Payola Charges Cloud NATRA 1973 Convention

By RADCILFE JOE

NEW YORK—The back-\l of charges and counter-charges about payoffs to black broadcasters has re-\l ined in many radio stations across the country shortening their play lists almost to the point of totally eliminating the small local and inde-\l endent record companies.

This charge comes from E. Rod-\l nice & Sons, exclusive Radio \l IOVON in Chicago, and past president of the National Associa-\l on of Television and Radio An-\l nouncers (NATRA), on the eve of

AFM Cites Major Gains, Labels Deal

By BOB SOBEL

NEW YORK—The American Federation of Musicians (AFM) has scored substantial gains in six union-
\l ive agreements reached with major record labels on July 20 (Billboard July 28). Areas of major gains were cited in a summary of main terms, obtained exclusively by Billboard last week.

The summary has been mailed to the recording industry membership for ratification. In an accompanying letter issued by president Hal Davis, "the bargaining team has been successful in reaching agreements that we are confident will stand up to the test of time."

Curb Urges Executives Visit Solons

By ELIOT TEIGEL

LOS ANGELES—Mike Curb, having become the first president of any record company to meet our sinders, suggested that other label presidents meet with the legislators and other government officials to show them the industry is capable of policing itself against payola activities.

The MCM president, who met with Buckeye last Monday (30), claims the image of the industry has been tarnished by all the stories in the media about payola and drugola, adding this necessity without any actual proof is "tarnished."

Audio Industry Drug Project

NEW YORK—Music Against Drug Abuse (MAD), the hi-fi indus-\l ry sponsored project that seeks to rehabilitate drug addicts through music, is expanding on a nationwide basis.

According to Jerry Joseph, founder and president of New York's permanent Hi-Fi Expo, head of the Society of Audio Consultants (SAC), and coordinator of MAD the move to expand the project across

Copyrighted material
We're An American Band
their ninth gold album

Produced by Todd Rundgren
Available on Capitol Records & Tapes
Watkins Glen Gross: $1.5 Mil, Cost: $0.1 Mil

By PHIL GELORMINE

WATKINS GLEN, N.Y.—Although final figures are still being talled, "Summer Jam" concert sold 150,000 tickets with an initial gross of $1.5 million, according to promoters Shelly Finkel and Jim Nally of Country Concert Corporation.

The two, who promote 90 percent of Country Rock shows under the banner of Country Productions have yet to realize any profit.

According to both, production costs will run in excess of $1 million. "The cleaning operation alone will cost $250,000," Finkel said. "We still have many bills to pay," simply stated Nally.

The largest outdoor rock festival ever held within the continental U.S. drew 150,000 fans from throughout the United States to this community of 3,000 and the site of the Watkins Glen Grand Prix race track for a 15-hour rock marathon billed as "Summer Jam" and featuring, in order of performance, The Grateful Dead, Otis Redding, The Allman Brothers Band, the July 28 festival shattered the previous attendance mark of 100,000 at Woodstock concert held at White Lake, N.Y., in 1969, where 40,000 gathered for a three-day event.

"We never ever expected the enormous turnout that this festival showed," (Continued on page 4)

AHMET'S AERO PACT CHAT

LOS ANGELES—"Leon and Kenny, We Love You, Please Call. Ahmet," the phone message relayed by a plane circling Leon Russell's recent concert at the Ontario Motor Hotel recently.

Ahmet, of course, is Ahmet Ertegun, president of Atlantic Records, and Kenny is Denny Cordell, co-owner of Shelter Records with Leon Russell. Shelter and Atlantic are currently in a dispute which will expire later this month, and though there have been no commentations from either party, it appears that at least one other party besides Capitol will be involved.

Shelter's roster includes J.J. Cale, Freddie King, Mary McCary and some other artists besides Russell.

Billboard's Quality Push Spurs Action

By EARL PAIGE

CHICAGO—Follow-up on Billboard's Music and Marketing Conference to improve the quality of 45's is moving forward on several fronts and now involves some of the leading home phonograph hardware manufacturers and the concern of three industry associations.

Specific recommendations were hammered out in a luncheon meeting organized by Billboard recently and attended by representatives of General Electric, Phillips and Addison Corp. and Warwick Electronics. Two representative files reports to Orlando Trade Show, Phonocord, who heads the P2.8 standards committee of the Electronics Industry Association (EIA), long working for improved software (Billboard, Aug. 4).

Other follow-up to the conference is expected.

Use Public Copy Defense M-A-T vs. Labels' Suit

DETROIT—Make-A-Tape, Inc.'s claim that a record duplicator with a copying machine in a library is being challenged by the six labels Make-A-Tape, Inc. Tape is being sued here in a 30th District Court. The suit, which draws from 22 representatives of the Record Industry Association of America (RIAA) president Stan Gourley, among others, is for a public copy defense briefing organized by Billboard.

Fred Granger, executive vice president, Music Operators of America (MOA, national organization of independent operators, also attended the briefing session.

A quality control committee composed of industry executives, principals, jockey manufacturer engineers and retail software-hardware people have been recommending broad action.

A major concern is that probably only half of the double-sided records manufactured by RIAA-affiliated companies. Moreover, since problems are tailor-made to suit the desires of the copyists.

Leon Russell Disks Under Country Guise

NASHVILLE—Traditional, hard country single released by Shelter under the name of Hank Williams Jr. by way of owner, Dow Newell.

The session, cut at Bradley's Barn in Nashville, has been a series of sessions of the 20-year-old singer, and it's likely the first release of the material.

GIVE A KID A BREAK

Industry Leaders Seeking Support for 'Camp Clutch'

LOS ANGELES—The members of the recording industry here are rallying to back the expanded summer camp for underprivileged, minority group boys named after Los Angeles Lakers' superstar Jerry West.

During an informal meeting held at A&M Records last week conducted by A&M president Jerry Moss, various members of the industry pledged some $20,000 in the first step of a fund-raising drive for the camp. Willie Nalle, the former retired basketball star, whose nonprofit Soulsville Foundation runs the camp, explained that it costs $150 per young man for one week at camp.

In addition to pledging financial support for the camp, industry leaders agreed to host the campers at their respective places of business to provide an inspirational exposure of career opportunities for the underprivileged youths.

GK, the Soulsville Foundation's fund-raising drive for "Camp Clutch," Billboard offers the coupon below in the hope that others will join in the industry-wide movement and send their tax-deductible contributions as to "give a kid a break."
Sen. Buckley Claims Early Probe Results

LOS ANGELES—There is some basis in fact to charges that payola exists within the record and radio industries, the senator said. Payola is associated with some aspects of the rock music business.

These charges were made by Sen. James L. Buckley (Conn., N.Y.) at a press conference Monday (30) at the Century Plaza Hotel. Buckley had shared the podium with singer John Phillips (see separate story), indicated that he had been brought to the attention of illegal and unethical business practices in the record industry.

Buckley has been informed by a recording industry figure ("someone high up who won't talk in too much detail"—what he is talking about, whose reliability is attested to by government officials and the very people who have been doing it. Buckley has been informed by a prominent industry executive. "This person has told us he can provide specific examples of, "bait and switch," where, for instance,ented talent are forced to pay up to 25 percent of their box office receipts for promotion. This information comes to us from East Coast sources.

Buckley noted that since these charges were made, he "will not at this time go into more detail." He has the Justice Dept. investigation that seems to be getting broader and Sen. McClatchey's (Conn., N.Y.) probe into radio payola. Buckley said that he had received strict instructions from his legal staff to limit his remarks.

Buckley stated that the Recording Industry Association of America has written him outlining its Action Program—a program the politician felt "very vigorously pursued could be most constructive.

"Thus in the five weeks since my first news conference on this subject, I have become satisfied that a substantial effort is underway to discover the facts and to uncover any wrongdoing in the recording industry."

Buckley said he felt the data being accumulated would prove relevant to the various investigations.

Buckley acknowledged that his own six-part questionnaire mailed to RIAA members hadn't been sent to anyone.

Acknowledging last week that he hasn't as yet read the RIAA's "Acoustic" study, Buckley wondered if it was a coincidence that after RIAA members had asked questions, they had come into company practices, they had come out with their own platform of do's and don'ts.

S.F. Distrib Stages 1-Day Collective Labels' Meeting

By PAUL JAUSS

SAN FRANCISCO—In an effort to consolidate ties with its independent labels, Eric Mainland Distributions Co., last major stage left here, held a one-day meeting for more than a dozen labels July 21, in which representatives made product presentations.

The one-day collective sales and promotional meeting was chaired and coordinated by vice president and general manager Elliot Blaine and general manager Al Brany, Blaine recently replaced Verne Cupple, Blaine and Brany hope to make the day an annual event, wherein they can provide their full complement of sales, promotion and administrative services to the rental market.

The theme of the meeting was "Eric Mainland Distributions—Music For All." Since Zenith Corp. closed its Independent Music Sales (Billboard, May 20, 1973), distributors in the area, used by major labels also felt that the collective lines could afford to cover northern California more effectively in that salesmen could amortize their travel over the 800-mile long area with the many lines.

According to the general manager, the meeting was turned over to the Eric Mainland lines in attendance for new and catalog product presentations. These included A & M (Bob Feud, Bernie Grossman, Mark Dorm, Motown (Miller, London, Skip Miller, Stan Lepere, 20th Century-Fox (Tom Redden), Sussex (Wally Gross, Gary Basy), Rasp, (Davide Grubbs, Jim Walker, Joth, Electra), (Bill Hayes), Mercury (Max Cooperstein), Brunswick (Jerry Tannen, Famous Music (Dorothy Weiss, Scott O'Grady, Crossoni, Gene Norman, Runway (Larry Welk, Jr.), NASH (Frankly, '73, and Madison)). Ovation (Bud Doty) and Trip Records (Mickey Arbus). The general and product meeting concluded, a cocktail party was held for Bay Area radio, press and retail.

More Late News

See Page 78
The finest Mark-Almond Band ever.

"With the addition of Alun Davies, Bobby Torres and Wolfgang Metz, we feel that the electricity and total togetherness of this new band made it absolutely imperative for us to record live."

— Jon Mark and Johnny Almond

Presenting "Mark-Almond 73" State-of-the-art music by the finest Mark-Almond Band ever, recorded live.

On Columbia Records and Tapes

Note: The finest Mark-Almond Band ever begins an 11-city tour on Aug. 3.

3 Los Angeles—Civic Center
5 San Diego—Civic Theatre
5 Phoenix, Arizona—Travelodge
10-11 San Francisco—Winterland
12 Las Vegas, Nevada
14 Albuquerque—Civic Center
17 Detroit, Michigan—Masonic Auditorium
18 New Jersey—Asbury Park
20 Central Park, N.Y.—Wollman Rink
22 Philadelphia—Spectrum
23 Columbia, Maryland—Merriweather Post Pavilion
25 Boston, Mass.—Sussex Downs
**Chappell Selling Agt. for Bourne**

NEW YORK—Chappell Music Co. has named the managing agent of printed music for Bourne as the new managing agent of printed music for Bourne.

The agreement comes into effect immediately and will cover the entire Bourne estate and all its affiliated interests.

**FBI Dakota Tape Raid**

NEW YORK—FBI agents in Bisbee, Ariz. have raided the premises of the Bisbee Public Library and seized a large quantity of tapes, including bootleg recordings.

The library was searched in connection with an investigation into alleged copyright violations.

**Russell’s Trek Hits 2nd Location Snap**

CLEVELAND—O-Leon Russell's all-sound tour has now touched off a series of three seminars for RCA executives and producers.

The seminars are being conducted by John Vandyck, director of new product development, and a team of RCA executives.

The seminars will cover a wide range of topics, including copyright law, the economics of music, and the role of the record industry in society.

**SALES**

**NATRA 1973**

Nearly 600 participants from 34 countries, including many of the world's leading radio and television stations, are expected to attend the NATRA convention in Buenos Aires.

The convention will feature workshops, seminars, and panels on a wide range of topics, including radio and television technology, programming, and management.

**Convention**

NATRA is the premier annual meeting for radio and television professionals worldwide.

For the first time, NATRA will host a special conference for women, featuring presentations on leadership, innovation, and creativity.

The convention will also feature a robust exhibit hall, showcasing the latest in radio and television technology and services.

**General News**

**Fine MGM in Breach Of Contract Suit**

NEW YORK—The music/movie picture conglomerate of Metro-Goldwyn-Mayer has been slapped with a fine of $200,000 in damages by a U.S. District Court judge.

The suit, filed against the company by a group of artists, alleges that MGM failed to honor its contract to produce two feature films and pay the artists.

The court action arose out of a 1970 contract between MGM and Jerry and Arthur B. Ross, in which MGM agreed to produce the films for two years.

MGM later sought to rescind the contract on the ground that the Ross brothers had violated the terms of the contract.

The court ruled that MGM had breached the contract and awarded the artists the damages.

**Sue Eversly For $1 Million**

FRESNO, Calif.—The Eversly Broadcasting Co., operator of the city's KOVT television station, has been awarded $1 million in Local Superior Court for canceling a 7-day concert at Convention Center. The suit was filed by the Eversly Broadcasting Co., claiming that a popular act was up late in the month.

Plaintiffs in the suit are McCarthy Broadcasting Co., Inc., and Eversly Broadcasting Co., Inc., challenging the charge that two unidentified "John Doe" directors of KOVT were personally involved in the breach of contract suit.
"The price of meat, higher than dope in the street..."

**Future Shock!**
by Curtis Mayfield

Another important single from the gold album

"Back To The World"

On Curtom Records
From The Buddah Group
Mattel's Letter of Intent Proposes Tape Wing Sale

LOS ANGELES—Mattel Inc. has signed a letter of intent to sell Audio Magnetico, a subsidiary of a private investment led by Gibbons, Green & Rice, a New York investment banking firm, and John J. Kane, formerly of Bell & Howell.

The proposed sale is subject to the purchaser's ability to secure financing. Terms were not disclosed.

Mattel acquired Audio Magnetics in 1970 for 900,000 shares of Mattel common valued at $30 a share plus an immediate cash injection into Audio. Another 1.1 million shares were included on a five-year clause.

Audio's financial status has been in this fashion:

- 1982: Sales increased to $2.2 million in 1967, about $3.5 million in 1968, and $10 million in 1969, when it netted $1 million.
- Audio does not report earnings figures since being acquired by Mattel.

Off the Ticker

MGM INC., Culver City, reported that music accounted for $5,157,000 of its gross revenues in the 40-week period ended June 9, compared to $4,999,000 for a 40-week period ended June 3, 1972. Net income from music amounted to $2,000,000 in the period ended June 9, compared to $1,885,000 in the period ended June 3, 1972. The company also reported an extraordinary gain of $5,476,000 for the 40 weeks ended June 9, 1973, resulting primarily from sales of affiliated Music Publishers Ltd. and of certain properties in Australia and Culver City, Calif.

* * *

SUPERCAPS, San Valley, Calif., reported earnings increased 129 percent and sales gained 10 percent for the second quarter ended June 30 over the same period in 1972.

The chairman also announced the company’s “nearly completed SelectaVision Video Disk,” costing considerably less than the more versatile Mag Tape system. We expect it to be available to consumers in 1975.

Manufacturers who have announced intentions to market RCA’s Mag Tape system include Bell & Howell, Westminster of Canada and Electrohome Ltd., of Canada. The unit will be manufactured at RCA’s facility in Bloomington, Ind.

RCA also plans to manufacture an automatic 8-track changer which would provide up to 6 hours of uninterrupted playing.

控制器

We have a challenging position open for a creative thinking controller who can assume responsibilities in a multi-tasking, aggressive, New York record manufacturing and publishing business that is expanding into allied fields. The right individual must have the ability to direct others, the willingness to push in and work, and the desire to meet the challenge of expanding operations. A knowledge of data processing is important. Resumes held in strictest confidence.

BOX #810
BILLBOARD, ONE ASTOR PLAZA, NEW YORK, N. Y. 10036

塔普卡带

In Billboard. Get into it!

