard Bernstein's series of Horton Lectures at Harvard, including a performance of "Dedalus Rex," with the Boston Symphonic Orchestra, is a fine experiment in an attempt to coordinate all efforts in order to present more opera recordings conducted by Bernstein.

E. Power Biggs continues to explore new paths. He has almost completed an album of Scott Joplin on the pedal harpsichord. Two Rheinberger concertos for organ and orchestra are being re-released on a package with a recent Bach recording entitled "A Mini Discourse By E. Power Biggs." This will tour Europe to record on historic organs that lend themselves especially to quadrasonic recording techniques.

Glenn Gould has made a major contribution to our repertoire-expanding efforts by commissioning and recording a new concerto for harpsichord by Wagner. He has also turned his talents to Hindemith, a much too much neglected modern master. October releases will be devoted entirely to Glenn Gould.

Anthony Newman is combining repertoire from two major areas of his interest: Bach and rock. The result will be available in the early fall. Later in November, there will be a concentration in our New Music releases. Even Pellet will not be neglected in the search for new material. Isaac Stern and Pinchas Zuker- man will shortly complete Pellet's "Double Concerto," along with the recording of "Concerto for Trio" with Charles Ives and Ravel.

In the contemporary area, we have been accumulating recordings of various composers in order to present a significant contemporary music month next March. Works by Boulez, Crumb, Carter, Golper, Chavez, Subotnick, and others will be featured.

A special area of "new" repertoire is the large number of works by various black composers which have never been recorded before. We have entered into an agreement with the Afro- world's greatest artists.

The classics are expanding their power in the last ten years, with the release of Ives, Prokofiev, and Walton. We are planning to present more opera recordings conducted by Bernstein.

RCA Plans Extensive 4-channel Recording Familiar Melody Series

The following comments were submitted by Peter Mannes, dir- ector of classical music at RCA Records.

Three major goals have been established for RCA's classical department for 1973. These goals are: first, the planning of a long-range program to record the basic classical repertoire in 4-channel sound for a new generation of listeners; second, the anticipated 4-channel sound will reviv- e the standards of the golden era of stereo sound; third, the repackaging of RCA's mammoth catalog to achieve maximum sales. It is this con- tinuing program which has revolutionized the Red Seal and Victor label sales, and the RCA package will be the key to success in the "Greatest Hits" series, including albums for the first time in the industry related to such composers as Karl Weill and Vivaldi.

The 32 other albums in the Greatest Hits series will be featured with concerts. There will be more additions to the series "The Basic Library of the Music America Loves Best.

A new series, "100 Melodies the World Loves Best," is being introduced in July. It will be 10 albums, each containing 10 of the most familiar classical melodies (complete works) performed by the world's greatest artists. The series will be marketed as 'part of RCA's 73-74 campaign for the most extensive exposure. Out of the whole series has been assembled a sampler album, specially priced, "Guess That Tune," which contains the themes from the "100," and the "100," a Daily Mirror series.

In advance, classical radio stations have expressed interest in pro- gramming this sampler as a listener guessing game.

In the fall there will be historical releases of Casals, Melchor and Rachmaninoff in special packages.

The new Grand Rapids project will be to continue presenting RCA's contract artists—Arturo Toscanini, Yehudi Menuhin, Julian B- oll, Julian Bream, The Philadelphia Orchestra, Peter Serbin, Leon- ard Bernstein, Hugues Cuvelier, Paul Tortelier, and many others.

Weill and Debussy's "St. Peter's Mass" will also be included.

The Philadelphia Orchestra and Eugene Ormandy will launch RCA's extensive plans to re-examine the standard repertory in 4- channel sound in the fall with three 4-channel albums of the bal- lets of Tschaikovsky, "The Nutcracker," "Swan Lake," and "The Stepping Beauty."
Japan: The Year Of Anniversaries

By HIDEO EGUCHI

Several historic events are destined to make 1973 a year of far-reaching significance for the classical record market in Japan. These events augur an unprecedented sales turnover for stereo albums and cassettes of European origin.

The prelude to expansion of the market for classical record-ings in Japan was played on June 20 when a now hall with the world's largest organ" was opened in Tokyo by Nippon Hoso Kyokai, the national broadcasting corporation which is publicly supported by receiving license fees and governmentally backed by the annual budget. The opening ceremony, was broadcast over NIK's TV network to the 107,880,000 citizens of Japan, U.S. military personnel and their dependents, and 50,000 other residents from overseas.

As of mid-June, the classical market was static. The music stores along the Ginza registered steady sales, but elsewhere the market to out all outward appearances, had disappeared. The market appears to be marking time for the traditional summer bonus season and the labels are busy preparing their sales campaigns in anticipation of an all-time high summer spending.

The classical arm of a Japanese record company told Bill-board that the young workers are getting better paid than middle management these days and will have more money to buy records. As a matter of fact, the classical record buyers in Japan appear to be getting younger, while the manufacturers and retailer grow older.

Among other events, the 75th anniversary of EMI and Polydor International will also be observed in Japan. In 1905, the Gramophone Co., a member of the EMI Group, introduced recording technique to Japan, followed by (British) Columbia, now one of EMI's domestic label. In 1958, Toshiba Musical Industries (TM) was formed by the Tokyo Shibaura Electric Co. in a financial tie up with Capitol Records and established in 1960 as a Toshiba/EMI joint venture record manufacturing company.

Another leading specialist in the classics, King Records, is marking its 20th year as Japan distributor for London Records. King's classical promotion is not being tied down to the traditional Japanese summer bonus season and sales, if not spectacular, according to the best-seller polls. Incidentally, King was born in 1930 and its 40-year association with Telefunken is still going strong. Among the events of this year the Japanese record manufacturer produced 2 stereo LP's of German military marches from gold-plated 78 rpm master disks shipped by Telefunken during World War II when record production was at a standstill.

Brass band music has become remarkably popular among the Japanese. Besides King's double album, CBS/Sony's three LP's of All Japan Band Festivals appeared on the classical record charts earlier this year.

Stereo LP's Increase in USSR

There are over 50 professional symphony and philharmonic orchestras and over 60 opera and ballet companies in Russia, and interested by the public towards classical is great and steady enough, both in the recorded and live performance forms. Classical recordings have accounted for over 15 percent of total disk production and sales in Russia (plus imported classical product from East European label). Unfortunately, there are no audited sales figures available at the moment.