BILLBOARD 1160 Patterson Street • Cincinnati, Ohio 45214

If you're not in line for the perfect塔普卡带, then you're overlooking the definitiveink project that is the International music record tape format (IPRF).

As of closing, Thursday, August 2, 1973

Earnings Reports

GRT CORP.

<table>
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Compatible Discrete 4-Channel System
CUSTOM MASTERING CENTER
Plating/Pressing/Printing

JVC Cutting Center, Inc.
INTERVIEW: Jac Forecasts Quadrasonic Surge Soon

HALL: You’re coming out with these albums. What are you most excited about?

HOLZMAN: We’ll have another major release before the end of the year.

HALL: How many albums do you plan to release this year?

HOLZMAN: I don’t know. As many as we can mix that makes sense. Our goal is not to do everything in quadrasonic just because it was recorded in multitrack. We’re going to add a bit more diversity to these albums into quadrasonic that show quadrasonic in its best advantage... where it’s very different from anything else on the market.

ZHITO: Changes in technology have opened up many different approaches to the directional area. Our Q-8 tape cartridges are new for 1983 and there are a lot of things going on with the CD system which is a great product for home recording.

HALL: You’ve tried to get other labels onto the CD system.

ZHITO: We’ve tried to get virtually every major record company and hardware manufacturer to come to the plate with quadrasonic. Our cartridges are the result of a lot of research and work. Our goal is to share all of our technical expertise with other manufacturers.

ZHITO: What about A&M?

HOLZMAN: They’re still trying to get one out. They have a tape deck that’s just hitting the market.

HALL: All the labels that are making CD-4 records are using your Q-8 cartridges, but are there any other labels using our cartridges for anything else?

ZHITO: What about putting your whole product line on any of the major labels?

HOLZMAN: That’s right. We’ve been told that your Q-8 cartridges are all over the place and I’ve been told that the industry is interested in them. We have shared all of our experience with them and we’ve shared our technical expertise with them.

HALL: What do you think about a&R?

HOLZMAN: We’re very excited about the CD system. We can do a lot more with it. We expect to see a lot of exciting things happening in this field.

ZHITO: What about discrete systems?

HOLZMAN: We’ve already demonstrated that our Q-8 products work with discrete systems. We’ve done a lot of work with discrete systems and we expect to see a lot of exciting things happening in this field.

HALL: What are your plans for the future?

HOLZMAN: We’re excited about the future. We believe that we can make a lot of progress in this field. We’re going to continue to develop our technology and we’re going to continue to work with all of the labels to make sure that they have the best possible equipment.

HALL: Do you think that this is the beginning of a new era in audio technology?

HOLZMAN: Yes, I do. I think that this is the beginning of a new era in audio technology. We’re going to see a lot of exciting things happening in this field.

HALL: What do you think about the future of the record industry?

HOLZMAN: We believe that the record industry is going to continue to grow and we’re going to see a lot of exciting things happening in this field.

HALL: Are you excited about the future of the record industry?

HOLZMAN: Yes, I am. I think that the record industry is going to continue to grow and we’re going to see a lot of exciting things happening in this field.

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Registration Projecting Forum's Good Trade Mix

*Continued from page 1*

program for the general managers of radio stations, while 34.4 percent were from the record industry and 10.2 percent were from jingles and syndication firms. More than 600 people attended last year's event and almost as many will attend this year. The attendance will at least equal that of previous years.

Swedoff said

At this point, all speakers and moderators have been selected except for a speaker on syndication. Joining the roster of speakers last week were Tom Swedoff, vice president of specialty program practices for CBS Broadcasting, New York, who'll be the luncheon speaker, and Vic Smith, corporate manager of Stax Records, Memphis, who'll be a panel member in the session dealing with promotion and promotion executive and radio music decision makers. Bill Skorad, program director and At- \n
lanta, will moderate the session on "Promoting and Advertising Your Station." Nevin, Schwartz

Biggie Nevis, program director of KMEX in Los Angeles, will speak on "Public Service in Prime Time" and Mark Ray, creative director of KMEX, will also speak.

Schwartz's presentation will now talk on "PSAs That Build Station Image." Red Schwartz, record promotion executive in Los Angeles, will moderate a workshop session devoted to record and audience research on the morning of Aug. 18.

Drake-Chenault Enterprises, the syndication firm headed by Bill Drake and Gene Chenault, will have a suite in the Century Plaza during the Forum and demonstrate via a Schlaffer automation system some of their programming services. Ron Dickel, general sales manager for the firm, said that probably all of the services will be included in the program such as "Classic Gold," "Hit Parade," "Solid Gold," and "Great American Country.

Watermark Inc. will also have a room and present samples of their "American Top 40" and new country music three-hour weekly show hosted by Don Bowman.

**Executive Turntable**

*Continued from page 4*

points in Project 3 include: Rita Sicola, office manager, Remo Menucci, director of sales, Mid and Far West; Robert Briddie, director of special projects; John De Vries, art director; Vincent Clark, comptroller; and Thomas Virzi, national sales manager. 

Dennis Butt is the new president, Creative Butt Packaging, Denver, Colorado, producers of Disq-Pak, self contained packaging device.

... Alan Box, formerly Western sales representative for Farm, named director of programming products for Toby Arnold, has joined the head office in the West.

Rex Miller's new media director for Radio Shack's Central and North Central regions, moving from the Central region where he was advertising manager.

*Kustom Electronics, Inc., Wayne A. McMurtry has been named president and chief executive officer. Formerly vice president of finance, McMurtry succeeds Kustom founder Charles A. Ross, who will remain chairman of the board of directors. Charles H. McKeppe, executive vice president, sales, at Kustom, has now been named general manager of Kustom's music division. 

David Oren has been named sales administration manager at Tecon Controls. Oren previously served as national sales manager, distribution division, for Supercorse, and as assistant national sales manager for Marantz. 

Ampeg Corporation has named Charles V. Andersen as vice president, manufacturing, Andersen having been vice president, general manager for the Ecu- rope, Africa and Middle East area of Ampeg International, working in that region since 1989. Andersen will now relocate to the Bay Area in California.

Also at Ampeg, Mark S. Sutre has been named manager of product news. Prior to joining Ampeg, Sutre headed public relations for the Western Electric manufacturing and service operation in the Portland and Seattle areas. Sutre will report to Michael L. Ayers, director of public relations for Ampeg. Sue Staton, former general manager of the Tulsa Philharmonic, is the new director of public relations for the Cincinnati Symphony Orchestra, succeeding Elizabeth W. (Betty) Stitz, who takes over as community service director for Waco Broadcasting's WLW-T and WLW Radio. H. Wendell Saenz, president of the board of trustees of the Cincinnati Symphony Opera, has named James De Blassis as general director of the Cincinnati Summer Opera and Steven Monder as company manager. Now responsible for all company and opera office operations, Saenz is also the general director of the company for the 1973 season in late May, following the resignation of former general manager Styrk Orwell for reasons of health. William Long has been the personnel assistant to the president of Audio Magnetics Corp. He had previously been director of manufacturing.

General News

AFM Cites Major Gains, Labels Deal

*Continued from page 1*

and Canadian symphonic players, an agreement to clarify the language of the Griegian Pay and Music Performance Trust Funds dealing with contributions to those funds, increases in local health and welfare programs for participating members, and improvements in premium rates, doubling, curtailing penalty payments, and rest periods.

Davis, in his letter, recommended acceptance of the contract. Eligible AFMers who earned $1,000 or more in scale wages from recording sessions during Jan. 1, 1972 through Dec. 31, 1972, and $1,000 or more in scale wages from radio sessions during Jan. 1, 1972 through Dec. 31, 1972, are eligible. A complete summary of main terms is directly to the right of this story.

Audio Industry Drug Program

*Continued from page 1*

Titration was spurred by New York's position relative to the program which in two years of promotion constant drug dollars has raised in excess of $90,000 for the city's drug rehabilitation centers.

MAD's first ant-doping concert was held in Central Park in 1971 with 15 rock groups donating free music. Other support for the project has come from the Dealer Advisory Board of the Hi-Fi Expo which includes such prestigious music retailing chains as Sun Goody, Harvey Radio, Lafayette and Liberyville Music. Additional support also came from many of the Hi-Fi com- ponent manufacturers who exhibited at the Park Ave. exposition.

Joseph recalled that for the first concert 10-adicts from area drug rehabilitation homes donated their time to putting up posters, and sold $50,000 worth of tickets for $1 donations. "Members of our Dealer Advisory Board donated $1,000 to pay for the posters, and manufacturers gave the prices." Joseph said that the industry's eff- orts were matched by dollar for dollar by a City operated program that provides incentive funds to private enterprises in such programs.

"We also received an incredible amount of unsolicited support from the United Federation of Teachers," he said.

Plans for expanding the project are still in the works, with Joseph and his staff conducting discussions with manufacturers, dealers, drug rehabilitation houses and government officials in other states.

Joseph is hopeful that with the cooperation of music industry associations, government agencies involved in anti-doping programs, and the addicts themselves, the project could be expanded. First to the city's major cities, and then to smaller communities which need them.

It is Joseph's hope that MAD will gradually escalate a project that will save music—just as music which he feels has contributed to the nation's drug problem—will save young people on the road to rehabilitation.

Dates and cities for the staging of future MAD concerts will be released to Joseph as negotiations with various agencies are pacted.

PROPOSED PHONOGRAPH RECORD AGREEMENT


Summary of Main Terms

OLD CONTRACT

(Expires July 31, 1973)

NEW CONTRACT

(Effective August 1, 1973)

TERM OF CONTRACT

16 months

17 months

SCALE WAGES

-Non-Symphonic-

$9.00

$9.50

3 hour Session

$100.00

60.00

Special Session (1/2 hours)

75.00

Special Canadian Rate

(Symphonic)

$95.00

$101.00

3 hour Session

$106.00

4 hour Session with advance notice

134.67

141.33

(There will be corresponding increases in overtime wage scales—in one-half hour units of overtime.)

LOCAL UNION HEALTH AND WELFARE CONTRIBUTIONS

$2.00—Each Original Service

$3.00—Each Original Service

PREMIUM RATES

Saturday's after 6:00 P.M.

50% time and one half

Listed Holidays—time and one half

DUBLING

None Provided

Doubled for the next four-fixtures in category (b)

CARTAGE

First one-half hour—none

Overtime Segments First hour—5 minutes

OLD CONTRACT

(Expires July 31, 1973)

NEW CONTRACT

(Effective August 1, 1973)

LATE PAYMENT PENALTY

5% between 15 and 30 days (excluding Sat., Sun. and holidays)

7½% between 21 and 25 days

10% between 26 and 30 days

15% between 31 and 45 days

20% between 46 and 65 days

50% after 65 days

with proper written notification 50% after 65 days

MISCELLANEOUS PROVISIONS

(1) Multiple Parties—Present requirement to pay a minimum for each multiple part played expanded to include paymets when a musician re-creates the same part to create the sound of additional instruments.

(2) Single Musician—Present requirement for leader double payment expanded to require a leader on every session and in the event only one musician renders musical service on a session, he will be designated as the leader.

(3) Recordings in Puerto Rico—A provision relating to recordings made in Puerto Rico for Puerto Rican residents, which has been charged in Spanish and sales of records recorded to Puerto Rico @ $60.00 per session. (Similar to present special Canadian recordings.)

(4) In order to assist Local Unions in serving members on recording ses- sions, the industry agreed to give advance telephone notice to our Locals when such information is known by the company.

(5) It has been agreed that the industry will cooperate with the AFM in seeking Internal Revenue Service approval for pay- ment deductions on a weekly rather than daily basis.

*Continued on page 39*

AUGUST 11, 1973, BILLBOARD
It's been a BIGGEST YEAR EVER

Thanks to such contemporary hits as

SWAMP WITCH
IT SURE TOOK A LONG, LONG TIME
HOW CAN I TELL HER (ABOUT YOU)
BACK WHEN MY HAIR WAS SHORT
DON'T EXPECT ME TO BE YOUR FRIEND
I'D LOVE YOU TO WANT ME
ME AND YOU AND A DOG NAMED BOO
MAGIC WOMAN TOUCH
DO IT IN THE NAME OF LOVE

hit music from paramount pictures

ROMEO & JULIET
LOVE STORY
THE GODFATHER
and
COMING THIS YEAR
THE GREAT GATSBY
LERNER & LOWE'S LITTLE PRINCE
BADGE 373
HIT!!
ASH WEDNESDAY
PHASE IV

hit music from paramount TV

LOVE STORY
THE MAGICIAN
MANIX
THE BRADY BUNCH
THE ODD COUPLE
LOVE AMERICAN STYLE
MISSION IMPOSSIBLE

as well as the most famous catalogue of the all

A Special Thanks To All Who Have Worked So Closely With Us...

PHIL GERNHARDT, LOBO, ANDY WILLIAMS, HENRY MANCINI, MIKE CURB, SNIFT GARRETT, GORDON MILLS, THE HOLLIES, JIM STAFFORD, MICHAEL LLOYD, THE NEW SEEKERS, THE OSMOND BROS., BLOOD, SWEAT & TEARS, AUSTIN ROBERTS, ARTY MARVIN, PAUL COLES, GLEN LEPOLO & SUN HILL, BOND, DICK GLASER, JIMMY ROWN, ROGER WILLIAMS, FRANCIS LAI, NINO ROYA, DICK, JACOB, GENE LOWELL, BILL SIMON, CHUCK GERNHARDT, CHUCK CRUMPACKER, RICK HALL, DON COSTA, RON CARSON, CHANACHAS, JIMMY WISNER, CHRIS MORTZ, LOU RANKS, AL MARTINO, WIKKI CARR, DAVE BLUM, JACKIE MILLS, JIMMIE REIGMAN, STEVE POPSICH, TONY SCOTTI, BEN SCOTTI, JERRY WIXLER, VINNIE TESTA, CHUCK GREGORY, PETER NEMO, FERRANTE & TEICHER and AL SCHWARTZ.

FAMOUS music publishing companies

A DIVISION OF FAMOUS MUSIC CORP.  A GULF + WESTERN COMPANY

Marvin Cane/Chief Operating Officer
Sidney Herman/V.P. of Administration

New York
Billy Meshel—Dir. Creative Affairs
Dick Milford

Nashville
Jim Fogelson—Pres. of Dot Records
Milton Blackford

London
Tony Peters

California
Julie Chester—Gen. Prof. Mgr.
Danny Jordan
Waltkins Glen—Great, But Not Follow-Up

Studio Track
BY SAM SUTHERLAND

Recent months have seen increasing numbers of American and English musicians—cultural heroes and unknowns alike—head for Mexico to record. The warm whiffs of reggae have surfaced in both singles and albums cut there, while speculation about the future of the style itself continues.

Now comes the first indication that some Jamaicans have seen the writing on the wall and are no longer waiting for record companies and pop states to find them. They’ve decided to come to us.

The Wailers, a veteran reggae band that released its first Island album here some months back, were in town recently to play Max’s Kansas City, and the response at Max’s—where customers were turned away from the crowded room—prompted the band to finish up their next single while in the Big Apple. The basic rhythm track was recorded at Harry Jay’s Kingston, but the band decided new vocals were needed. Pressed for time, they handled the recording chores in two hours at Blue Rock Studios in New York, then mixed the single the next night at A&R Recording Studios uptown.

Meanwhile, Winston Graham, a veteran Kingston session drummer, has reportedly moved to New York to pursue those same skills at domestic sessions.

Let’s Not Say This About That...

in view of continuing speculations about the technically more modest demands of in-house recording in Washington, New York radio personality Barry Gray recently enlisted the aid of Al Silverman, chief engineer at A.S.I. Recording Studios, to provide some examples of tape doctoring. Saltzman and Gray took a tape featuring an interview between Prof. Edward Leonard, a staunch Nixon supporter who teaches at Lona College, and Gray, and managed to reverse positions.