Russia is one of the world's most productive classical countries, and Melodiya catalog is completely unique. Once Melodiya introduced to the Soviet market mostly national product, but over the last five-seven years recordings by some international established artists and orchestras, as well as some bright young stars, have been issued on Melodiya. There are several lines in Melodiya's classical policy: current stereo releases (live and in-studio), reissues of the monaural recordings of the 30's-50's vintage archive collection of the works by Russian and international prominent artists for various labels.

Until recently, most of the Melodiya classical production was monaural, and now the company is faced with the necessity of making stereo recordings, also expanding its own monaural classical catalog. This year the company has been releasing all new classical stereo labels.

Melodiya's initial stereo endeavors were made in the beginning of the 60's, but practical absence of mass production stereo playback equipment was a great obstacle to further increase of stereo sales here. Melodiya's major production shift to compatable monaural/stereo records, made in 1971 have considerably expanded sales of classical. Since more and more homes in Russia are now equipped with stereos, the company is expanding considerably its annual stereo disk production. While the cassette business is in its early stages several titles are available. (In fact classical has never been handled on tape in this country.)

But with future development of sales of classical music in Russia and particularly with the introduction of stereo cassette playback equipment (the first ever Russian made Vima-Stereo recorder will be retailed at the local market later this year in or the beginning of 1974), it is very likely that bright perspectives will be opened for classical cassettes as well. In general since classical record retail prices are not prohibitive average 1.45 rubles (about $3) for the price of a Melodiya stereo classical album, increase of classical sales depends entirely upon the efforts of the nation's radio industry to supply enough material. Four-channel sound will not be a reality in Russia for several years at least.

A. Karpov, Melodiya's chief assistant, says that the company plans to record "fundamental oratorio and symphonic works" by Bach, Handel, Beethoven, Taneiev, Mahler, plus Russian works. In a few years Melodiya will develop a collection covering the entire history of music culture, with the help of Russian national conservatories and music colleges.

Since there is no network of commercial FM/AM stations in Russia, classical music is introduced widely over the national (the central) and local broadcasting circuits.

But it is the live music which is of great interest. Usually all concert performances by established artists and young stars, both national and international, are sold out in advance. The greater proportion of concert attendances are younger people.

Since everybody who's anybody in the record business is celebrating an anniversary this year, Nippon Columbia marked its 12th year as Japan distributor for Erato with the launching on Feb. 25. Victor Musical industries, the phonograph record and music tape distribution, promotion and sales subsidiary of the Victor Co. of Japan (JVC), launched its own sales program this summer.

Of the 6,000 retail outlets for phonograph records in this country, Yamada's 16 music stores have the most comprehensive line of labels and albums. The smaller Japanese stores have only one bin for classical records. Tokyo-based Shinshido has over 50 stores, and records of all categories have accounted for 55 percent of total sales.

Classical Radio: a Growing List

A recent survey of commercial classical radio stations by Cleveland's Fine Arts Station, WCLV, indicates that the number of such stations is larger than previously believed. WCLV determined that there are at least 43 commercial radio stations that devote all or a substantial amount of their broadcast time to classical music. Previous industry estimates were as low as 25.

Listed below are stations devoting substantial amounts of program time to classical music.

<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>P.O. Box 220, Anchorage, Alaska</td>
<td>KNK-FM</td>
</tr>
<tr>
<td>P.O. Box 711, Phoenix, Ariz.</td>
<td>KAFM</td>
</tr>
<tr>
<td>P.O. Box 628, San Diego, Calif.</td>
<td>KFSD</td>
</tr>
<tr>
<td>The St. Francis Hotel, San Francisco, Calif.</td>
<td>KDFC</td>
</tr>
<tr>
<td>P.O. Box 440, Denver, Colo.</td>
<td>WTI-FM</td>
</tr>
<tr>
<td>1601 West Jewel Avenue, Hartford, Conn.</td>
<td>WGMU</td>
</tr>
<tr>
<td>2951 Bayshore Drive, Miami, Fla.</td>
<td>WTMI</td>
</tr>
<tr>
<td>Suite 190, 230 Peachtree St., N. E. Atlanta, Ga.</td>
<td>WGKA</td>
</tr>
<tr>
<td>1055 Harding Ave., Honolulu, Hawaii</td>
<td>KAIM</td>
</tr>
<tr>
<td>120 W. Madison St., Chicago, Ill.</td>
<td>WEFM</td>
</tr>
<tr>
<td>500 N. Michigan Ave., Chicago, III.</td>
<td>WFTM</td>
</tr>
<tr>
<td>2 N. Riverside Plaza Chicago, Ill.</td>
<td>WNIB</td>
</tr>
<tr>
<td>3800 Hooper Ave., Baltimore, Md.</td>
<td>WHAS-FM</td>
</tr>
<tr>
<td>46 W. Chase St., Baltimore, Md.</td>
<td>WDCS</td>
</tr>
<tr>
<td>760 South St., Walling, Mass.</td>
<td>WCRB</td>
</tr>
<tr>
<td>901 Livenors Ave., Delrov, Mich. (48220)</td>
<td>WQRS</td>
</tr>
<tr>
<td>Suite 730 Medvest Federal Bldg.</td>
<td>WLOL-FM</td>
</tr>
<tr>
<td>150 Sweeney Road, Minneapolis, Minn. (55402)</td>
<td>KXTR</td>
</tr>
<tr>
<td>229 W. 43rd St., New York, N.Y. (10016)</td>
<td>WQXER</td>
</tr>
<tr>
<td>P.O. Box 391, Niagra Falls, N.Y. (14302)</td>
<td>WHLD-FM</td>
</tr>
<tr>
<td>850 Midtown Tower Rochester, N.Y. (14604)</td>
<td>WBBF</td>
</tr>
<tr>
<td>345 Pearl St., Syracuse, N.Y. (13210)</td>
<td>WONO</td>
</tr>
<tr>
<td>500 N. Michigan Ave., Chicago, Ill. (60611)</td>
<td>WCLV</td>
</tr>
<tr>
<td>8200 Ridge Ave. Philadelphia, Pa. (19128)</td>
<td>WFMZ</td>
</tr>
<tr>
<td>156 Prospect St. Wilkes-Barre, Pa. (18702)</td>
<td>WFLN</td>
</tr>
<tr>
<td>Journal Bldg. Providence, R.I. (29002)</td>
<td>WKDA-FM</td>
</tr>
<tr>
<td>Bob Jones University Greenville, S.C. (29614)</td>
<td>WYZZ</td>
</tr>
<tr>
<td>P.O. Box 348 Memphis, Tenn. (38101)</td>
<td>WRP-FM</td>
</tr>
<tr>
<td>Fair Park Station Dallas, Texas (75226)</td>
<td>WKL-FM</td>
</tr>
<tr>
<td>Lamar Tower 2000 2929 Buford Highway Houston, Texas (77006)</td>
<td>KMFEM</td>
</tr>
<tr>
<td>P.O. Box 98 San Antonio, Texas (78212)</td>
<td>WQFM</td>
</tr>
<tr>
<td>328 Aurora Ave., N. Seattle, Wash. (98109)</td>
<td>KING-FM</td>
</tr>
<tr>
<td>P.O. Box 1623 Milwaukee, Wis. (53201)</td>
<td>WFMR</td>
</tr>
</tbody>
</table>

(Continued on page 58)
The following comments were submitted by Terry McKenney, manager of London's classical division.