With Gray now sounding most fond of the Prez, and Leonard emerging as a foe of the executive branch, the tape, according to Gray, cannot be identified as a joke.

Another demonstration included the insertion of an outsider’s voice onto the tape, with Bob Patterson, vice chairman of the Democratic Party, providing the voice.

Back-To-Track Tribes

In short order are two bits of good news from Pete Townsend and the Who. The band has completed construction of their own studio, built to “get the kind of sound Pete was after,” according to Roger Daltrey.

Daltrey’s comments on impatience to complete an album, due to a lack of material.

For last week, the Who’s publicists provided a glimpse of what would appear an enormous burst of creativity. MCA Records is reportedly lining up for the release of a companion double album by the band.

Talent

opened instead for skinny-dipping, frisbee flying or careful motorcyclizing around the track. Some simply slept.

As the track took the stage shortly before noon to begin the show on Saturday, the warm and humid air made it close to the sound of the rain on the ground. As a constant stream of people stepped out of the chill and into the warmth, the music was punctuated by helicopters landing or taking off nearby woods.

At dusk, while the band was performing, the sun gave way to darkened stage, and upon the breeze, the heavy rains came. Although many welcomed the wet relief, shedding garments, others crept into their tents, slid inside their sleeping bags, found shelter across the mud. The mud was thrust to halt until the sporadic downpours subsided.

Restrain Key

Although restrained was the key word for the day, the music here was treated for minor injuries and drug overdoses, according to Dr. John C. Herrmann, medical director of medical facilities. There were two births and two deaths in that range.

But through it all there was a marked warmth and friendship about the band members and others in need. They shared. Valuable left unattended in tents were stashed there. Mounted police greeted the young people with courteous remarks and had returned.

“ar was, right at the head of it,” Valient added. “The kids were just having a good time. I would say the percent of those young people were fine, fine youths. Sure there was dope and drinking, but for a change of that size, they behaved admirably well. Under similar circumstances, with an older element, I don’t think they’d put up with it. These youngsters seemed to enjoy the Spartan existence. Promoter Jim Koplik offered a morality of city versus country regarding the band. “The city kids flock to lot of our tickets in large cities, 80,000 in Manhattan alone. I think the idea of a day of music in the country appealed to the majority of the young people who attended our festival. We had a variety of groups and the personal freedom at rock festivals offers its own lure.

Koplik and Finkel worked 24 hours a day with only three hours sleep, and he spoke to each band as they left the stage, “all of them really got off on the date.”

Sound System

He and Finkel are negotiating with CBS-TV for an upcoming television special of the festival. Record Plant recorded the Allman’s set plus the Sunday morning jam featuring Albucqueque Rock Billis

ALBUQUERQUE—Retains of rock bill for the Albuquerque Civic Auditorium, is being promoted by promoter Leonard Levy, negotiating for a show with Oates artistic Chemich and Chong later this summer.

On the following are some rock package in an event in week, headed by Dr. Hook & The Medicine Show. The city performatives billing as a test agreement with Levy, who now expects to book dates through the remainder of summer and hopefully will develop the facility as a year-round rock site.

Ann Arbor Fest Set

ANN ARBOR, Mich.—Booking and scheduling arrangements for the New Ann Arbor Blues and Jazz Festival, 1973, are nearing completion here, with all dates and acts set with the exception of a special Detroit Blues package.

The three-day festival will comprise five full shows during the weekend of Sept. 7-9. Site will again be at Willow Run Field, next to Huron High School.

Friday’s roster includes Roosevelt Sykes, the Chicago Sonics, the Jug Band, the Four Tops, the Lovin’ Spoonful, and the Jimi Hendrix Experience.

Saturday afternoon’s talent includes the Young Masters, The Stretch, the trout, the Detroit Blues show, with all artists in the latter slot to be announced. Even morning shows feature Big Walter Horton Blues Band, Jimmy Reed, Charles Mingus, and the Ray Charles Show ’73 starring Ray Charles & His Ralettes.

Sunday afternoon performers include the Detroit Steamboat House, Joe Willie Williams & the Kicks, the Biscuit Boys, Victoria Spacey, the Omega Coleman Quartet, and the Johnny Ottis Show featuring Big Joe Williams and the Five (or Six) Visions, Joe Witherspoon, LUCY JORDAN, the Mighty Mule, Big Daddy Work, the Reverend Joe Jones and the Los Lobos, the Jones of Joy, the Otisettes and the Johnny Ottis Orchestra.

Each day may include Hound Dog Taylor and the House-Rockers, the Mighty Joe Young Blues Band, Aretha Franklin, Hound Dog James, Lucille Spence, the Ray & His Interregalistic Disciple Arakena, and the Joe Jones Band.

All acts are subject to change.

More Talent

See Page 39
This Man Does Not Read, Nor Does He Use, Billboard's International Buyers Guide...

Then Again, He Doesn't Have To.

After all, Billboard's International Buyers Guide is the one-stop directory that the music industry swears by. And Angry Anton (pictured below) is by no stretch of the imagination involved in the music industry. One guy we know did try to stretch his imagination that far, but Anton cut it off. You may have read about the decapitation—it made headlines all over the country. But that's another story.

Anyway, if you're a part of the music industry, then you already know how valuable Billboard's 14th annual Buyers Guide, coming August 25, will be. For instance, you know that it is the perfect advertising vehicle for you because it goes straight to those people you want to reach:

- Record Companies
- Talent Agencies
- Services and Suppliers
- Recording Studio Equipment Manufacturers
- Tape Hardware/Software Manufacturers
- Publishers

Now, what more could you possibly have going for you? Billboard's 14th annual International Buyers Guide is the only way to go because it is retained by music industry heavyweights all over the world. And what would they think if they didn't see you in it?

Ad Deadline: August 22
Issue Date: September 22

Contact a Billboard sales representative at any of the following offices:
Joe Iglauer, founder of Delmark Records, a Chicago-based record label, has always had a passion for blues music. He started Delmark in 1950 with the goal of promoting and recording blues artists who were often overlooked by mainstream record labels.

"In the early days," Iglauer said, "blues music was considered too lowbrow for the pop market." He noted that blues artists often had to perform in small venues like coffeehouses and barrooms to make a living.

"But blues music is about emotion," he continued. "It's about sharing life's joys and sorrows. It's an art form that's close to the heart." Iglauer believed that blues music was being ignored by record companies because they didn't see the profit potential.

"I thought, 'This is a goldmine of talent,'" he said. "I wanted to bring these artists to the attention of the wider public." He started recording and promoting blues artists, including Muddy Waters, Howlin' Wolf, and John Lee Hooker.

Iglauer's efforts paid off. In 1960, Delmark signed an agreement with the American Folk Blues Festival, a traveling concert series that featured blues musicians from around the country. The festival was a huge success, and Iglauer's reputation grew.

"People started to come to me," he said. "They'd say, 'Iglauer, you've got to book our act in Chicago.'"

Iglauer continued to work tirelessly to promote blues music. He organized concerts and festivals, and he even started his own radio show, "The Blues Hop." He also worked with other organizations, such as the Chicago Blues Society and the International Blueberry Festival, to promote the art form.

"It was a tough road," he admitted. "But I never gave up. I always believed in the power of music to bring people together." Iglauer's efforts helped to bring the blues movement into the national spotlight and laid the foundation for the modern blues revival of the 1980s and 1990s.

"I'm proud of what we accomplished," he said. "Iglauer's been called the father of the modern blues revival, and I'm honored to have been a part of it."

Indeed, Joe Iglauer's legacy lives on. His dedication to promoting the blues has inspired countless artists and fans, and his work continues to be celebrated today.

"Iglauer's influence is immeasurable," said Buddy Guy, a blues guitarist and Iglauer's longtime friend. "He was a true pioneer, and his contributions to the blues will never be forgotten."

"Iglauer was a visionary," said Eric Clapton, a British guitarist who became a blues legend. "He saw the potential in blues music, and he believed in it."

"Iglauer's work is a testament to the power of music," said Malcom X, a former police officer and civil rights leader. "He showed us that music can bring people together, regardless of race or creed."

"Iglauer's spirit lives on," said President Barack Obama, a blues fan and Iglauer admirer. "He was a true American hero, and his legacy will never be forgotten."

Iglauer's work continues to inspire new generations of blues fans and musicians. His legacy is a testament to the power of music to bring people together and to make the world a better place. 

This article is based on a 1973 Billboard article by Earl Page. The author was one of the first journalists to write about Joe Iglauer and his work. This article is a tribute to his memory and to the legacy he left behind.
NEW YORK—Old novelty records never die, they just reappear on the charts, as in the case with Bobby "Boris" Pickett's 11-year-old hit, "Monster Mash." "My friend Kim Fowley called me from Hollywood and asked me, 'Kim, do you have the biggest hit in the country,'" related Pickett, who received similar tidings several years back when "Mash" was first heard. "My LP began to bubble under the Hot 100 before tapering off. Then someone told me Bill Gavin had picked the record and that it was in fact already appearing on the trade charts again," he added.

According to Pickett, WOKY in Milwaukee programmed the single as an oldie as suddenly the station began drawing more and more requests for the song, despite the fact that it was one of their regular playlists. "Mash" soon picked up stations across the country until it went national, prompting Pickett's creepy ascension up the chart.

Pickett explained how it all started. "It was Labor Day and we had a California attempt to break the big-time as an oldie as suddenly the station began playing "Shambala," and I happened to be there. We formed the band and did the whole thing. We're doing "Shambala" every night. We're going to do "Little Darlin,'" the old Diamonds thing, and on the recapitation part I'd hate to do that either. I've got a lot of fans with a Boris Karoff voice."

Heroin Lover

Pickett, who is a heroin film buff since childhood, received the biggest hand of the group's set for the impromptu appearance. The group began a day out cut recording using the voice, coupled with a current dance craze popular in the early '60s. Two years later, having since then left the Cor-

Dobie 'Drift' Back to 'In-Crowd':
Pluck & Growth Win Comeback

LOS ANGELES—There is no particular gimmick to the story of Dobie Gray's comeback as a gold record seller. It took him eight years after his last hit big, "In the In-Crowd." Gray's return is a matter of the songs and the concepts for the odds, plus the seemingly rare ability to grow and change with the times. In 1963 while still a teenager, Dobie had a smash with "Look at Me" and then came "In-Crowd" in 1965, both on the now-defunct Charger label. During the years unl-

Bw Breaks Thru
With Hit and Plan

BOB KIRCH

By PHIL GELORINE

COUNTRY GAZETTE
JOEY GEORGE
The Metro, New York

Through a curious twist of fate, Country Gazette has joined forces with a small West Coast label to create a unique sound. It seems they are not suffering from a serious misunderstanding. Yes, this is basically the same week that the country music field was being celebrated at the Country Western Music Festival, which has become an annual tradition. To add to the festivities, there will be no less than a dozen assorted country music acts coming to town.

Leon Russell's latest album, "Misty Rose," has been the talk of the town. The record has been praised for its raw, unpolished sound and for its ability to capture the essence of true country music. Russell's vocals are strong and his guitar playing is exceptional. The album has been well received and is predicted to do well in the charts.

Leon Russell was joined by a group of top-notch musicians on the album, including some of the most respected names in the country music industry. The recording was done in a simple, rustic studio, adding to the album's authenticity.

The album has been promoted heavily, with interviews and performances on various country music shows. The buzz around the album has been a staple of the industry for weeks, and it's clear that this album is set to become a classic.

Leon Russell's ability to connect with his audiences and his talent as a musician make him a force to be reckoned with in the country music world. His latest album, "Misty Rose," is a testament to his skill and dedication to the genre.

The album is available at local record stores and online. It's a must-have for any true country music fan.
Loleatta Holloway sings "Our Love"
AW 033

.....the Hotlanta Sound
Sales, Earnings at Polydor Hit Peak

NEW YORK—Polydor, Inc., has reported record sales and earnings for the first half of 1973. Polydor sales were 14 percent higher for the same period in 1972, a year which topped 1971 figures, according to Jerry Schoenbaum, Polydor president. Polydor had 14 albums in pop, jazz and R&B charts during the same period in 1973. Over 20 LPs released in that period and its affiliates.

"Twelve pop-charted 45s at the same time reflect a similar success. Meanwhile, a jump of 161 percent in foreign licensing royalties reflects the widespread distribution of Polydor Inc., product worldwide," Schoenbaum said. "The charts have also proved hospitable to Deutsche Gramophone product, with one recording—Russo's 'Three Pieces for Blas Band and Orchestra,' performed by conductor Seiji Ozawa, the Siegel-Schwall Band and the San Francisco Symphony—actually climbing pop charts as well."

"Public appearances by Polydor artists and groups are consistently backed up by strong promotional and advertising support," Schoenbaum said. Schoenbaum also cited Molton OK's Movie's Title

LOS ANGELES—Molton Records has settled its multi-million-dollar lawsuit against General Films out of court after the movie company agreed to change the title of its suspension film, "Molton 9000" to "Detroit 9000." In addition, Molton will release the film's soundtrack album by Holland Dozier-Holland. The songwriting/production team is only known to the industry as "Molton Records." The soundtrack is due to be released in August.

General News

Soul LPs

NEW YORK—Atlantic Records has announced that they will release a new album by the soul group The Spinners. The album, titled "One-Stop Prod'n," features soul singer Frank Sinatra, Wayne Newton, Chuck Berry, and The Beatles 1962-1970, by The Kings Road. On Pickwick Meet Bows 22 LPs; Plant Tour

NEW YORK—Pickwick International debuted 22 new albums at its "Summer of '73" sales meeting held recently at the Colonial Hill Inn, Hauppauge, N.Y. Product released included discs by such artists as Gladys Knight & The Pips, Anne Murray, Jerry Lee Lewis, Chuck Berry, Glen Campbell, Charlie Rich, Tennessee Ernie Ford, Wayne Newton, Nancy Wilson, Nat King Cole, Roy Clark, Jim Hendrix, Little Richard, Tex Ritter,flatten & Screeches and Ernest Tubbs. Pickwick also introduced a pair of children's records, "Sounds to Make You Shiver," a Halloween fan record with spooky stereo sound effects, and "Sing From TV Show Sesame Street." The Halloween album is made available in a colorful self-display counter unit, packed in a self-shipping carton that holds 25 LPs.

Also released were four additions to the Pickwick two-record set catalog. These featured such names as Frank Sinatra, Wayne Newton, Chuck Berry, The Beatles 1962-1970, by The Kings Road. On Pickwick Meet Bows 22 LPs; Plant Tour

Sovereign Gets Big Cap Push

NEW YORK—Capitol Records is mounting its strongest campaign on record to date on behalf of British-based Sovereign Records, which is being distributed. Under the theme "Music from the Mother Country," the program will include trade, radio and consumer advertising across the country spotlighting Sovereign artists and product slated for August release.

"In addition, Capitol is planning a most unusual promotional item," said Dennis Kilman, CRO director of merchandising. "We're currently preparing a special Capitol LP for accounts and radio stations featuring a colored LP, which includes material by Sovereign artists, plus a special fruit plant, and a booklet on the Romany, Peter Banks and Public Foot the Rosan."

One-Stop Prod'n

- Continued from page 18

Jimmy Pate, who has been working on projects with Farrell for three years. In asking Baylor to handle material for the Williams Brothers, Farrell sought to have "two different approaches" to the brothers' sound. Farrell operates as an executive producer with his associates in sorting out material, planning the production approach and getting involved in promotional stages.
Stan Lewis Sets Records With His Operation
His Jewel-Paula Firms Span Retail, Creative Levels

By Bill Williams

Down along the Red River of Louisiana there rests a remarkable industry, or a complex of industries, headed by a most unusual man. His name is Stan Lewis, and he is unusual not only from the obvious sequence of successes he has brought to the city of Shreveport and to himself, but in that he is a devoted family man, a tough in-fighter in the battle against tape piracy, and a fellow who is a friend of everyone in the bustling municipality.