"Repackaging has become an important aspect of our business, not just as the easiest way to re-exploit product, but as another way to attract attention to performances which may have been missed in the crowd the first time "round." I feel that repackaging is a service to the public, not a cheap exploitation gimmick as it has been called in the press."

"We have an unusual style of this type at London, and that is our mis-understood, or 'Orphic Egg' label. John Davidson, the producer of this series, has tried very hard to get the heart of classical music in the most basic emotional terms of the music itself, not by featuring a composer's personality, but by choosing moments of a composer's output which he feels get to the heart of the man's head.

He has packaged these in artwork and liner notes which he feels would interest the whole generation that is coming to classical music through hard rock, blues-hed music."

"As in some quarters the concept has been misunderstood, but the success of his newest baby, The Baroque Head, is beginning to show that his instincts were right. Orphic Egg is going to try to introduce some new features (electronic music, tribal and folk ele- ments, etc.,) alongside of Bar and Bach, which point up the most important new development in our recording industry."

"It is becoming more and more difficult to put labels on types of music. What is classical, what is popular, what is rock, what is r&b, they are overlapping more and more. I think it is interesting that our art director, when designing a Stiff/Mahler logo, sub- consciously was influenced by the logo of a rock group called Chicago. Without realizing it, he sensed that in fact the same people are now buying both records, and for this and many other recent developments, we of the classical record business must be thankful."

"We all know that a record company cannot make a star on its own; it can help a hell of a lot, but the artist must, himself, build a nationwide career, to give us something to support. There are big names in New York that don't sell in Seattle and the matter of re-recording, advertising, etc., is different, partly because of our geographic enormity, a whole different thing from anywhere in the world. Some companies are so cynical for an- stance, as to count their classical advertising budgets as "artists' relations." I do not do for a moment subscribe to that policy.

"I believe that the other most effective method of classical adver- tising is in "coop" ads with specific dealers. One of the prob- lems in our industry is that the only times you can really go for a classical offer is at (a) the holidays (Nov. 1-30), and (b) to coincide with an artist's appearance. Letting these occasions slip by, therefore, is, to my mind, suicidal. Of course, the question of exclusivity bears its ugly head with advertising spending.

"I still firmly believe in what is popularly termed the "old fash- ioned" concept of the record company. It is its right mind is going to blow a fortune on somebody who is record- ing tomorrow for its competitors."

"Obviously, FM and the other media play an important part, but how important they are, and how effectively they can help rather than hinder our industry depends on a great many slippery factors. I tend to feel, from my vantage point, that a beautifully run FM station, like WFMT in Chicago, helps our industry. If WFMT exists in New York, maybe the fans would spend all day laping and we would sell less records.

"When it comes to print and reviews, there is also a delicate balance to be coped with; I do send my newborn child to the mere- less slaughter of a less perceivable critic's equipment? No, I don't. I don't even take a chance that he may love it. I try to ar- range that the public has a chance at the thing itself. This has caused me no little ill-will with the record press at times, but I deeply believe that our potential buyers don't care. Also, in this way when a favorable review appears a couple of months after the new release ad, it can revive interest in the product within this over-saturated market. How else can we attract attention to our product?"

Classical Radio: A Growing List

- Continued from page 67

WRUF P.O. Box 14444
University of Florida
Gainesville, Fla. (32601)

WILL 228 Gregory Hall
University of Illinois
Urbana, Ill. (61801)

WFU 1101 University Ave.
University of Indiana
Bloomington, Ind. (47401)

WOI John D. Wood Hall
Iowa State University
Ames, Iowa (50010)

WSSU 2049 North Avenue
University of Iowa
Iowa City, Iowa (52240)

KANU University of Kansas
Lawrence, Kan. (66045)

WBKY 333 South Denver Ave.
Western Kentucky University
Bowling Green, Ky. (42101)

WEKU 30 North State Street
Eastern Kentucky University
Richmond, Ky. (40475)

WGBH 1415 Broadcast Ave.
Allston, Mass.

WFMP Harvard Square
University of Massachusetts
Amherst, Mass. (59012)

WUOM The Regents of University of Michigan
Ann Arbor, Mich. (48104)

WAUS 1101 Meridian Avenue
Andrews University
Berrien Springs, Mich. (49104)

WDET 2550 Woodward Ave.
Wayne State University
Detroit, Mich. (48202)

WKAR 112 W. Kalamazoo St.
Michigan State University
East Lansing, Mich. (48823)

WIAA 114 W. St. John's Ave.
Interlochen Arts Academy
Interlochen, Mich. (49643)

KSUR/JSJN/KCCM
St. John's University
Collegeville, Minn. (55321)

KCUR 1100 Rockhill Road
Kansas City, Mo. (64110)

WBFO 345 Main St.
Buffalo, N.Y. (14223)

KDSU 1100 North Dallas Avenue
North Dakota State University
Fargo, N.D. (58102)

WGUC 110 Emery Hall—University of Cincinnati
Cincinnati, Ohio (45221)

WOSU Ohio State University
Columbus, Ohio (43210)

WMUB Spring & Oak Sts.
Oxford, Ohio (45056)

WYSU A & S Building
521 W. Third St.
Youngstown State University
Youngstown, Ohio (44503)

WLON 4802 Fifth Ave.
 Erie, Pa. (16510)

WTBF P.O. Box 2
Hershey, Pa.

WUHY-FM 4548 Markland St.
Philly's, Pa. (19139)

WQXR 4802 Fifth Ave.
Pittsburgh, Pa. (15213)

KEHD 304 East Jordan Ave.
South Dakota State University
Brookings, S.D. (57006)

WQUT Communications & University Extension Bldg.
University of Tennessee
Knoxville, Tenn. (37916)

WPLN Public Library of Nashville
Nashville, Tenn. (37203)

WZMB 5th Avenue
St. Louis University
St. Louis, Mo. (63103)

KBYU 1111 S. Euclid Ave.
Brigham Young University
Provo, Utah (84601)

WSKU Washington State University
Pullman, Wash. (99163)

WHA 7839 Center Dr.
University of Wisconsin
Madison, Wis. (53706)

KUCM Dayton, Ohio
University of Alaska
College, Alaska (99701)

WMU Broadcasting Center
Youngstown State University
Youngstown, Ohio (44501)

WETA-AM 1500
Washington, D.C. (20007)

WETA-FM 89.3
Washington, D.C. (20001)

Youth Interest, Budget LP's Aid Korvette Sales

The following interview was conducted with David Rothfeld, vice president and divisional merchandise manager of Home En- tertainment for Korvettes.

What is your general appraisal of the classical market today?

Rothfeld: I am extremely bullish about the entire market. Our classical sales are up 20 percent over the previous year and this has taken place in all our stores. There has been a great resurgence in all classical sales.

Why do you feel this has occurred?

Rothfeld: This is partly due to an increased interest on the part of the youth market. Their appreciation of classical music has broadened tremendously. Also, we are trying to explore dif- ferent forms of music because of their knowledge, since many of them are instrumentalists. This has increased sales in organ mu- sic and in recordings of Bach organ works and baroque music in general.

They are certainly a far more sophisticated buyer than the youth of previous years, and although there has been no great outpouring of hit classical records, their interest runs the gamut of musical styles. Works such as Bernstein's "Mass" with its con- temporary rock flavor, and motion picture scores containing clas- sical themes have attracted new buyers. Advertising, too, has played a very important role in our sales increase.

What categories of music sell the best?

Rothfeld: Opus is our best seller with piano concertos, violin concertos, symphonic works and solo works in that order.

In your opinion why is opera the best seller?

Rothfeld: Because we can sell three or four recordings of the same opera. Opera buffs will purchase the same work when done by different artists whom they admire.

How do you go about selecting a product for your stores?

Rothfeld: The years of experience of the home office buyers de- termines the potentiality of a recording. We are selected by the demand from our stores and the information fed back to our home office is reflected.

In your opinion regarding promotion of classical records by the manufacturer?

Rothfeld: I feel they are, for the most part, doing an out- standing job, and we are devoting a good deal of space to this classification of music. We are not treating it as a stepchild and every aspect of classical music is being explored in this fashion. As a matter of fact, we plan to revive our promotional activities in the radio field with a weekly series on WQXR AM or WCHF. I intend to do the commentary myself. It will probably start in the fall.

Budgets seem to be doing extremely well. Do you find this true why?

Rothfeld: Yes, I do find that budget lines are selling very well. Here, too, we find the youth market attracted not only to the low price but to the wide selectivity of product running the range from pre-Black to contemporary electronic music.

What is your forecast for the future of classical music?

Rothfeld: I am very optimistic as to its potentiality, especially after hearing the better equipment which was unveiled recently at the CES show. I envision quadrasonic as a great opportunity to en- courage contemporary classical composers to write, specifically, for 4 channels.

Are classical tape sales up or down compared to last year?

Rothfeld: Classical tape sales are also up. One reason is be- cause of our bigger and more adequate product. Cassette is outselling 8-track in the classical area. This is primarily because more sophisticated cassette enthusiasts are available. The classical tape buyer, who is perhaps more critical, turns to cassette rather than 8 track.

DG Seeks Innovative, Adventurous Projects

- Continued from page 66

the Passion!" with the Berlin Philharmonic and a cast of soloists conducted by Herbert von Karajan; Handel's "Messiah" (in Eng- lish), with Karl Richter at the London Philharmonic; Lehar's "Merry Widow," also with Karajan and the Berlin Philhar- monic; and, of course, "A Streetcar Named Desire.

Rbefus Kubelik leading the Bavarian Radio Symphony.

How do you reach all these racy rockers?

"Billboard's" 14th Annual International Buyers' Guide...it puts the world at your fingertips.

JULY 21, 1973, BILLBOARD
At Last!
A SPECTACULAR NEW RECORDING.

Puccini
La Bohème
Pavarotti
Freni
Ghiaurov
Harwood
Panerai
Berlin Philharmonic Orchestra
Von Karajan
Top 50 Classical
Best Selling Albums
(JANUARY TO JUNE, 1973)
1. MAHLER BIRTHDAY, Chicago Symphony Orch. (Soli). London OSA 1295
2. TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SQUITTO, Graz, William Carlos. Tolkan. London WMA 7194
4. STRAUSS: Also sprach ZARATHUSTRA, Los Angeles Philharmonic (Mehta). London CML 7633
5. BEETHOVEN: MASS, Columbia J 31008
7. HOLST: THE PLANETS, Los Angeles Philharmonic (Mehta). Angel 4374
8. BEETHOVEN: SYMPHONY NO. 9, Chicago Symphony (Solti). London CASLP 3330
9. STRAUSS: ALSO SPRACH ZARATHUSTRA, Los Angeles Philharmonic (Mehta). London CML 7609
10. A CLOCKWORK ORANGE, Soundtrack--Warner Bros. BS 2576

AF Reaches Out To Engulf Young Ears Via Mass Outlets
The following comments were submitted by Sid Hess, vice president at Audio Fidelity Enterprises.

Teenagers have budget limitations and many of the prerecorded tapes have not been available to them because of this. We hope we can reach them via mass merchandising outlets. Discount and chain stores, college bookstores and other outlets which sell a wide variety of goods to a broad customer base will be one of our goals as well as the traditional full-line record shop. We have designed a rack to carry a representation of our 1st Comp.-
Classic Catalog.

Our catalog at present has over 50 titles, and plans call for the addition of six to 12 titles between now and the end of the year. Among them will be the 150-hour Munich/Field/Cho/ in works by Handel, Haydn, Bach, Berlioz and Verdi as well as the Schubert./"Eugene Onegin/" and Bach’s "Sonatas and Partitas" by blind violinist Reubert Vaug.

Vox Poids Voeux Attitude
The following comments were submitted by George H. Men- debath-Broth, president of Vox Productions.

In the last few months I have heard more and more voices expressing anxiety and disappointment as far as the classical market is concerned. This is particularly true today even less justi-

died it was two or three years ago.

We are the oldest and largest exclusively classical record company in the world, and every year we grow. Our present sales are projected to be over 25-20 percent every year in the past three years. That it takes more imagination and initiative, research both of repertoire and market to sell more classical records is, I think, the answer to the prob-

There is an ever-increasing and widening public interest for classical records. As our education, culture and individual finan-
cial resources and particularly leisure time increases, more and more people begin to concern themselves with good art and good classical records. Our full release schedule comprises about 60 new releases, among them all 15 new Vox Boxes.