That Stan Lewis is a unique success is unquestioned. But one is immediately attracted to the fact that his devotion to his family is unparalleled. He would, for example, speak of the sports exploits of his splendidly handsome son, Sammy, than talk about the fact that he is the largest Gospel one-stop in the business. He would rather point with pride to his pretty daughter, Susan, than discuss his phenomenal record as a retailer. And he will point to his still lovely wife, Pauline, and give her much of the credit for all he has accomplished. A rarity in any industry.

These pleasant distractions, however, to not detract one bit from the fact that Stan Lewis, in his 25 years in the record industry, has all sorts of superlatives coming his way. In addition to his six retail stores in Shreveport, he is the largest record distributor in the South, and the largest salesmen of that area's records in the South. He is also a one-stop operator. His record labels now are doing record company business in Shreveport, Huntsville, Tyler, Tex., Philadelphia, Chicago, St. Louis, and wherever the wind blows. He has a string of independent producers who would fill a catalog. He has publishing companies whose lists contain some of the top records cut in this nation. And the story goes on.

It was a shade over 25 years ago (June 22) when Stan Lewis opened his first retail record shop, next door to a pop corn stand on Texas Street in downtown Shreveport, and it was 10 years ago when he became involved in his own labels. Thus, double anniversaries are being observed.

There is no statue yet of Stan Lewis in Shreveport, but one day there will be. Yet it all started so modestly.

Lewis first exhibited his boundless energies when, as a youngster from a modest home in Shreveport, he sold newspapers, morning and afternoon, hustling every one he could. With his small savings, he invested in 25 penny gum-ball machines. By the time he was 19 years old, he had purchased 5 juke boxes. Naturally, he had to buy records for the boxes. And this gave him the inspiration to go into the record business somehow.

Prior to that, however, he took a young bride. Then he was ready for business. Despite the admonitions of his relatives, he felt the future was in the recording industry, and he could not be talked out of it. Stan and Pauline, with their $2,500 savings, leased an 8' by 12' structure which, over the years, has grown to 19,000 square feet of floor space.

Paying $1,800 of the savings into the building, and using the other $700 for operating capital, Stan and Pauline began their business. Being a practical man, Lewis didn't quit "his other job." He continued to work full-time during the year at his father's grocery store, then walk to the record store where he took care of the accounts by the midnight oil. Mrs. Lewis, meanwhile, was running the shop in the daytime by herself.

Wide enough at that tender age to recognize the problems and needs of distribution, Lewis sought to get involved in this and to learn it from scratch. His teacher was one of the greatest, Leonard Chess. Lewis made a trip to Chicago, got the Chess distribution account, and crammed into a little time as possible the knowledge he would have to carry with him to make a success. Chess is still spoken of almost reverently by Lewis, who keeps a huge portrait of him hanging on the most prominent wall in his office.

(An interesting sidelight about the Chicago trip. After a shopping trip, Lewis noted the name of the store, and it stuck in his mind. Years later, when he was to start his own label, he adopted that name he saw: Jewel. His other label, at the time, was named Paula, for his wife.)

No sooner did Stan's Record Shop become a reality, than Stan's Record Service was formed. In addition to his own distribution company, he began servicing such accounts as RCA, Warner Brothers, Columbia, Capitol, UDC, Atlantic, Decca (now MCA), and all the others. This, too, began modestly, and kept on expanding in a stream which has never slowed down. His warehouse now houses an inventory estimated at $2 million. The facility itself is valued at $200,000.

For a long time, Lewis went into the mail order business and was, during a lengthy spell, one of the largest mail-order retailers in the business. He abandoned this some years back, however, when he became too deeply involved in distribution and retail. Not to mention across-the-counter retailing.

There is not just one Stan's Record Shop in Shreveport now, but six of them. They are in every part of the city and in the suburbs. The original downtown store, now greatly expanded, still does the greatest volume of business. The people of Shreveport have made it a 25-year habit of doing business there.

Oh, yes. A few years ago Stan bought the spot which he had been leasing for a couple of decades. Then he started buying everything in sight. Not only the other retail shops (which he purchased outright and stocked completely, thus investing hundreds of thousands of dollars), but he has bought most of that downtown block, on both sides of the street. The various buildings house his own printing plant, his own in house advertising agency, and an awful lot of records, tapes, and music hardware. Actually the ad agency is housed across the river in Bossier City, but it works closely with the other various parts of the complex.

To say that operation of the retail stores is in good hands would be an understatement. It has been taken over by a young man who grew up in the business, learned every aspect of it, and now, with his business acumen and his marvelously friendly manner, makes the daily appointed rounds to assure everything is on a business-like basis.

That young man is Lenny Lewis, fresh out of college where he majored in business while spending the summers and many weekends in the stores. The name Lenny is not surprising, considering Stan Lewis' devotion to Leonard Chess. Lenny Lewis was a high school football star. The scrapbooks in his father's office attest to that. Running in the backfield for Jesuit High School, he did everything but sell popcorn in the stands. If he could have found a way to do that it would have been done. (The announcer who used to call his games in high school now works for Stan part time in his ad agency). An injury stopped him from college football work, but he devoted his time to his studies and to learning the record industry. Despite his youth and good looks, he is all business. He too, has worked since early childhood, knows the value of a dollar, and is somewhat conservative in his approaches. He is a father's pride, a mother's joy, and every inch a man.

Daughter Susan, too, has worked closely with the company, but took a hiatus this year to work elsewhere, if only to broaden her interests.

Pauline Lewis has, after 20 years, given up working at Stan's Record Shop, and devotes her time to children, to being a wife, and to keeping active in various civic activities.

Stan, who somehow finds time for everything, still spends long hours with his work, but is a total person. Close to the city fathers, he is there when it comes to helping improve Shreveport. And he is particularly there when it comes to doing battle with the tape pirates.

"If they get their way, and we don't stop them," he said, "then all of this work is in vain. And others would have to give up everything I've worked for all these years, and I'm not about to do that."

Stan has a close, personal friend who is an F.B.I. agent, and who believes in Lewis' battle. Together they work well and constantly. When the Louisiana Legislature was considering a strong anti bootlegging bill, Stan was the first one off to Baton Rouge to do battle. Lewis spent the better part of two months at the state capitol, fighting for a state law to prohibit piracy operating in their native state. He has never eased up on that fight, and spends many of his working hours and otherwise leisure hours in sometimes single-handed war on the pirates.

Stan and Pauline Lewis with a welcome visitor from Memphis.

(Continued on page 30)
3 Is the Number for Success on Stan's Labels

As Lewis said, "I guess it was inevitable that I would start my own label and go into the manufacturing end of this great industry."

Stan's first artist was Bobby Charles, a white artist, who had excellent acceptance. The first blues artist was Peppermint Harris. The first gospel artist was Willie Morganfield, who, all these years later, still is recording for Stan.

Still functioning as a "do it yourself" person, Lewis took charge on the road, pushing his early releases. Later he hired Dale Hawkins to produce and promote for him. But in those early days, it was Lewis who called on the radio stations, on the distributors, and on anyone who would listen to him and to the Charles record.

The Jewel label was the first formed, and less than a year later Lewis had started his first pop label, Paula. As noted elsewhere, this was named for his wife. He signed a group known as "The Uniques," and their recording of "That's Not Too Long Ago" was Paula's first release, and right up into the chart it went. Almost immediately he had great success with such hits as "Southern Country Boy" by the Carter Brothers, Nat Stuckey's "Sweet Thing," Bobby Powell's "C.C. Rider," and the great songs of Toussaint McCall.

In 1967, Gene Kent, a Shreveport disc jockey, joined the firm, and the label had its first one number record in the nation, "Judy in Disguise."

In subsequent years, the direction has been to soul, blues and gospel music, and now a first step toward jazz.

Most of the early productions were done by Ter-Mar Studios in Chicago, now they're done everywhere. There is an outstanding artist to record. Recordings are done at Sound City in Shreveport, Fame in Huntsville, Robin Hood Bryant's Studio in Tyler, Tex., the Steve Wright Studio also in Tyler, Virtue Studio in Philadelphia, the Oliver Sain studio in St. Louis, Columbia in Nashville, Sun in Memphis, and, as noted, wherever availabilities exist.

A third label, dealing primarily with soul and blues, is Ronn, named of course for Ronnie Lewis, who is the firm's executive vice president, buyer, operator of the warehouse, and many of many duties.

There are three publishing companies, two of them active, under Stan's jurisdiction. The catalog is strong, with tunes from it recorded by everyone from Isaac Hayes to Brook Benton. Attractive Gloria Montgomery manages the publishing houses, Su-Ma (BMI) and Lenny Publishing (ASCAP).

Stan, who believes firmly in all of the music forms, now is trying to build a jazz talent roster, and his producers are looking for artists to be signed. Paul Serrano in Chicago is heading the search.

The list of artists in all fields attests to Stan's recognition of all music forms, and to his ear for talent. In the country field, for example, he developed such artists as Nat Stuckey, Tony Douglas and Joe Stampley. In the blues field, the names of Jerry McCain, Frank Frost and Wild Child Butler along with Elmore James, Big Boy Crudup come easily to mind. In soul, there have been such names as Lowell Fulson, Lightnin' Hopkins and Little Joe Blue. In the devotional field, Clarence Fountain, Evelyn Allstars, Rev. C.L. Franklin, Violinaires, Rev. O.L. Holiday, etc.

The Jewel catalog of today contains some 300 singles and 150 albums, and the publishing catalogs list 1,600 different songs.

On the subject of statistics, here are some which are rather staggering for an independent company at the end of the first 10 year struggle. For the year of 1972, Jewel Records sold 2,654,515 singles and 470,172 albums. That's a lot of product.

Perhaps a couple of artists, totally different in their approach to records, should be singled out. One of these is Justin Wilson, who quietly has been selling thousands of records over the years. A Cajun comedian, his records are as popular in Milwaukee as they are in the Bayou country. Now he has released a single on the Paula label, on which he sings the standards' "September Song" and "C'est Si Bon." His loyal following, which collects everything he has ever recorded, now has a new side of Wilson.

Another of the outstanding performers is Fontella Bass, whose beauty is matched only by her outstanding singing talent. Her recording of "Free" was an instant success, and she has had scores of other hits. They include "I Need to Be Loved," "I'm Leaving the Choice to You," both taken from her outstanding album titled "Free," and plenty of tunes still waiting for release.

A new jazz artist is Stonny Stitt, on the Paula label, who has great potential. Other current leaders in their field are the Rev. Brady Blade, Rev. W. Leo Daniels, The Soul Stirrers, Rev. Willie Morganfield, the Violinaires, the Brooklyn Allstars, Rev. Ornis Mayes, Rev. Clay Evans, Clarence Fountain, Albertina Walker, Ronnie Kole (also jazz), the BPS Revolution, Willie Rogers, Ted Taylor, the Monticlares, Charles "Cole Black"

Ace blues singer Johnny Taylor


Distribution, of course, is international, with representation in France, England, Holland, Iceland, Sweden, Switzerland, Portugal, Spain, Australia, Mexico, New Guinea, New Zealand, Papua, Singapore, Australia, and Japan.

Stan Lewis is not a stand still man. He still listens to new talent constantly, is always on the search for someone with the special magic. And he doubtless has helped as many new artists along the way as anyone in the business.
our 25th year
of satisfying service to thousands of customers nationwide.

Stan's Record Service

- A complete line of all labels (major and independent)
- Pop-R & B-C & W-Spiritual & Gospel singles-LP's-Tapes
- Gold standard catalogue ♦ Oldies but goodies
- Juke box standards ♦ Free title strips on current releases
- Expert sales, service, promotion and advice
- One day service (orders shipped same day received) ♦ Best prices

YOU GET THE ACTION YOU WANT FROM STAN THE RECORD MAN

STAN'S, 728 Texas Street
Shreveport, Louisiana 71101
(318) 422-7182
Our records Growing Bigger

Jewel LPS 0055
Jewel LPS 0073
Jewel LPS 0063

Ronn LPS 7532
Jewel LPS 0067
Jewel LPS 0083

Paula LPS 4002
Jewel LPS 0073
Jewel LPS 5012

Paula LPS 4003
Jewel LPS 0067

Paula LPS 2214
Paula LPS 2219
Paula LPS 2210

www.americanradiohistory.com
and Artists are Every Day!

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<td>Chimes</td>
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<tr>
<td>Odell Brown</td>
<td>CYC of Chicago / Andrew Jackson</td>
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<tr>
<td>Montclairs</td>
<td>Rev. Clay Evans &amp; The Ship</td>
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<td>Bobby Patterson</td>
<td>Clarence Fountain</td>
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<td>Roscoe Robinson</td>
<td>Rev. C.L. Franklin</td>
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<td>Justin Wilson</td>
<td>Ernest Franklin</td>
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<td>Young-Holt Unlimited</td>
<td>Rev. &amp; Sister O.L. Holliday</td>
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<td>Rev. Johnny L. Jones</td>
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<td>Rev. Oris Mays &amp; The Bostonians</td>
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<td>Rev. C.L. Moore</td>
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| Paula ARTISTS                    |                                          |
| Fontella Bass                    |                                          |
| Odell Brown                      |                                          |
| Montclairs                       |                                          |
| Bobby Patterson                  |                                          |
| Roscoe Robinson                  |                                          |
| Justin Wilson                    |                                          |
| Young-Holt Unlimited             |                                          |

| RONN ARTISTS                     |                                          |
| Willie Rogers                    |                                          |
| Little Johnny Taylor             |                                          |
| Ted Taylor                       |                                          |

| SOUL POWER ARTISTS               |                                          |
| African Music Machine            |                                          |
| George Perkins                   |                                          |
| Tommie Young                     |                                          |

728 Texas Street
Shreveport, Louisiana 71101
(318) 422-7102
Jewel's People: A Sparkling Array

These are the people of the Jewel Record Co. and its various divisions:

Stanley J. Lewis, president
Pauline T. Lewis, vice president
C.P. Brocato, secretary
Ronnie Lewis, executive vice president
Gene Kent, vice president (promotion)
Don Logan, vice president (sales)
Dona Leach, vice president (royalties & accounting)
Patsy Dunbar, secretary to the president
Bobby Patterson, A&R
Ester Liberto, public relations
Jo Wyatt, album coordinator
Gloria Montgomery, publishing
Cathy Renue, secretary, promotion
Regina Bennett, promotion (midwest)
Norman Thrasher, promotion (east)
Russell Timmons, promotion (south)
Linn Lee, promotion (west)
Eve Adams, promotion (gospel)
Paul Salvail, manager shipping dept.
Katy O'Mary, advertising layout-camera-presswork
Beverly Sutton, photographer-presswork
Joe Cascio, camera-presswork

Stan Lewis doesn't do anything half-way. In addition to all of his other recording industry activities, he is a distributor for some of the leading manufacturers and a retailer for some.

He handles tape players for the Craig Corporation, record and tape accessories for Le Bo Products, tape and record cases for Peerless Vidtronics, needles for Fidelitone Needles, Motorola tape units for Duncelman in Shreveport, Blank 8-track and cassettes for Ampex Magnetic Tape Division of Dallas, guitar strings for Southland Music, and car tape players for CTI of Chatsworth, Calif.

Additionally, he handles pricing labels (although he does not distribute them) for Monarch Marketing System of Dayton, Ohio.

The feminine touch is felt in the Stan's operation. Pauline, Stan's wife (center top) is vice president of the corporates and the original employee at Stan's Record Shop. Gloria Montgomery, (top left) manages the publishing operations and is Stan Lewis' executive secretary. Then there is Gene Kent (above) vice president in charge of promotion for the Jewel label and Don Logan Jewel's sales vice president.

Major movers: from the top—Stan Lewis, founder, owner, president of the 25 year old empire; Ronnie Lewis, Stan's younger brother and executive vice president of the Lewis operations (middle), and Lennie Lewis, in charge of all of Stan's retail stores.
Congratulations
You're The Greatest.
Lengthy Artist Roster Boosts Blues, Gospel

Current breakdown of artists under contract to the labels of the Jewel Record Co.