How do you reach all the talent agencies?

Billboard's 14th Annual International Buyers Guide--it puts the world at your fingertips.

Classical Music: the picture gets brighter.
### COMPLETE LISTING OF CLASSICS AVAILABLE FROM BASF

**JULY NEW RELEASES:**
- K8F 2195: KBB 2195 – VIVALDI – STRINGS QUARTETS 65, 69
- KBF 2193: KBB 2193 – BRUCKNER – SYMPHONY No. 8
- KHB 2192: KBB 2192 – BRAHMS – STRING QUARTET No. 1
- KBF 2189: KBB 2189 – BRAHMS – STRING QUARTET No. 2
- KBB 2188: KBB 2188 – SCHUMANN – STRING QUARTET No. 3

**AUGUST NEW RELEASES:**
- K8F 2187: KBB 2187 – HAYDN – STRING QUARTETS 58, 59
- KBF 2185: KBB 2185 – MOZART – STRING QUARTET No. 16
- KBB 2184: KBB 2184 – HAYDN – STRING QUARTETS 35, 36
- KBB 2183: KBB 2183 – VIVALDI – CONCERTO FOR OBOE & ORCHESTRA
- KBF 2182: KBB 2182 – VIVALDI – CONCERTO FOR VIOLIN & ORCHESTRA

**SEPTEMBER NEW RELEASES:**
- K8F 2181: KBB 2181 – BEETHOVEN – STRING QUARTET No. 14
- KBF 2180: KBB 2180 – VIVALDI – CONCERTO FOR VIOLIN & ORCHESTRA
- KBB 2179: KBB 2179 – SCHUMANN – STRING QUARTET No. 1

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**PREVIOUSLY RELEASED:**
- KB 2133: BACH – 3 LONDON SYMPHONIES – Collegium australum
- KB 2132: BEETHOVEN – MOONLIGHT SONATA, APPASSIONATA – Paul Badura-Skoda
- KB 2130: BACH – CANTAIS – Sir Anthony, Collegium australum
- KB 2129: HANDEL – WATER MUSIC – Collegium australum
- KB 2128: MOZART – QUARTET 37, 19 – Collegium australum
- KB 2127: MOZART – STRING QUARTET No. 17
- KB 2126: HAYDN – STRING QUARTETS 58, 59
- KB 2125: SCHUMANN – STRING QUARTET No. 3
- KB 2124: KREUTZER – WITT – SEPTET – Continental Classics
- KB 2123: SCHUMANN – STRING QUARTET No. 1
- KB 2122: SCHUMANN – STRING QUARTET No. 2
- KB 2121: SCHUMANN – STRING QUARTET No. 3
- KB 2120: BEETHOVEN – STRING QUARTET No. 1

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**BASF Presents Europe’s Finest Recordings**

**Feature Albums**

- Robert Schumann: SINFONIE G-MOLL
- André Chenier

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**BASF Systems**
A Division of BASF – Wyandotte Corp.
Crosby Drive
Bedford, Massachusetts 01730
Phone: (617) 271 - 4000
Companies Report All-Time Sales Highs

Classic Music: the picture gets brighter.

By EVAN SENIOR
(Classical Editor, Music Week)

EMI Records, the U.K. local company, reports increases of just over 10 percent over the previous period. “This would have been a higher figure,” notes deputy classical manager Douglas Pudney. “It’s the first half of the year and in any case we had an exceptional year in the previous 12 months. What pleases us so much, in these days of so many low-cost bargain issues, is that our sales of top price material are showing marked increases. Figures have been helped, too, by the high sales response to our box-set series of issues.”

RCA’s U.K. branch also reports glowing rises. “Current year sales of classics in the top price range are now running at 30 percent above those in the previous year,” reports RCA European marketing and repertoire manager Ralph Mace. “We had very little production trouble in keeping up with last summer’s unexpected surge in classical buying, and could probably have bettered our sales if we had had more copies to press.”

Quite apart from local demand and sales, a worldwide picture comes from the experience of EMI’s International Classical Division based in London and coordinating the company’s international repertoire and marketing operations. Deputy-manager Michael Allen says that demand for classical product is increasing all the time. “Our production difficulties last autumn hardly allowed us to fulfill this demand at that time, but we have caught up and the output is increased by about some 10 percent over the previous 12 months.” EMI Sales in Germany show an increase of 15 percent, and in early 1973 had risen to 20 percent.

“Sales in Japan seem to have put our Toshiba associate into the position of market leaders with a jump of 16 percent in sales.”

In Germany, It’s ‘Full Sail’ Ahead

Operatic Recordings Are Emphasized

By WOLFGANG SPAHR

Mehrere record firms are going into the fall campaign in full force, as far as classical music is concerned. New recordings, an intensive catalog extension and the releasing of material from abroad characterize the German classical market in 1973. However, the emphasis is on German recordings since many foreign firms still believe that great operatic recordings can only come from this country.

Teldec’s classical boss, Herbert Muller, reports that a “musical harvest” is being prepared for the autumn. In this are included the Haydn recordings, Edition III, with the Philharmonia Hungarica under Dorati; Schubert’s eight symphonies with the Vienna Philharmonic under Istvan Kertesz (who died recently in an accident), and Wagner’s “Parsifal” with Georg Solti and the Vienna Philharmonic. In addition, there is a series of limited editions of classical boxed sets.

Teldec has a number of well-known artists under contract such as Theo Adam, Hermann Baumann, Karl Bohm, Rudolf Buchbinder, Conzertus Musicus-Vienna, Dietrich Fischer-Dieskau, Karl Muenchinger and the Viennese Sangerknaben (boys choir). Teldec has 1,500 classical recordings in its catalog and Muller reports that the classical share of the entire company turnover is 18 percent.

EMI Electra has 1,700 classical LP’s. Press spokesman Rainer Hannemann assesses the turnover share of classical music at 20 percent. The firm is planning a sales campaign for the autumn with the emphasis being on the ‘opera,’ particularly that of Wagner, Beethoven and Mahler. “We have a good choice of recordings on the market,” says Hannemann, “and they will be used to good effect in the entire autumn campaign.”

CBS has more than 250 classical recordings in its repertoire. The firm has released its own recording, a double album, “Wagner Kolo sings Richard Wagner.” Further recordings are planned with Kollo.