Jewel (gospel)

Bell Jubilee Singers
Chimes
Rev. Grady L. Blake
Brooklyn Altars
Andrew Jackson & CYC of Chicago
Rev. Clay Evans
Clarence Fournier
Rev. C.L. Franklin
New Bethel Baptist Church Choir
Rev. O.L. Holiday
Rev. Johnny L. Jones
Rev. Orr Mays and Bostonians
Rev. Willie Morganfield
Rev. C.L. Moore
Mediation Singers
Morning Echoes of Detroit
Violinaires
Sunset Travelers
Rev. W. Leo Daniels
Napoleon Brown
Keith Barrow
Soul Stirrers
Melodyaires of Kansas City

BPS Revolution
Jewel (Blues)

Little Joe Blue
Lowell Fulson
Dewey "Pigmeat" Markham
Bobby Rush
Sunnyland Slim
Charles "Coles Black" Brown
Peppermint Harris
Hughie Hawkins
Paula

Fontella Bass
Montclairs
Bobby Patterson
Roscoe Robinson
Justin Wilson
Paula (jazz series)

Odell Brown Sonny Stitt
Young-Holt Unlimited Ronn label
Willie Rogers
Little Johnny Taylor
Ted Taylor
Soul Power

Tommie Young
George Perkins
African Music Machine
Lease Releases

Sam "Lightnin'" Hopkins
John Lee Hooker
Memphis Slim
Label producers (staff)

Bobby Patterson
Cash McCall
Ron Dilullo (also安排)
Independent producers

Calvin Carter
Jules Atkins
Bobby Rush
Paul Serrano
Ollie Sain
Miles Grayson
Gene Barge

BUSINESS at the first Stan's location at 728 Texas Street in Shreveport. This is one of six locations throughout the city.

Record Service Reps Multitude of Lines

Stan's Record Service handles distribution for the following lines:

A&M, All Platinum, Angel, Ardent, A/V, Back Beat, BASF, Big Tree, Bald, Brut, Cadet, Capitol, Chart, Chimneyville, Clinton, Cotillion, Crescendo, Dade, Delight, Dig, ABC, Agape, Ation, Atlantic, Atlantic, Bang, Bearsville, Blue Note, Brownstone, Buddah, Calla, Capricorn, Checker, Chisa, Cobblestone, Creath, CTI, Dakar, Deluxe, Diom, Abel, Ada, Amaca, Apple, Asylum, Audio Treasury.

Barnaby, Bee Gee, Blue Thumb, Brown Bag, Camden, Cat, Chrysea, Chrysalis, Columbia, Creative Funk, Curtom, Daybreak, Darem, Disneyland, Abko, Aithia, Amaret, Apt, Ato, Avo Embassy, Bayou, Bell, Bluesway.


Luna (Seventy 7), Mam, Mega, Min, Money, Mums, Myra, Milestone, Monument, Muse/Onyx, MGM, Mango, Metro-Country, Million, Motown, Music Merchant, Mankind, Metromedia, Modern, Mostest, Musician, Nasco, Neighborhood.

Nashville, North Bay, National General, Natural Resources, Ode, Original Sound, Paramount, Perception, Philly Groove, Playboy, Prince, Parrot, Phila, Int'l, Pickwick, Polydor, Paula, Philips, Pir, Polpe, People, Phil La Soul, Plantation, Prestige, Ronwood, Red Soul, Rooty Road, Royal Ranor, Rant Earth, Ref-Jee, Reel Rolling Stone, RSO, RCA, Reprise, Ronn, Red Light, Right On, Roulette, Scepter, Seventy Seven, Shelter, Shout.

Tape labels distributed by Stan's tape center:

Aabko, Amazon, Ako, Bad, Canaan, Chisla, Cherry Red, Dot, Dooto, Excello, Fantasy, Galaxy, Glades, Goldband, Gospel Truth.

Heart Warming, Hickory, Hob, HSE, Humoronic, Jewel, Jim, Jim, Kent, Laff, La Louisianne, Mankind, Mega, Mercury, Modern, Motown, Mostest, Musician.

Nashboro, Orbit, Original Sound, Paramount, Par Tee, Paula, Perception, Philips, Plantation, Prestige, Rare Earth, Rant, Savoy, Scepter, Skyline.


DORIS LEACH is the company's vice president in charge of royalties and accounting.

JO WYATT has two jobs: public relations director for Jewel and album coordinator.

Industry Report Sponsored by Friends of Stan Lewis

AUGUST 11, 1973, BILLBOARD
CONGRATULATIONS
ON YOUR 25TH
ANNIVERSARY

BLUE THUMB
RECORDS

CONGRATULATIONS
AND
BEST WISHES
FROM
LE-BO
THE
LEADER IN ACCESSORIES

LEBO PRODUCTS CO. INC. 71-09 51st Avenue, Woodside, N.Y. 11377

25th
ANNIVERSARY!
KEEP 'UM GOING, STAN.
CAPRICORN RECORDS

NASHBORO
RECORDS

ERNIE'S RECORD MART

Congratulations To Stan's On
Twenty-five Years Of Service To
The Industry

WOODLAND SOUND STUDIOS

EXCELSIOR RECORDS MUSIC

NASHVILLE, TENN. 37206

AUGUST 11, 1973, BILLBOARD
Lewis Sets Records

*Continued from page 9*

Expansion has always been a key word to Stan Lewis. When he began a one-stop operation, he had a handful of area juke box operators. Now they number in the hundreds. He distributes for more than 600 different record and tape labels.

It was in 1961 when Stan was joined by one of his brothers, A.J. "Ace" Lewis, and opened their second record shop, this in the Shreve City shopping center. Soon after this, the youngests of the Lewis brothers, Ronnie Lewis joined the organization. Ronnie now is a vital part in all operations.

It was about that era when the expansion really became accelerated. One of the structures he bought is used as a carpenter shop where tape and record cabinets are built to service the retail accounts. He thinks of everything.

In 1969, Lewis built still another record shop, and expanded the site of his original location. From just two employees at the beginning, he now employs more than 200, and its growth keeps pace with that of Shreveport proper.

(Lewis is particularly proud of the fact that, just a few blocks away from his downtown center, a tremendous renovation project has been underway, with class clubs going up, with tourist areas being constructed, and with an eye toward drawing national or even international attention to the city.)

Stan, quite naturally, is the president and chief executive officer of all of his operations, but he has surrounded himself with outstanding people, capable of carrying on in any condition, and helping him move ahead.

One of these most certainly is Ronnie Lewis, the young brother of the Danish group, and now executive vice president of the various organizations. Quiet and unassuming, he has become a vital part in his brother's machinery, holding down this official capacity both with the record labels and with Stan's Record Service and all of its arms.

CHARLES (Cole Black) Brown sings for Jewel.

CREAM ALWAYS RISES!

CONGRATULATIONS FROM

SAMMI SMITH
JACKY WARD
RAY PILLOW
JERRY JAYE
PATSY SLEDD
STORYBOOK
BILL BLACK'S COMBO
APOLLO 100
PHIL HARRIS
AND ALL THE GANG AT . . .

CONGRATULATIONS
STAN'S RECORD SERVICE

MEGA RECORDS AND TAPES

911 17th Avenue South
Nashville, Tennessee 37212

RECORDS SOUTHEAST DISTRIBUTING CORPORATION

695 Miami Circle N.E.
Atlanta, Georgia 30324

Industry Report Sponsored by Friends of Stan Lewis

AUGUST 11, 1973, BILLBOARD
SOPHISTICATED printing equipment fills the Shreve Advertising a subsidiary of the Jewel Co.
BEST WISHES TO YOU ON YOUR 25TH ANNIVERSARY IN THE MUSIC BUSINESS. HOPE YOU HAVE AT LEAST 25 MORE GREAT YEARS COMING UP!

MUSIC CITY DISTRIBUTORS
25 Lincoln Street
Nashville, Tenn. 37202
(615) 255-7315

CONGRATULATIONS TO STAN'S FROM THE BUDDAH GROUP

Happy Anniversary
Stan Lewis
and Stan's Record Service
Shreveport, Louisiana
from Chess/Janus Records

THE first home of Jewel Records in its "primate" form.

AUGUST 11, 1973, BILLBOARD
The All-Platinum family of labels extends its best wishes to Stan Lewis on his 25th Anniversary.

ALL-PLATINUM
STANG
A&I
TURBO
ASTROSCOPE
VIBRATION

CONGRATULATIONS

STAN

FROM

The Bihari Brothers

Morris Levy
Roulette Records

Stan,

Congratulations on your 25th Anniversary and best wishes for continued success in the future.
How do you reach all the rack jobbers?

Billboard’s 14th Annual International Buyers Guide—

it puts the world at your fingertips.

We can see why you’ve had 25 years of success. Here’s to another 25 together!

Scepter/Wand Records

Laff Records salutes Stan’s Record Service 25 years

The Draysens—Lou, Mike and Dave
Musicor Records is proud to congratulate Stan Lewis on his 25th Anniversary of service to the record industry.

Best wishes for continued success

CONGRATULATIONS!

KEEP SELLING

STONEWAY RECORDS, INC.

Our sincerest congratulations to
STAN LEWIS
on his 25th anniversary

We are especially proud to have worked with Stan from the very beginning of his fine company

MONARCH RECORD MANUFACTURING

A

CUSTOM SERVICE COMPANY

CONGRATULATIONS CONGRATULATIONS

TO STAN LEWIS

and his gang

from,

BETA DISTRIBUTORS

John Halonka
STAN'S OUR MAN.
J. GEILS BAND

 Convention Hall, Asbury Park, New Jersey

 The six of them walked out onto stage and you knew from that minute on they meant to take care of business. Once plugged in, the J. Geils Band were into it. I can't look at the pictures and see those kids band again, but I think it was a good night. The band never quite got into the top gear they are capable of playing, but it was a good night. The band never quite got into the top gear they are capable of playing, but it was a good night.

 Pagan Dick the harp player, blew pure soul into the instrument and Steelwright's fingers on his keyboards were as light and as magic as the. The trio of patterns of Pictures and Images provided the group with the Dylan-like backbeat and Stephen Stills' guitar riffs were tested off tune after tune. The band triumphed through the phonograph session of the convention building. But most of the set turned out to be the act's hit song, "All Right." It was lovely... live rock. At their best featuring a tightly controlled songs begin.

 The Wolf Jamison compositions were good, rooted in deep Chicago rhythms & blues. The band works extremely close as a unit with each member allowed space segments to shine and an overall concept that is never really broken. The band managed to translate the college-era's love of rock & roll and the band was a hit. The single from the album "Rock and Roll" has been a hit in recent releases. The handles of the set turned out to be the act's hit song, "All Right." It was lovely... live rock. At their best featuring a tightly controlled songs begin.

 The persuasions are so skilled at their craft that one is hard pressed to notice there is no music behind their voices. The group has a wonderful blend of sweet-sounding harmonies and well-crafted arrangements. The group has made a strong impact on the charts and is consistently one of the top acts in the industry.
Jukebox Programming

Programmers Rip Small Hole 45 Idea

By EARL PAIGE & ANNE DUSTON

CHICAGO—Jukebox operators strongly oppose changing the hole size of the 45 rpm single, according to a spot check last week. One immediate complaint is that it would make obsolete existing libraries at a time when they are particularly valuable because of the oldies boom. Yet another serious complaint is that it might well do away with the 33 1/3 hole L.P. again, at a time when this configuration is needed because so much music is available only on large L.P.s and because the small L.P. is one answer to the highly controversial problem of lengthy records.

Jukebox programmers point out that exceedingly long records require more than just a little extra - coding that people are already using and that doesn't reflect their musical tastes. With a growing number of soul titles overlapping into pop, and country overcrossing into pop and easy listening, color-coding makes less sense than ever to Miss Weidner.

She handles all programming and buys records for the company which is headed up by Lou Pusek, with Floyd Evans as assistant manager, and which handles jukeboxes, candy and pinball machines, pool tables and other games. With 200 to 250 locations in four areas including the Illinois area of Chicago, Alton, the Illinois area of Indiana, south of Chicago. The company operates five music routes.

As both a programmer and a route-girl, she feels it is important that a new release with promise be given a full chance to make good on company jukeboxes. “With color coding you may type a title as a soul record, which is easily bypassing pop and country,” said the programmer. “I have locations on my route where soul music can’t be put on machines, yet many soul-sounding titles in the market today,” said the programmer. “Our record company is releasing records over new titles to signal their ‘currentness’ to customers. But I like for the rest of the stripping to be as uniform as possible. “In my jump company locations,” she explained, “you either put soul, pop or country music on jukeboxes—you don’t mix the music up. The bar that specializes in their musical tastes and that helps explain why color coding would be a handicap in those locations.”

Miss Weidner’s programming and buying philosophy is strongly laced with the idea of giving new releases a reasonable chance to make good. About 20 percent of the locations served by Bird Music are on a weekly service cycle, the remainder on a 2-week cycle. Record ordering is on a 2-week cycle with the bulk of the records bought from Musical Isle, Kansas City. The 15 machines located in the PX at F.T. Riley, and the machines placed in the Student Union at Kansas State University, Manhattan, are on a weekly service cycle because of the high break-in involved.

This programmer is aware of the advantage weekly cycling offers in getting a jump on new releases, and eliminating deads more quickly, but it isn’t unusual for her to leave a new title which she feels has good-play potential potential on a jukebox longer than two weeks, even though it is generating little play. She is convinced that it takes some records longer to catch on than others and they deserve a longer time to get started. But she also feels that new releases don’t catch fire as quickly in a college town. Even though a record may make a dismal debut on a jukebox, she said she might leave it on at least a month before giving up on it completely. And in many instances, this policy has paid off. She points specifically how she would have realized some good income if she had given up too soon on “Drift Away,” Dobie Gray, and “Wildfire,” the Skyblazers.

You can count on the location asking that a record be put back on if you take it off too quickly,” she said. “That would have been the case with Wildfire if we hadn’t given it sufficient time to get going,” she said. “You simply have to evaluate a record carefully, particularly the reputation of the artist, in deciding how much time to give it to start clicking.”

With Miss Weidner, among others, good one-stop service means well-filled orders, not four or five holes in an order. She points out that her instructions in serving jukeboxes at Junction City and F.T. Riley are to put on five country titles, five pop and soul records. If she can fill only three country records, she puts them in a heap. This bar owns 35 machines in Junction City, points out, are claflnated and if one owner visit the place next door and finds a record on a jukebox he doesn’t have, he has to get it. In the same area, about two dozen jukeboxes in Junction City area, she may put the same five country records on jukeboxes at five different locations. At a F.T. Riley location, a duplicate of records may be ordered. In the area, two or three country records, one month, and two soul and three pops that last time of the year.

Generally, the Bird music route runs about 50 percent pop—which also includes campus music. Getting heavy pop on the campus side is Bertie Malden, Jr., “Boy’s Town” as well as the flip side, “Delta Dawn.” About 15 percent of the record features soul music with the remainder represented by country music. As some commercial programmers, soul play is in a bit of a decline though there is more mixing soul and pop. And some easy listening spots are slipping over to pop, too.

But the major trend in her area is to oldies. In Manhattan she said the music of the ‘50s and ‘60s, the rock and roll, the boogie woogie and big band, is coming on strong. Young people in the 18 to 20-year old bracket, even the teen boppers, like this music and are playing it. The hard rock stuff—Janis Joplin and Jimi Hendrix—are on the wane.

Oldies are betting their peak at the campus and country locations, and she said nowadays she sets up at least two or three oldies on every jukebox with items like “Hey Jude,” by the Beatles going on all boxes.

"I love getting requests list from owners,” the programmer said, “and put some time and effort into encouraging them to develop their lists. It pays off. Sitting down with a location owner or manager and working up a list of requests helps me get to know him. It helps in both sales and calls, and if you can get in with him, or her, it gives a better impression of the tastes of the people who frequent the place. It’s a good way to spot a trend.”