“In previous years, we will concentrate in 1973 particularly on our comprehensive subscription program which will receive new impulses through a very strong subscription system,” says Carl W. Cuerlen, classical product manager at Phonogram in Hamburg. In addition to the present 625 LP’s and boxed sets there will be new, progressive albums, for example a five LP set from “Mieczyslaw Wilczynski as beethoven and Lopera” with singer Hermann Prey. There are four sets planned comprising 27 LP’s.

Phonogram is also releasing Wagner’s “Ring des Nibelungen” with a program of 13 LP’s. “European tours of the real Wagner are being made,” says Cuerlen, “so we naturally want to have something on the market.”

In the operatic repertoire, a new “Ring” recording is planned for the autumn with the participation of the Vienna State opera, the Schleswig-Holstein Musik Festival and the Prague State opera.

“World record sales” are expected with the Schubert on top price and the Mahler in the over 50 percent range. “It’s a beautiful year for classical music.”

By JAMES STAFFORD

JULY 21, 1973, BILLBOARD
Celebrating the 75th Birthday of George Gershwin

Nonesuch Records presents

PIANO MUSIC BY GEORGE GERSHWIN

WILLIAM BOLCOM, piano

Nonesuch H-71284

In his 38 years, George Gershwin created a unique body of music that mirrored—and eventually characterized—the colorful period through which he moved.

Gershwin would have been 75 this year, and Nonesuch is proud to mark the occasion with this new album, in which William Bolcom plays all of Gershwin's compositions for piano solo.

Memories are evoked and an era re-created in this special tribute to America's most original musical genius.

Side One: George Gershwin's Song Book (the composer's own piano versions of 18 of his best-known songs)

Side Two: Rialto Ripples; Three Preludes; Impromptu in Two Keys; Three-Quarter Blues; Merry Andrew; Piano Playin' Jazzbo Brown; Promenade
TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!

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

Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

CONTACT BILL MORAN THE BILLBOARD MAN AT THE FAIRMONT HOTEL JULY 16-21.
Soul

SABBY WHITE—'ve Got So Much To Give (3:27); producer: Barry White; writer: Barry White; Very much a sleeper. This is a 20th Century, 1974 White doesn't start in his delivery is very big and syllables then he becomes the president. This Duke University has flown rather than from fruit gospel is doing the back

over the original message is buried in the background. The echo on top is no information available.

STEEL DRUM—Show Biz Kids (3:59); producer: Gary Katz; writers: W. Becker, D. Fagen; publisher: American Broadcasting, ASCAP. ABC. 11382. This is one of those songs or which the title has nothing to do with the lyrics. The vocal is certainly

but the lyricistic effect of the voice, the crooning a phrase repeat about "feel goods, get to feel goods" are enough to make it a listening experi-

THE 5 DIMENSIONS—Aces to (3:30); producer: Bones Howe; writers: Lambert, Patters; publisher: ABC/Dunhill, Soldier, BMI. 7610. Solid ensemble

with much vocal crooning. Rich harmony and lead this story about the phasing out of one's past. The melody is beautifully played by the orchestra; the 5th sits along

JOE WILSH—Rocky Mountain Way (3:30); producers: Joe Walsh, Bill Szymczyk, writers: J. Walsh, J. Vitale, K. Passarella, R. Grace; publisher: ABC/Dunhill, Barn-

umi, BMI. 4361. (ABC)

JOHNNY CARSON—Pod the Lord and Pass the Soup (3:50); producer: Albert Ram,

den; A. Hammond, M. Hazlewood; publishers: Landers/Roberts, April, ABC. Columbia. 454590.

HOF BUTTER—Slag Solution (3:20); producers: Richard Talbott, John Apple,

Dave Mullinix, Bill Stue & Josee & Danny Jordan, writers: Babin &. B. Tame-

cisco; publisher: Alist, ASCAP; Writer: Mercury 141.

Passarelli, R. Grace; publisher: ABC/Dunhill, Barn-

JOE BROWN—Satisfied Mind (2:57); producer: Al Hibbler, writer: J. Common, BMI. 77727 (Columbia).

LOU RAMUS—Morning Comes Around (2:25); producer: Don Costa, writers: Don Costa, Guy Hixson; publishers: Tancy, Lienke Tannos, Farnowski, ASCAP. MGM 13475.

CHER—Hurt-N-Heal (2:43); producer: Scott Garrett; writers: Mary Jane, Al Capo; publisher: blue Monday, BMI. MCA 40102.

SPIRIT—We Drink (3:09); producer: David Bower, Ken Scott; writers: M. Jagger, K. Richard; publisher: BMI; DEC 005 (Columbia).

ALICE COOPER—Blithe Baby Dolls (3:00); producer: Bob Erzin, writers: C. Cooper, M. Bruce, R. Reggae, publishers: Eri, BMI. 76333. Psychodelic rock

still remains with us and this record says anything. This is a production trip for

encompassing intense guitar rums and repeat voices like an echo, the voice stat-

on the Hot 100. Also recommended means a 20-60 position on the chart. Songs not listed have not been reviewed. Review editor—Eliot Tieg.

Harry White—The best of all puns in the business. A music written by an African American woman. The Hot Mix singles have given 19 top 100 spots in one week, accord-

ing to our field report. The single goes from 21 to a startling 17 after eight weeks on the national chart.

The song is the second slow ballad she has come out with, the first being, of course, "Good Morning Heartache" from the Billboard Holiday Hell.

Among the new broadcast outlet shows are "Touch Me" on AMABC and WIX-


Another noted gal singer, Ethel Franklin has a single, "Angel" and LP "Hey

songs listed on this page are the consensus of a review panel which listened individually, collect-

ively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommended means a 20-60 position on the chart. Songs not listed have not been reviewed. Review editor—Eliot Tieg.

Sindy Moore's magical touch is very evident in the first rise of her "Touch Me in the Movies," which is very sexy, and about the private moments in a woman's life. The Hot Mix singles have given 19 top 100 spots in one week, accord-

}
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title, Label, Number</th>
<th>Prior (Dist)</th>
<th>Suggested List Price</th>
<th>This Week (Price)</th>
<th>Suggested List Price</th>
<th>This Week (Price)</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Harrison</td>
<td>Living In The Material World</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
</tr>
<tr>
<td>The Beatles</td>
<td>Sgt. Pepper &amp; The Magical Mystery Tour</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
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<tr>
<td>Paul Simon</td>
<td>There Goes Money Down East Side (Greenwich)</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
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<tr>
<td>Paul McCartney &amp; Wings</td>
<td>RMS Queen Elizabeth</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
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<tr>
<td>The Rolling Stones</td>
<td>Exile On Main Street</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
<td>6.98</td>
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<tr>
<td>John Lennon</td>
<td>Imagine</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
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<td>6.98</td>
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<tr>
<td>The Rolling Stones</td>
<td>Sticky Fingers</td>
<td>5.98</td>
<td>6.98</td>
<td>6.98</td>
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<tr>
<td>The Who</td>
<td>Quadrophenia</td>
<td>5.98</td>
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<td>6.98</td>
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</tbody>
</table>

*Every entry has been assigned a suggested list price for the week. Billboard does not assume responsibility for errors or omissions.*

SUMMER '73 CLASSICAL CHARTMAKERS

Best Selling Classical LP in the U.S.