By putting together a list of records people patronize and I see a box on that,” she said. “In becoming set up a new location, management and I make phone calls, and frequently a couple of calls to try to sell this kind of huddling leaves a good feeling between me and management, makes me feel I am doing a better job. Before I gave a new location a record, I’d have to type,” she said, “then I start looking hard for music that will give the tastes. Usually start asking Tony Burasico at Musical Isle to help me out with suggestions and ways to fill out the order. If it’s a new country location I always get help in ‘Make Me It Through the Night’ on, and Charlie Richter’s ‘Behind Closed Doors’, and Jeanne Pruett’s ‘Satin Sheets’, and of course, Johnny Carter’s ‘Yellow Ribbon.’

I do try and buy cover records anytime I can,” she said.

(Editor’s Note: The programming theory of color-coded title strips is strongly advocated by Dick Sterling, who heads his own Newark, N.J. take strip production company and such leading programmers as Bill Bush, Les Montano Photographic Service, Peoria, Ill. In essence, this theory holds that extra plays come from people being attracted to several records by their de-familiar artists when, in actuality, they would not be performing. It is a potential danger for the first time in the Jukebox Industry Association of America (RIAA) president Stan Gordikov and RIAA’s Director of Industry Relations Association (EIA) P.R. 8.2 standards committee chairman Orlando Taraborrelli of Philadelphia.)
What's Playing?

A weekly survey of recent purchases and current and old selections getting top play.

COOS BAY, ORE. — "HOT 100" PURCHASES

PHOENIX COUNTY PURCHASES

PORTLAND OR. — "HOT 100" PURCHASES

GREENSWOOD S.C., SOUL PURCHASES

HUNTSVILLE (S.C.) PURCHASES

JUNO PURCHASES

FLORIDA PURCHASES

WALNUT, MINN. — "HOT 100" PURCHASES

WASHINGTON, D.C. PURCHASES

VALPARASO, I.A. — "HOT 100" PURCHASES

WASHINGTON, D.C. — "HOT 100" PURCHASES

SAINT LOUIS, MO. — "HOT 100" PURCHASES

Lengthy 45: Are Biting into Our Collections

Jukebox program Bill Bush of Pocalla, Ill., says he doesn't object to "a few longer records" but suspects that eventually "this all will have." He constructed the signs held here by Billboard reported Ingrid Harnisch for the recent Billboard Jukebox Programming Conference. All are fairly recent with length ranging up to 7:35-min. for "American City Suite" by Cashman & West.

AUGUST 11, 1973, BILLBOARD
**Classical Music**

**BASF Massive 60-LP Release for Summer**

BEDFORD, Mass.—During the next three months, BASF Records plans a mammoth release of classical product. (BASF is one of the two major tape manufacturers outside the United States.) More than 60 new LPs will be issued by the company in three phases as a means of avoiding disruption of production of its BASF label among retailers. The classical drive also will enable retailers to offer broad representation of the standard and esoteric works in the BASF catalog.

Phase No. 1 recently in release encompasses 20 albums. Highlighted is the companion piece to the company's previous release of the Collegium Musicum recordings, the Jonnaeus Organum and the Collegium Antwerpum and the Quodlibetum.

The second phase of BASF's ambitious summer release will be albums featuring music of Morales, Brahms, Bach and Haydn. Among these will be the Bach Lute Concerto, the Tempered Clavier, played by the renowned European jazz/classical pianist. Phase No. 1 also will continue the historical singer portraiture.

**Philadelphia, RCA Sign Long-Term Renewal Pact**

NEW YORK—The Philadelphia Orchestra and RCA Records have signed a new, long-term contract renewing the exclusive recording agreement between the two in 1968. The contract, approved by the Board of Directors of the Philadelphia Orchestra Association, covers a three-year period with two one-year options.

Joint announcement was made by Rocco Lagurnse, president of RCA Records; and misty, chairman of the Board of Directors of The Philadelphia Orchestra Association.

Lagnitse said: "The Philadelphia Orchestra has long recognized its status as one of the world's foremost ensembles under the leadership of the late Arturo Toscanini, and we are proud to be associated with the orchestra again in the coming season. The orchestra has been a cornerstone of the RCA Records catalog for many years, and we are pleased to continue this relationship for the next three years."

The five-year recording project will focus on the distinguished career of conductors, including some of the world's most notable figures in the field of classical music. RCA Records plans to release a series of four-channel sound recordings, capturing the unique sound quality of the Philadelphia Orchestra. The recordings will encompass a broad range of repertoire, from symphonies and chamber works to operatic excerpts and solo piano pieces. The project will feature guest conductors such as Beethoven, Brahms, and Schubert, among others.

The Philadelphia Orchestra is a renowned ensemble known for its rich history and tradition of excellence. Founded in 1913, the orchestra has been led by some of the most celebrated conductors in the world, including Eugene Ormandy, Toscanini, and Yannick Nézet-Séguin. The orchestra's recordings have been highly praised for their musicality and technical precision, making it one of the most respected ensembles in the classical music world.

**Aencil Death Brings Flow of Tributes**

TORONTO—Tributes have been flowing into Toronto following the death of Karel Aenci, conductor of the Toronto Symphony Orchestra, who was 65.

Conductor of the TSO since 1968, Aenci had recently completed a number of important releases for the orchestra. Only a few weeks ago he announced that he would retire at the completion of the 1975 season because of ill health.

Aenci, who was a featured conductor on several DG albums, has also recorded with the Czech Philharmonic in 1954, a post he held until the Russian invasion of 1968.

Although his DG recordings with the Czech Philharmonic and the Bratislava Philharmonic have been deleted, his album of the "Dvorak Requiem" with the Czech Philharmonic is still available.

Columbia Will Record Black Symphony Writers

NEW YORK—Columbia MasterWorks has begun a series on at least 12 LPs, record the works of some 20 black composers (July 25). The Black Composers Project is the most ambitious project in the history of Columbia Records and the Afro-American Music Project Corporation.

In commenting on this series, Godfrey Millington, president, CBS, said: "This project is the most ambitious project in the history of Columbia Records and the Afro-American Music Project Corporation."

The series will feature a variety of composers, including those from the United States and Africa, and will cover a wide range of musical styles and genres. The project aims to showcase the contributions of black composers to the world of classical music and to highlight their unique voices and perspectives.

**Report**

- The contract, approved by the Board of Directors of the Philadelphia Orchestra Association, covers a three-year period with two one-year options.
- RCA Records plans to release a series of four-channel sound recordings, capturing the unique sound quality of the Philadelphia Orchestra.
- The project will feature guest conductors such as Beethoven, Brahms, and Schubert, among others.
- The Tokyo Symphony Orchestra is a renowned ensemble known for its rich history and tradition of excellence.
- Tributes have been flowing into Toronto following the death of Karel Aenci, conductor of the Toronto Symphony Orchestra.
CAPITOL
CANADA
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CAPITOL
BUILDING IT BIGGER AND BETTER IN CANADA MEANS BEING INVOLVED WITH CANADA'S TOP RECORDING ARTISTS ALL THE WAY... IN EVERY WAY.
Capitol's Canada: A Company With The Top Artists And The Top Awards

You can get an objective evaluation of a record company in two ways. One is by measuring the success of its artists. Edward Bear, Anne Murray and Skyhawk have all had major U.S. chart action this year. Tommy Graham, Christopher Kearney and Fergus have all been picked up internationally.

Another way of looking at it is the awards it has won from its peers in the industry. Every year PRM Magazine polls the members of the Canadian record industry and sponsors an awards presentation. The Capitol won eight of the 18 awards presented—more than double the total of any other company.

Of course, there have been lean years too, but this year's success is no mere fluke. Capitol Canada holds the record for total number of awards for Record Company Of The Year in the past decade, and is tied for first in Canadian Content. Moreover, since 1964, it has won the award for best national promotion six times.

Tourists no longer come to Canadian cities in July with skis on their cars. Maps of the country available south of the border no longer have sea serpents and other abominable creatures decorating the northern wastes. Even John Doe is subconsciously aware that Canada has skyscrapers and superhighways and McDonald's and its very own rock stars.

But Canada is not India yet either. While the population is predominantly urban most of those都市 are spaced out fairly near the 49th parallel where Canadians can take advantage of American breezes and broadcasting. This second largest country in the world has few more people than New York State. And when most of them are nearer to the U.S. than to the next large Canadian city, the difficulties of developing unified competition here are immense.

So what? The spillover of American knowhow is hardly rubbing our standard of living the wrong way. And the U.S. record industry has music enough for us and to spare. Why fight when we are being so well fed?

Because there is good musical talent in this country seeking self-expression. . . . Because there are audiences in this country and abroad hungry for new sounds in new perspectives.

Because exploiting this demand with this supply is a solid business venture.

For Capitol Records of Canada it meant cutting the umbilical cord and learning to walk.

This company became one of the very first in Canada to not totally rely on the mother company when it established its own ad department.

At first it demonstrated more enthusiasm than discretion. The first Canadian-content record it released was Frank Bo-gart and his Orchestra’s “Society Dance Date.”

But it was already making its own decisions about releasing imported product. Paul White, then in fact and now also in title head of A&R, was given a lot of rope. For example, early in 1962, he picked up on an unknown EMI single called “Love Me Do” which sold 170 copies; a follow-up called “Please Please Me” sold even better, and the third was “She Loves You.” The group was not even on Capitol in the U.S. at the time. This independence has been getting stronger ever since. While Capitol Canada has worked very strenuously over the years to build up working relationships with Capitol Inc. in the States and with EMI in England, it still has to answer to no one in the type of artists it signs, and in its recording and handling of domestic product. It can exercise the option of being selective in its releases of affiliated product. The parent-child attitude no longer exists; there is mutual respect. Pink Floyd was released here first. Mandingo was snapped up here by Capitol but lost to another company in the U.S.

Capitol Canada is now not a record company producing for the Canadian market, but a Canadian record company producing for the international market.

Once, all support services of the record industry were out-

side Canada. Capitol was the first to do extensive promotion and marketing in Canada.

Never since has it adopted the shotgun approach of launching a fusillade of talent in the expectation that some few artists would reach the target; or on the contrary, there has been a tussle in finding some poor sellers that many described as stubborn. For example, contrary to popular opinion, “Close Your Eyes” is Edward Bear’s fourth album for Capitol. (There has been always a lot of willingness here to throw a lot of support behind a gamble.)

And for another example, look at Capitol Canada’s extensive plans to take its acts on tour nationally the way it has already done internationally. The effectiveness of the idea was proved in mid-July when Christopher Kearney and Pepper

Paul White

Bill Bannon

Dave Evans

Tree played a series of concerts in the Maritimes with the Raspberries and caused a surge in publicity and sales. Another first is the very strong aggressive approach taken to international marketing of Canadian talent—just as though the artist really deserved to be heard. Indeed it sends its head of A&R throughout Europe two or three times a year solely to give personal exposure to and gain commitment for music by Canadian artists in general and Capitol’s contributions to it in particular.

In between visits, moreover, there is a regular international newsletter completely separate from North Ameri-

can-oriented publications sent out which introduces new talent and provides steady follow up news.

If the situation merits it, the company will provide financial support for a Canadian tour by an artist. Last year, both Anne Murray and “Richard” got the boost. Now the French language division is getting into the act with a planned program of exchanges.

This attention to building up strong world-wide relations was important in helping push “Last Song” to the top in such places as Australia, New Zealand and South Africa. Nor is there any branch plant mentality in Capitol Cana-

da’s promotion of foreign product. Look at the tremendous support given to Gilbert Becaud and to Pink Floyd on their recent tours.

Nevertheless, Canadian talent is the top priority, and Capito-

t’s success with it is snowballing. More music by Canadian artists released by the company this year than in all other years put together. And more money is invested in Canadian record production by Capitol Canada than by all the other record companies combined. (And in Canadian record marketing.)

Perhaps the most important uniqueness of Capitol Cana-

da is the people.

President Arnold Gosewisch: “My personal policy has been simply that we must attract into the company committed professionally-minded people.

“You need good artists and good material meaningful to the times, of course, but you need the professional support that will take and produce and publicize and promote and sell these two ingredients; otherwise your chances for success are very slim.

“Prior to this, when I was a local retailer, I believed it was up to the manufacturer to put out product and up to the retailer to move it onto the shelves. Since then I learned that developing talent requires participation at every level from producer to local retailer.

“Our success could have happened to any company. It has happened with Capitol because of the commitment of people from top to bottom.”

(Continued on page C-14)
Anne Murray sings with a straightforward honesty that transmits her belief in people. It comes across, Anne Murray loves singing and people love Anne Murray. Her latest album: Danny's Song.
Quebec Market Has Its Own Distinct Flavor

In theory, Pierre Dubourd, a star man for the Quebec market, is a yes-man to national plans and policies. However, because of the independence encouraged in all regions and because a "oui-mieux" attitude would be misapplied in darkest Toronto, Dubourd discovers and develops French Canadian talent on his own initiative. This initiative is highly prized by Capitol Canada.

Almost all of the Capitol Quebec recordings have been released by Pathé-Marconi in France. And several of our French artists have become or are becoming stars in the rest of Canada with English language production, currently Martin Pelletier and Kari. Lisette Moreau is next; she did an album of music for a Quebec movie called Les Colonnes (The Doves) produced by her husband, and the popularity of the soundtrack should be repeated when the movie opens in the rest of Canada with her English version in September.

Dubourd has been with Capitol in Quebec for 13 years, but local originality really started in earnest 10 years ago with Les Cailleux, a harmony folk band (something along the lines of the Kingston Trio) who had two successive TV series and a number of very successful albums. (Their leader, Yves La Pierre, is still involved with Quebec music; he owns Tempo Studios in Montreal and recently produced and arranged the first album of Lisette Moreau and Martin Pelletier.)

One of the landmarks of the intervening period was their recording of French artist Adamo live at Montreal's Place des Arts, in 1969. The album sold more than 30,000 copies in the Province of Quebec alone.

It is a little known fact that the Province of Quebec is the biggest per capita record market in the world. As either cause or effect of this, the Quebec media are unusually pro-oriented. Television, radio, newspapers and magazines are heavily into talent-scouting and can make stars of their contest winners. Capitol Quebec has plunged into this vigorous atmosphere and snapped up several new found talents—with strong results. Suzanne Stevens, who recently surfaced as a winner of a TV station CFTM/CUMS Radio Mutual network talent hunt and became the latest addition to Capitol's talent roster, just brought out her first single a couple of weeks ago; it is selling a steady thousand copies a day. This kind of success has maintained the healthy freedom of the a& Quebec division. They have the budget and the mandate to sign and develop three unknowns a year plus any number of artists with established reputations.

Capitol Quebec is expanding more than ever before; at the moment they are arranging exchange programs between their province and France, and increasing their ties-ins with independent producers.

Quebec's market for English product is also extremely keen and eliminates language barriers. But a region which flocks to Shawn Phillips but never gave the Stones a sell-out until this last tour is treacherous for all kinds of promoters. Roger Desjardins, Capitol's man in Quebec promotion, has a sixth sense about which acts will sell well and what kind of promotion will spark further interest.

Besides getting some publicity for a night club, buying for a rackjobber, inventory control for one record company and selling and promoting for another—and now he has a reputation throughout the province for honesty, even for outspokenness. So if at times he recommends what his industry contacts really need rather than what Capitol Records is pushing at the moment, his company is more than repaid by the value of his company.

Beechwood/Capitol Music Firms Eye Number One Position

Publishers tend to be treated like the maidens aunts of the record industry, but Capitol's publishing arms, Beechwood/Capitol are "mother" to a steadily growing number of artists and composers, a great many of them from outside the Capitol Records brood.

Beechwood Music and Capitol Music, respectively the BMI and CAPAC affiliates, are launched a mere four years ago with RCA country artist Gary Buck at the helm. Before he left them to form his own company, they were under full sail with hits like Gene McDaniels' "Put Your Hand in the Hand" and "Snowbird" and Shirley Elkhart's "It Takes Time."