ALFRED NEWMAN conducts his GREAT FILM MUSIC
Captain from Castile - The Robe
Anastasia - David and Bathsheba
The Hurricane - Pinky
The Pleasure of His Company & themes from Laura (Raskin)
& Love Is a Many-Splendored Thing (Pain)

MIKLOS ROZSA conducts his GREAT FILM MUSIC
Ben-Hur - Quo Vadis
El Cid - King of Kings

ANGEL: MELODIYA/ANGEL SERAPHIM
The Angel Family of Classical Recordings
AVAILABLE TODAY
From your Angel/Capitol Sales Representative.
<table>
<thead>
<tr>
<th>Week Ending July 21, 1973</th>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>5</td>
<td>FILLIN' STRONGER EVERY DAY</td>
<td>Chicago</td>
<td>Columbia</td>
<td>#99</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>26</td>
<td>9</td>
<td>THE NIGHT AFTER</td>
<td>Harriet Metcalf</td>
<td>Columbia</td>
<td>#100</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>27</td>
<td>15</td>
<td>MY LOVE</td>
<td>Phil &amp;江县</td>
<td>ABC-Paramount</td>
<td>#101</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>27</td>
<td>35</td>
<td>GET DOWN</td>
<td>Phil &amp;江县</td>
<td>ABC-Paramount</td>
<td>#102</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>27</td>
<td>37</td>
<td>BROther LOU</td>
<td>James Brown</td>
<td>ABC-Paramount</td>
<td>#103</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>28</td>
<td>44</td>
<td>I DON'T DO IT</td>
<td>Paul Revere &amp; the Raiders</td>
<td>ABC-Paramount</td>
<td>#104</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>28</td>
<td>32</td>
<td>I BELIEVE IN YOU</td>
<td>The Iron Butterfly</td>
<td>Reprise</td>
<td>#105</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>28</td>
<td>43</td>
<td>SATIN SHEETS</td>
<td>Chet Atkins</td>
<td>ABC-Paramount</td>
<td>#106</td>
<td>MCA 30300</td>
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<tr>
<td>28</td>
<td>46</td>
<td>LIVE AND LET Die</td>
<td>George Wallace</td>
<td>ABC-Paramount</td>
<td>#107</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>28</td>
<td>33</td>
<td>SUGAR RIDER</td>
<td>Charlie Daniels</td>
<td>ABC-Paramount</td>
<td>#108</td>
<td>MCA 30300</td>
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<tr>
<td>29</td>
<td>31</td>
<td>WHERE PEACEFUL WATERS</td>
<td>The Turtles</td>
<td>ABC-Paramount</td>
<td>#109</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>29</td>
<td>32</td>
<td>ONE OF A KIND (Love Affair)</td>
<td>Space</td>
<td>ABC-Paramount</td>
<td>#110</td>
<td>MCA 30300</td>
</tr>
<tr>
<td>29</td>
<td>46</td>
<td>HERE I AM</td>
<td>Come &amp; Take It</td>
<td>ABC-Paramount</td>
<td>#111</td>
<td>MCA 30300</td>
</tr>
</tbody>
</table>

Sheet music supplies listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distributed. BB = Big Bells; B-3 = Big Three Pub; CB = Chappell Music; CFI = Crosswalk Music; HAM = Hansen Pub; MCA = MCA Music; NAK = North American/Akon; PLY = Plymouth Music; PSP = Pre-Southern Pub; SGC = Scottish Gaelic Music; WM = Warner Bros Music; WCP = Wanda Carol Publications

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.
They're coming your way! The Jackson 5ive, with their great summer '73 concert tour. So stock up now on these best-selling Jackson 5ive albums. And watch for their concert date in your city.

Also touring with the Jackson 5ive will be these exciting Motown acts:

The Commodores—July 20th-August 21st
The Sisters Love—August 22nd-Sept. 2nd

July 20 Civic Arena—Pittsburgh, Pa.
July 22 Madison Square Garden—New York, N.Y.
July 24 International Amphitheatre—Chicago, Ill.
July 25 International Amphitheatre—Chicago, Ill.
July 27 Public Auditorium—Cleveland, Ohio
July 26 Olympic Stadium—Detroit, Michigan
July 29 Saratoga Performing Arts—Saratoga, N.Y.
August 3 Richmond Coliseum—Richmond, Va.
August 4 Hampton Roads Coliseum—Hampton, Va.
August 5 Civic Center—Baltimore, Md.
August 7 Greensboro Coliseum—Greensboro, N.C.
August 8 Municipal Auditorium—Nashville, Tenn.
August 10 Carolina Coliseum—Columbia, S.C.
August 11 The Omni—Atlanta, Ga.
August 12 Convention Center, Miami, Fla.
August 17 Mid-South Coliseum—Memphis, Tenn.
August 18 Kiel Auditorium—St. Louis, Mo.
August 19 State Fair—Indianapolis, Ind.
August 22 Memorial Auditorium—Dallas, Texas
August 23 Cow Palace—San Francisco, Ca.
August 25 Convention Center—Fresno, Ca.
August 26 The Forum—Los Angeles, Ca.
August 28 Suffolk Downs—Boston, Mass.
August 29 Man & His World—Montreal, Canada
August 31 Ohio State Fair—Columbus, Ohio
Sept. 2 International Convention Center, Honolulu, Hawaii
Solon's Query re 'Promo' Practices

Continued from page 1

A source close to the committee said that the word "payola" will not be used in the questionnaire—mainly because of the committee's "legislative responsibilities." He stated that the questionnaire will concern itself with "past and current promotional practices, as well as internal regulation and supervision."
The Senate committee, which is also involved in music copyright revision legislation, was urged, along with the FCC, to look into charges by New York's Sen. James Buckley three weeks ago of industry wrongdoing. Buckley claimed that the growing reports of payola and drug usage within the industry by trade and consumer press necessitated a Congressional probe.

Meanwhile, Buckley staffers have been conversing with committee aides on the implications of the allegations. Arthur Taylor, president of CBS, Inc., and Goddard Lieberson, chairman of the Columbia Records Group, reportedly have met with Buckley, regarding industry practices.

"So far, we've had no indication of other major label operations has been initiated.

Other action in Buckley's office included the sending of a letter, containing a six-page, questionnaire to面积约 the association's members, concerning their reactions to the allegations.

The questionnaire seeks answers to: What extent drugs are "being used by pop-music performers, and their associates?"... Why has it come as a shock to executives that drugs are prevalent in the industry?... Are drugs used to entertain officials of the recording industry in exchange for pay favors from disk jockeys?... What statements have manufacturers issued in the past concerning the use of drugs by pop music artists under contract?... What policy statement have record companies issued in the past concerning the recording of music that might be deemed to encourage or glorify the use of illegal drugs?..."

While Buckley requested that his questionnaire be presented at a RIAA meeting on July 10, the senator's staff stated that the "questionnaire was half-read at the meeting and greeted with ridicule by many record executive present.

In an official statement issued by the RIAA, following the meeting, the association "affirmed its condemnation of payola in any form, as well as the use of illegal drugs" and "pledged its full cooperation to government investigating bodies."

In other developments, Billboard has learned that the Internal Revenue Service is conducting an investigation into the Memphis-based Stax Records' operations. A spokesman for the label confirmed the investigation, but refused any further comment.

The IRS inquiries, apparently under way since last year, have resulted in a $1.8 million lien against the boldest of the Stax Records' executive Johnny Johnson, identified as a writer-producer for the Stax-owned Ko Records, that has filed simultaneously in Memphis, Nashville and Birmingham. Stax is distributed by Columbia Epic Records.

And, elsewhere, Henry Peterson, Assistant U.S. Attorney, special division, Washington, D.C., has stated that the Justice Department's investigation into the operations of the prominent New York record corporation is developing into one of "major proportions."

A&M Pirate

Continued from page 3

represent one count. Tapes confiscated are presently being held by Pasaden a police as evidence Represenatives of A&M Records and Affiliated Recording Industry Assn. of America (ARIA) were on hand to help identify product.

Loren Signing

Continued from page 3

Louis Benjamin, Pye president, saw Loren perform recently here and signed him to a contract with Sunset Recorders here, arranged and booked by their Los Angeles Manager, I.P. and L.P., which will be released first in England.

Benjamin intends to bring Loren to London for engagements in the Mos Theater chain, part of Moss Enterprises, which Benjamin also heads. The London Palladium is one of the chain. Benjamin also intends exposure in the U.K. through Britain's TV station, ATV, and he will appear on the video show, "Talk of the Town." Loren will also appear at a conference in Majorca, where continental and U.K. sales representatives will be gathered.

Late News

L.A. D.A. To Probe Payola

Continued from page 1

is taking a personal interest in the production of albums by the late jazz trumpet player Clifford Brown, our shortstop from New York, who appeared this year as the manager of CBS.

Busch, whose jurisdiction encompassed Los Angeles County, relates his own newly initiated activities to probes currently going on in the East Coast.

Busch explains the Narcotics and Dangerous Drugs Section is a special one-year old operation within his office. It is staffed by six attorneys and six investigators.

"This branch of our office is un- usual in that it combines both legal and law enforcement functions," Busch said.

Investigators which is independent of any other drug enforcement agency within this area, has not yet been furnished to paying persons. Busch says at this initial phase of its probe into alleged wrongdoing in the recording and radio industries, the narcotics section is "reading through files and talking to the New York." Among the files being studied here is a complaint made in- terrogating a woman for a former employee asking for reimbursement of his job about the time Clive Davis was fired from CBS.

Busch explains the complaint was sent to a New York law enforcement agency by someone at RCA, with the notation that the New York agency sending it along to the Los Angeles District Attorney as being relevant to what is going on in the East.

The complaint alleges narcotics usage within the A&M Records label plant and forwarded it onto a New York investigative body is not known, but is currently being studied here by the narcotics branch.

Narcotics investigator Carroll is also taking phone calls from the public as well as speaking with Federal authorities about their own drug probes into alleged payola "drug- related activities."

Busch concedes that in the long run it may well turn out to be that Federal authorities have jurisdiction over any narcotics cases developed in the Los Angeles area.

Busch notes that hard drugs have been passed within the two industries, Busch concedes that the data collection will move into an expanded investigation.

"If there appears to be a great number of dealing or sales associates and users involved in the complexity of the case," Busch said. "It is the case could be covered.

If the data collection turns up a large number of dealing or sales associates and users involved in trafficking in hard drugs, then Busch will investigate each individual and if there is probable cause, arrests will be made.

But the District Attorney admits: "We are a long ways from doing anything like that."
Tennessee Ernie Ford's new album contains the freshest, most peaceful country music you're going to hear this year. That's why it's called COUNTRY MORNING. On Capitol Records.

ST-11205
"Dory Previn has drawn a beautiful and universal picture."
—CRAWDADDY.

"When I was younger I wanted to travel and sing with Bob Dylan; today I would just like to rap with Dory Previn."
—DENNIS WEBB, BOSTON HERALD TRAVELER.

"Her lyrics... have the perceptions of a Dylan, the melancholy air of a Tim Hardin, the fierce attention to detail of a Leonard Cohen, and the quiet humor of a Tom Paxton... what I'm trying to say is that she is about the best poetess I can think of off-hand."—JIM KNIPPENBERG, THE CINCINNATI ENQUIRER.

"Luckily United Artists recorded Dory Previn's New York debut at Carnegie Hall last week for it was one of the most stunning concerts I have ever seen."
—LORRAINE ALTERMAN, MELODY MAKER.

"Magnificent... a blazing talent re-born out of her search for self-survival... if Marilyn Monroe had been a writer, she would have been Dory Previn."
—RJ REED, STEREO REVIEW.

"She sang and played to a packed Carnegie Hall, and was greeted with a standing ovation... she proved she is... an intelligent, epigrammatic, witty and totally seductive poetess who also sings, unforgettable."
—TONY PALMER, THE OBSERVER REVIEW, LONDON.

"Following the first explosion of overwhelming applause, you can sense her surety growing song by song. It becomes a sheer delight to listen to her gaining confidence... finally winning complete control of the situation and herself. The four sides constitute a gleaming, shimmering jewel, displaying all of Miss Previn's multifaceted talents to best advantage."
—DONALD BURGESS, LOS ANGELES HERALD-EXAMINER, L.A.

"It was an Event: Carnegie Hall was full... it was Dory Previn's night and she deserved it."
—SUSAN WITTY, THE VILLAGE VOICE, NEW YORK.