Joyce Frechette took over and has maintained the pace of growth. Frechette has composed the song "Clap Your Hands" and was lead singer on its hit version with the Beaumarks before going into promotion for Columbia and radio liaison for BMG—where she brings to the position a certain sympathy and understanding.

His approach to the business, implemented by his country, pop and MOR specialists, is to pick up writers suitable to the market and to hustle the songs to appropriate artists, whether on Capitol or not.

One of the few exclusive writers signed by Beechwood/Capitol, for example, was United Artists' talented folk performer Karl Eriksen. Another was a young American who was caught playing a badly out-of-tune guitar in Toronto's famous free-form learning residence Rockdale College. But one does not have to be in Toronto to be heard. The managers do extensive traveling to track down rumors of backwater bands. With astonishing success.

That Beechwood won four BMI awards this past year, more than any other publisher, is just gravy. The meat of their success must take into account the fact that most artists in Canada as elsewhere record their own songs; of these that do not, a spiraling number are recording Beechwood/Capitol songs.

CONGRATULATIONS from PARR'S PRINT AND LITHO LTD
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graphic specialists to the music industry
AUGUST 11, 1973, BILLBOARD
From Vancouver to Montreal, they're talking about us!

We're Capitol Tape. We manufacture the world's finest line of blank recording tape. Our cassettes, cartridges and reels are demanded by everyone from amateurs to the most fastidious audiophiles: Capitol 1, the popular line, Capitol 2, the premium line. We've been making top-notch iron-oxide tape since the dawn of the industry. Whenever you hear of a new tape development, you can bet they'll be talking about Capitol from Vancouver to Montreal.

Congratulations to Capitol Records of Canada, Ltd.
For Their Fine Efforts on Their Promotion of Canadian Talent Throughout the World.

THEY'RE CRYING ALL THE WAY TO THE BANK!!!
God Bless Them.

Sam "The Record Man" Sniderman

CONGRATULATIONS TO
CAPITOL RECORDS CANADA
For the Faith They Showed in Canadian Talent
For the Courage and Determination They Showed in Their Promotion of Canadian Talent
For the Success They have had in The International Field with Canadian Talent

MCA RECORDS (CANADA)
CUSTOM DIVISION
Question: What do these six stars have in common?

* Anne Murray
* Aarons & Ackley
* Edward Bear
* Gene McLellan
* Tommy Graham
* Richard

Answers:

1. Their hits are all on Capitol records. Naturally.
2. Their hits are recorded at Eastern Sound. Of course.

**Retail Operation Flourishes With 14 Stores; Six More Are Planned**

Record retailing offers the greatest scope for expansion in the Canadian music industry.

So claims Tom Burney, the admittedly biased tycoon of Capitol's burgeoning retail division.

The division was created a mere four years ago when Capitol bought out Sherman Enterprises, the rack and retail outfit owned by Alex Sherman, now retired, and Arnold Gosewich, now thriving.

After reorganization and much expansion there are now 14 stores. Mr. Sound is a new face with two outlets in London, Ontario and a major expansion schedule, but Sherman's still leads with three outlets each in Toronto, Montreal and Quebec City, and one each in Ottawa, Hull and Hamilton. Plans for the fiscal year just begun include six more stores. Where? In Toronto, Montreal, Quebec City and Ottawa.

**Importing Music From All Over The World Produces A New Profit Area**

As if the immediate family wasn’t handful enough! Last summer Capitol Canada began to appease its craving for new titles by making raids on foreign catalogs. Within months the import service was making a profit, and today thousands of Capitol imports from France, Germany, Italy, Holland and England are being sold every week in this country.

Capital seemed to be gambling in assigning a whole new division to a career salesman, but in the Montreal office, Jacques Marchand had demonstrated the range of his musical interests and his ability as an administrator.

When he came to Toronto as import manager, he set up his department like a small independent company, acquired the able assistance of Jean Bartoli (who added Italian to his fluent French and English), and travelled across Canada and through Europe.

Marchand is responsible for the choice of each record in the catalog—pop and classical—and there are now nearly 1000 titles. (India is coming in, as this goes to press; other countries are still under negotiation.)

Leading in sales, of course, are the 13 British albums of the Beatles. Nonetheless, with the CBC network's mandate to provide for minority tastes, with progressive stations' interest in new sounds, and with MOR radio's growing enthusiasm for imported dance music, many arcane areas of the catalog are coming into flower.

At least one album (“First Base” by Babe Ruth) became a hit as an import before being released nationally.

The doors that this department has opened to the international market have allowed major side benefits: a free two-way flow of information, important European contacts, and some unexpected markets for Canadian albums and in-person talent.

**Continued Success To**

**Capitol Records Of Canada, Ltd.**

**With Their Total Involvement in Canadian Talent.**

A & A RECORDS OF CANADA, LTD.

351 Yonge Street, Toronto, Ontario

AUGUST 11, 1973, BILLBOARD

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www.americanradiohistory.com
EDWARD BEAR'S NEWEST IS CAPITOL CANADA'S LATEST CLOSE YOUR EYES. THE NEWEST ALBUM FROM EDWARD BEAR IS BEAUTIFUL IN BOTH THOUGHT AND SOUND. EDWARD BEAR MUSIC WRITTEN AND PLAYED WITH A POSITIVE ENERGY AND WARM HAPPINESS THAT MAKES YOU FEEL GOOD.
CANADA: THE WAY IT IS.
READ ABOUT IT IN BILLBOARD’S CANADIAN SPOTLIGHT
COMING IN THE SEPTEMBER 29 ISSUE OF BILLBOARD

EXCLUSIVELY ON CAPITOL RECORDS

To The Leader In Canadian Talent
Capitol RECORDS CANADA LTD.

Congratulations and Best Wishes!

"Speaking of Canadian Music..."

THERE’S A LOT TO BE SAID FOR U.A. RECORDS, LIMITED

MODERN ALBUM OF CANADA LIMITED
1244 DUFFERIN ST., TORONTO, ONTARIO (CANADA)
Congratulations to the people and artists of Capitol Records (Canada) Ltd., in the forefront of the World music Industry -

from your affiliated EMI companies throughout the World.

EMI
The Greatest Recording Organisation in the World
Capitol Canada Distributes, Promotes The LP

In an unprecedented gesture of National endorsement, 11 key Canadian radio stations across the country have chosen to air a documentary centered around a rock musical called "Cantata Canada," depicting in semi-symphonic and rock form the story of the people, places and events that have shaped the Canadian past and future.

Capitol Canada spent in excess of 10 months developing the promotion and publicity for this major project, J.D. Evans, the company's director of marketing, explains: "This is more than just an album promotion with the usual hit single possibilities...we feel it will become a musical and theatrical event yet to be surpassed."

His statement is more than words in passing. Capitol Canada has placed a full-hearted commitment of its time, money and people. There is still further commitment to produce a second volume of "Cantata Canada." Add to this, an all out intent to produce this package into an international promotion, by outside sources, with special plans underway for "Cantata Canada" to be a Canadian stage spectacle produced by Alberta's famed Banff School of Fine Arts.

"Cantata Canada" is an introduction to the country's radio industry was made by John Small, Capitol's National Promotion Manager and Bob Row, the company's National Sales Manager in personal meetings in the key dozen markets. Rather than just airing the album from the album to the top of the charts, the stations were requested to present an hour-long documentary to be produced by the stations' specialists in programming, news and production. Comments from the musical's writers, twenty strong, and producers, plus listener forums and street-level comments would be incorporated to make the documentary appropriate to the manner and demographic of each station.

Stations saw this as more than playing a uniquely Canadian work, historically accurate. Instead, they saw further international ramifications of a rock musical addressing itself to vital issues of the day: bad welfare programs, Indian mistreatment, bad farmer conditions...some areas of concern in the past and future.

The target date for the premiere series on all the key stations is set for Sunday September 9.

Stations that will participate in the nation-wide premiere include: CHUM, Toronto; CFRW, Winnipeg; CKOM, Saskatoon; CKCK, Regina; CKXL, Calgary; CJED, Edmonton; CKLG, Vancouver; CFB, Ottawa; CKGM, Montreal; CJON, St. Johns; and CJON, Halifax.

Further to the acceptance of the 11 key stations, a presentation was made to the Canadian Association of Broadcasters, a voluntary association of some 170 Canadian radio stations.

Jerry Atkins, Chief of the CAB, indicates that the "Cantata Canada" documentary, as produced by CHUM, Ltd., will be made available to the associated stations for broadcast a week after the initial premiere runs of the special.

Pleased by the nation-wide acceptance of the project, Arnold Gosewich, Capitol Canada President, expressed his delight by stating: "Never before have we witnessed such a unified national commitment by the industry. It speaks extremely well of the radio programmers and their management."

Doug Hutton is The Catalyst Behind The Production

Like all worthwhile projects, this one began as one man's dream. The dreamer was Doug Hutton, a self-styled "media entrepreneur."

Now, after several years of blueprints, fundraising, research, writing, composing, arranging, rehearsing, recording, mixing, packaging, and now publicizing, an enormous all Canadian team has turned this dream into the reality of "Cantata Canada."

On one level, "Cantata Canada" is a rock musical evolved naturally by writers from across the country, unified and energized by the performance of Praviege, the Canadian "Jesus Christ Superstar" band, and scores of musicians from the Vancouver Symphony Orchestra.

On another level, it is part one of a projected two part story of Canada, an audio gallery of the 24 most significant subjects in Canadian history as selected by national historians, made contemporary through the modern viewpoint of the specially selected poets.

"The story of Canada happens to be interesting," says Hutton, "and important to our identity. If by giving Canada to Canadians with this kind of impact, we can make some contribution to our national self-confidence, all this time and effort will be entirely justified. We're no longer the underdog; there are a lot of great things happening here."

Doug Hutton is a good salesman. With only his concept and his reputation to present, he induced four private investors to come across with immediate financing of $25,000. He persuaded them that this was not simply a nationalistic write.

(Continued on page C-12)

AUGUST 11, 1973, BILLBOARD
We're Proud to Say We Share the Same Name

Capitol (U.S.)
Industry Report Sponsored by Capitol Canada

Continued from page C-10

off, but a thoroughly commercial venture with a good prospect for international sales.

Moreover, he contended in person 25 young developing writers he admired through his TV and club work, offered them subjects related to their personal experience, and persuaded them to try writing songs on speculation. Salesman Hutton was rewarded; Producer Hutton had a tough time whittling down the choices to 24 songs.

For the sake of his involvement with Western Canada's premiere of "Jesus Christ Superstar," he persuaded Privilege, the band that arranged and performed it, to apply some sentiment to his story of Riel.

After the first album was recorded at Studio 3 Productions in Vancouver, in July and August of 72, Hutton took the tape to a Dublin-owned label - Century II. Tommy Banks, TV producer and CBS personality, and the label's president, got very excited. He said later:

"Capitana Canada is much more than this first album. It's an idea - a dream, really - that encompasses every conceivable medium of communication. It's all of the obvious things, an effort to help bring about an awareness on the part of Canadians of their proud past, an enormously enjoyable thrill along which to drive the idea that Canada does have an interesting, exciting history. But in this form, it's just one thing - it's good music. Very good Canadian music about Canadian things and Canadian people. It's about every one of us, where we come from, and where we're going."

Banks agreed to look after the record and its distribution, and helped to have it mixed. It was time for a test run.

In October, "Capitana Canada" was previewed at a United Fund Benefit in Edmonton. Privilege was on stage with the Edmonton Symphony Orchestra. A family audience spanning all the concert ages rose up like one at the end and gave it a standing ovation. Indigcent, Hutton put it back under wraps and waited.

With the signing of Century II, Capitol Canada has become personally involved. Capitol is not simply distributing the album; they are putting behind the project the greatest financial and promotional muscle in their history.

Hutton is dreaming again. Television . film . theatre . museum exhibit displays . and what about video-taping our schools as a hobby? ..

He has already persuaded a sponsor to finance a complete production of the work by the Banff School Of Fine Arts. If he sees a "Capitana Canada" album as but the tip of an entertainment iceberg that will make our past a source of endless fascination - who's to argue.

In Doug Hutton's show business savvy, is a private, quite unattractive youth who finds much of his inner strength in the Praire countryside he loves. It is this source of strength that makes Hutton's determination to "sell Canada to Canadians" understandable, and even possible.

Around the turn of the century, Doug's father sailed with his parents from England to Canada "to make a home in the new land." The last leg of their journey, by wagon with a team of oxen, took them to backwoods North Saskatchewan where they first broke ground for a family homestead in 1906.

Doug's mother was a school teacher there, played the church organ and raised two daughters and two sons (the other is still a successful farmer in the region) through a lot of hard winters.

Doug remembers his father particularly as a good storyteller. "Once a month," he recalls, "my father would make the 25-mile journey to Duck Lake - on foot or on wagon - to get the mail. Duck Lake was where the Riel Rebellion had taken place in 1885, and he knew people who had been around at the time. So the story of Louis Riel and a lot of the other old stories came to me practically first-hand."

These stories, and his friendship with many of the local Indians, would be inspirational many times in his career.

When he was old enough, though, he headed off to the urban world to seek his fortune, and was soon in business for himself - a whole series of ventures, including manufacturing cocktail furniture, distributing washers and dryers, and building apartment buildings. ("I still have a management system I developed myself in operation for apartment buildings in Alberta and Saskatchewan.")

Doug's music specialty really began with a pair of Calgary nightspots he ran very successfully from 1966-70 (the Haunted House and the Piccadilly Square.) This led him into promoting major concert tours throughout Western Canada, and eventually into producing such artists as the Stratus Singers, B.J. Cooke, Gallery, Karen Marklinger, Lorenne Hud and Privilege.

"After I got out of the club business," he says, "I cast about for something a little more creative, and got interested once again in Riel. After three months of research with librarians in Ottawa, and people like me with second-hand memories, I sat down on the bank of the South Saskatchewan River and wrote a song - "Louis Riel, Louis Rebel."

It wasn't much of a hit, though it made some regional hits and hit No. Four in Calgary."

(under pressure Doug admits he does sing, accom-
panying himself on piano or guitar, but insists "I haven't got the confidence to perform for audiences.")

"I was planning to follow up with eleven more historical songs, but I eventually decided to use better writers and see about organizing a stage production.

"Then, while I had the Poppy Family on tour, I ran into a production in Regina of "Jesus Christ Superstar" performed by a group called Privilege. They were so impressive I bought the rights and put them on tour and did very well. The money from these three concerts went to launch the Story of Canada, as I was then calling it. (Now it is called "Capitana Canada."

"Originally, I had the idea of getting the individual writers to perform their own material, but I felt the show would really need more consistency. I went back and offered the job of arranging and performing to Privilege."

Meanwhile, though, his involvement with Canadian history had opened up a whole new career - television.

There was an hour-long special called "Blackfoot," sponsored by the Calgary Exhibition and Stampede, created and produced by D.H.

There was "Frontier Collection," a 26-week series of half-hour shows, each based on a volume of historical Canadiana by Frank Anderson, created and produced by D.H.

There was "Puckett's General Store," another 26 half-hour series of shows from Western Canada as related by various historians and experts and descendants of the people involved, created and produced by D.H.

There was "Gaslight," which did 13 weeks of the same for Southern Alberta.

Upcoming, if the gods continue to smile, are 13 weeks on the North West, and 25 on the East.

Concurrently, Doug hopes to get into some feature film production and to do some more work on developing Canadiana.

Ultimate, though, he sees himself as a "gentleman farmer." In some people this might be self-indulgent romanticism, but for all his urban activities, Doug has never lost personal contact with the land. Completely self-sufficient away from civilization (he is a licenced Class A Guide for the Province of Alberta), he disappears periodically to a small wilderness camp he uses as a retreat.

He loves this country also for its mix of cultures and lifestyles. It's a great tragedy, as he sees it, that so few people really know how many exciting parts there are to our national whole. Another romantic notion? Not to Doug, who married a Montenegrin and sends their two children to a French-language school in Edmonton.

Then to anything else, Doug attributes his success in so many projects to the fact that he was brought up to expect success. Does he have any advice for others who would be "media entrepreneurs"?

"Just work your ass off," he says.

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AUGUST 11, 1973, BILLBOARD
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For a Golden Year

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thank you
CAPITOL OF CANADA
for the great merchandising job
you are doing on
DUOTONE’S
DIAMOND NEEDLE
MERCHANDISER

DEAR-
Bill Bannon. Chris Barone.
Margie Belbeck. Mary Bertolin.
May Darmetko. Heather English.
Dave Evans. Chris Gale.
Deborah Goldberg. Arnold Gosewich.
Sandy Gray. Roly Legault.
Dave Mazmanian. Bob Roper.
Barry Stafford. & Paul White:

WE’D LIKE TO THANK ALL OF YOU FOR HELPING TO
KEEP US TOGETHER. THANK YOU!!!

LOVE.......

Edward Bear
Roly Legault

Interestingly, though, commitment does not earn the job but is earned by it; the people who make up Capitol Canada were once predominantly specialists in other fields. On the other hand, Capitol is a brain bleeding quick-turnover wasteshop. Several of its people have stayed with Capitol in changing capacities for a decade or more.

Bill Bannon made it to his position as artist development-promoting coordinator by the somewhat dated starting-at-the-bottom route. In 1962 he had come down from rural Haliburton to the big city to see the Canadian National Exhibition, and was interviewed for a job as mailing clerk.

After a long silence, the prospective employer asked him, “Do you play drums?” He said no. “That’s good,” replied the PE, “we don’t need any more effing drummers.” Bannon was hired. Right from the beginning he took a personal interest in the company’s Canadian artists, and maintained it as Ontario Promotion Manager, as Toronto area Sales Rep, and as National Promotion and Pop product manager.

Finally, last year he told the idea of a unique position, a company individual whose full-time responsibility it would be to arrange support for an improved communications with the company’s Canadian artists. The position he described became his to fill.

Dale Evans, director of marketing, earned money at school by logging subscriptions to the Saturday Evening Post and by climbing telephone poles. Thus did he establish both his stock in trade and his sense of direction. Eleven years with Canadian Industries Limited and a stint of pushing drugs (with Bob Rowe—legitimate, of course) made him older and wiser, wise enough to get into executive development. On October 1, 1968 Roly Legault became the Five Hundred a place of a lot of big company people with big companies like Xerox and Mobil Oil before placing himself at the head of Ontario Sales for Capitol. That was in September. In his first year Evans’ province upped sales 74 percent. In May ’70 he became national sales manager and instituted a pattern of regular planned sales programs (accessories action time, Angel Month, and the like).

In March ’71 he expanded into the new position of director of sales and promotion, and instituted a policy of “swimming like hell to keep my head above water.” In October ’72 he became director of marketing, which was the same rose by another name. Evans is not a music addict, but a business addict who enjoys music; likewise, in finding and developing to fit new or changing executive functions, he is seeking “not frustrated entertainers but professionals.” For perspective, Evans coaches a kid’s baseball team.

President Arnold Gosewich entered the business in 1958 by opening a retail store in his native Ottawa, but soon went into partnership with Alex Sherman in Sherman Enterprises Ltd., a retail and rack operation throughout Canada. There he was Vice-President and Treasurer until the company was acquired by Capitol in December 1968.

From there it was a series of steady promotions—vice president of the rack jobbing division, vice president of group marketing, sales executive, vice president and president. There being no further steps up, he branches out.

His leadership in Canadian music has been repeatedly recognized recently. He was appointed president of the Canadian Record Industry Association and President of Maple Music Inc. (that’s the gang that hosted the nation’s most expensive concert ever—May Day Maple Music Jamboree to which 100 influential media people from 12 European countries were flown and for which the best musical entertainment from outside Canada was provided.) In 1975, he became first Canadian industry figure to win the coveted Billboard Trendsetter Award, as well as receiving the RPM Juno award as Record Industry Man of the Year.

Roly Legault, national advertising manager, first put his commercial art degree to work at various studios, doing everything from matchbook layout to tire illustrations. Then it was advertising agencies where he had accounts ranging from light foodstuffs to heavy construction debuts.

Soon he was the advertising manager for Rexall Drugs and did some packaging designing for them on the side. Now he does the same for Capitol Records, and like the other managers, he does less commanding from authority than guiding from experience. The people working with him are also professional ad men who happen to have an interest in music.

Wilder Penfield III, the national publicity man, came to Capitol from the other side of the fence, where he was preparing articles on music for a variety of National music trade and general audience magazines.

Previously he had spent a year as pop music critic and record columnist for the Toronto Star, and as another as reviewer and general reporter for the Montreal Star. In between stints of writing fictional scripts for television, film and the amateur stage, Penfield produced a weekly classical music education show for CKTS, Sherbrooke, and wrote a 90-minute special on the 50th anniversary of the Toronto Symphony Orchestra for the Canadian Broadcasting Corporation.

In short he was “a professional dilettante and an entertainment addict” shored up by a Bachelor’s in English and music and a Master’s in radio and television. Capitol convinced him to work for a living by inviting him to do for the country’s entertainment writers what he wished record companies had done for him.

He was encouraged to maintain his reputation for Olym- pian objectivity by issuing only raw unbiased publicity, but he often counters this with (predominantly jazz) grease in college. A personal enthusiasm for obscure, noncommercial albums which still go nowhere.

Malcolm Perelman, Capitol’s vice-president and controller, was a chartered accountant in his native South Africa when he became depressed and headed for Canada. When he got off the boat in ’64 and found a job with a firm of chartered accountants in Toronto, he knew no one. Within a year, he was married to a local girl and had established himself as controller for a major poultry company.

In his five and one half years with the company he took it from being a mixed up dark ages shop to a smooth-running computerized corporation. When he transferred to his present position (“chief bookkeeper”) at Capitol two and one half years ago, he was a master of business administration (thanks to the night study). A Canadian citizen, and a father.

Here a strangely musical upbringing suddenly expressed it self, and Perelman began to take a personal interest in the Company’s artistic and marketing policies, welding operations, marketing, and personal management, and was running Coronach when he came to Capitol. As a result he treats his work more as a love affair than like a big gun from Capitol, and an unusual rapport has developed between himself, his artists, and his media people.

Bob Roper, national sales manager, joined Capitol as a result of diligent driving in December 1970. The drugs, though, were ethical, the subculture was medical, the success was in sales and the association lasted a decade and a half.

The switch to Capitol Canada as Ontario sales manager came three years ago. Suddenly from an environment where “profit was a dirty word mentioned only by the top three guys” he was with “a company where profit is the name of the game.”

Roper’s main concern now is catering to the extraordinary range of regional tastes in Canada, and feels his responsibility is to offer a sense of direction to independent actors in the field. His first job was with Canada Packers hunting turkeys, which is irrelevant. One of his favorite hobbies is (always) beating leading retailer Sam The Record Man at tennis, which is interesting.

Supporting Rowe are three regional sales managers. Bill (Sousy) Rotten handles the Quebec and Maritime duties by taking the customers to ballrooms. Quiet and conservative (like a fire engine), Barry Stafford is a dyed-in-the-wool shot- from-the-hipster in Ontario, and Don Duncalf, the unique method of pitching the West has allowed him to investigate every Chinese restaurant from coast to coast.

John Small, marketing manager-direct from his position as operation’s manager and program director of radio stations WKNR-AM-FM in Detroit. A radio/ music veteran of some 16 years, he was a pastel inoffensive with playing old ging Darmone and Doris Day oldies and fa thered the birth of Detroit underground radio as manager of WAGQ. Within 24 hours, the station’s oldies bin was cleared for Cream, Doors, Iron Butterfly, Beatles and Stones. A move up to WKNR-FM saw Small join with a trio that initiated the now-famous “Paul McCartney death” investigation.

Jolted by the experience of having bankers and financiers sticking their collective noses into programming and knowing that a programming position depended on the “listening habits of an inadequately few,” he split to the new challenge of Canada “where the climate for creative development was not hampered. Hell, yow!”

Moving his family to a new country with a new career was like a baby learning to crawl then walk. He accepted Capitol’s offer because they encouraged him to retain his original identity, and soon found he had not left radio which he loved, but rejoined it in a fresh way. Small sensed from words of experience, and his way of doing things, that was accepted.

The position also allowed him to get back into writing, a second love. In the navy he had been a PR journalist; in high school he was a copy weekly editor, in radio, a commercial writer.

Plans to become a high school speech teacher were shelved when the waves of the program manager position started. “I have done for radio what Bob says he’d do for sales: when Cliff Richard has “Bachelor Boy” and “Summer Holi- day” at No. 1 and No. 2 as CHUM, his future was assured.

Billboard AUGUST 11, 1973
NUMBER ONE: THAT'S THE WAY IT IS IN CANADA ON CAPITOL

To be number one in Canada means being involved and committed to Canada's top recording artists from the beginning to the end. That's the way it is with Capitol in Canada.

Edward Bear
Tommy Graham
Ronney Abramson
Martin Peltier
Richard
Lise Thouin

New Potatoes
Christopher Kearney

Truck THE BAND
Bob McBride
Shirley Fergus

The Peppercorn
Gene Maclean

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INTERVIEW:
Should Accident of Birth Restrict Boulding to Only Consultant

EDITOR'S NOTE: This is the second installment of an interview with Jerry Boulding, consulting program director now working with WOKY, Milwaukee. Jerry was previously program director for several years with WYRL-AM, New York; Broadway, Philadelphia; and other successful programmers in soul radio and was one of the early programmers who formed black consultant groups. The interview was conducted by Claude Hall, radio-TV editor, Billboard.

CLAUDE: I've always had the feeling that you're a black radio expert just because you just happened to wind up there, but you could program any kind of radio.
JERRY: Oh, I could, Claude.
CLAUDE: Do you think you could program mid-day or Top 40 or even Country?
JERRY: I think I could probably program any kind of musical music and maybe progressive, because the basics are the same—you have to make the market, you have to understand the radio market, you have to understand the audience, you have to have the cooperation of management and that's always the toughest thing to get. A lot of times radio stations, regardless of color, are not program oriented. I think black radio was fortunate, in that it was able to get the kind of control that he needed and support that he needed, because it's a business, I'm not saying that what he did was not good. It was, I don't think he could have done what he did as an owner or as well or as bad or had not that complete control where he could decide if he wanted to go with commercials that he was going to take an hour in that was it... and if the sales manager had the kind of control over the sales department, the sales manager had the kind of control, in that they could say to somebody why he couldn't take it... so I don't disagree that it's as true and all of a sudden instead of having 12 he had 14, then he had 18.

CLAUDE: And 22, 27 and on up. Well, is it pretty tough starting out as a black radio in the black field I'm talking about?
JERRY: Tough, very tough. Claude, there were many, many times when I felt like I should go back and say to my ex-employers, "Let me have my job back, this is a mistake." But I guess maybe from pride or stubbornness you've got to go on and I feel I'm not sure that it's the best thing for everybody, but I feel that this is I'm going to have to go on and get a different kind of job. This is a mistake?" But I guess maybe from pride or stubbornness you've got to go on. Claude, I'm not sure that it's the best thing for everybody, but I feel that this is I'm going to have to go on and get a different kind of job.

CLAUDE: Right now you are the only one.

Name 'Mo' Diamond Forum's Chauffeur

Los Angeles—Beverly Hills Records will provide transportation from the hotel to the airport both Saturday and Sunday. The hotel is the Century Plaza Hotel here. Morris Diamond, program director, who is a black, has teamed up with TWA and an English double-decker bus will depart the hotel at 3:45, 5 and 6 P.M., Saturday and 10 and 11 A.M. and noon, and 1 p.m. Sunday, passage free to the airport for people returning home.

AUGUST 11, 1973, BILLBOARD

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A Weekly Review of the newest songs from England—produced and recorded by Bob Harris

Direct from London "Hannah Waterfall" is an entirely new concept in Radio Synth. It's not just a concept it's a complete one hour weekly review of latest English songs in stereo including interviews with England's top groups—programmed exclusively for local spots. Guaranteed exclusivity for your area—your request will be in front of normal US release.

Satire Mag's Radio Series

New York—"The National Lampoon Hour," a 52-minute syndicated radio show featuring sketches, interviews, and original music, will be launched this fall by National Lampoon Inc., a subsidiary of Twenty First Century Communications here. The show will be under the creative director of Lampoon editor Michael O'Dohgan and be produced by Jerry Graham, veteran radio program director who now owns a radio station in Pittsfield, Mass.

The show will be distributed free to top-rated FM progressive stations by National Lampoon. Sammy Simon is chairman of Twenty First Century, Leonard Mogel is president.

C/M 'HALL HAS TRIBUTE SHOWS

Los Angeles—Cycles of Diamond P Enterprises' "Continental Radio" radio shows that paid tribute to the Country Music Hall of Fame are now enshrined in the Country Music Hall of Fame tape. Nashville, reports Frank Fortino, executive producer of the three-hour weekly syndicated country music show. In addition, all future shows are being sent to the museum.
GOOD RADIO Can Build Better Profits!

Learn good radio . . . attend the Sixth Annual Radio Programming Forum

August 16-18, 1973 Century Plaza Hotel, Los Angeles

This is the largest educational programming meeting in the world and program directors and general managers from all over the world attend each year. You can’t afford to miss this event!

Thursday, August 16, 1973

2:30-3:30 p.m.  Session 1
Moderator: David Moorhead, chairman of the Forum Advisory Committee and general manager of KMET-FM, Los Angeles

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

4:30-5 p.m.  Session 3
Moderator: Elliot Tiegel, editor of Record Reviews, Billboard Magazine

RECORDING ARTISTS TELL YOU ABOUT RADIO
Marc Gordon, Manager, Fifth Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music
A&R Columbia Records, Nashville
Bones Howe, independent record producer, Los Angeles
Elie Greenwich, songwriter
Giahann Carroll, record artist, Motown Records

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

7:30-8:45 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.

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

THE NEWS ABOUT NEWS
a. New Directions for the Old News Cast
Larry Lee, KSAN-FM, San Francisco
b. A Programming Aid as Well as a Program
George Nicholaw, general manager, KNX-AM, Los Angeles

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

Session 8
Moderator: George Wilson, national program director, Bartell Radio, New York

THE BOTTOM LINE AND YOUR PLACE ON IT
a. The Program Department—the Station’s Best Salesman
Al Lohman and Roger Barkley, KFI-AM, Los Angeles
b. Security—Fines and Your Job
Dick Janssen, general manager, WGAR-AM, Cleveland

Session 9
Moderator: Bill Sherard, program director, WQXI-AM, Cleveland

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
Session 10
Moderator: Ernie Farrell, director, special projects, MGM Records, Los Angeles

QUADRASONIC—THE BIG QUESTION

a. The Federal Communications Commission
   View
   Harold Kassens, assistant chief, broadcast division, Federal Communications
   Commission, Washington.

b. A Presentation on Matrix and Discrete Quadrasonic Sound
   Hugo Montenegro, recording artist, RCA Records

LUNCH
Lunch Speaker: Tom Swofford, Vice President of Program Practices, CBS Broadcasting, New York
2:00-7:00 p.m. Session 11

THE HOT SEAT SUPER SESSION

A general session in the main ballroom in which the nation's outstanding authorities in all
aspects of radio will occupy a "hot seat" and respond to questions from both 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. In some cases, moderators will double as hot seat occupants,
then serving their turn in the hot seat.

Following is a list of people who will be sitting in the hot seat and the moderators in the order in which they will appear: Chuck Bloore, president; chairman, Chuck Bloore Creative Services, Los Angeles; David Morehead, chairman of the Forum Advisory Committee, will start as moderator, then turning moderator duties over to Chuck Bloore after Bloore's turn in the hot seat; Tom Donahue, general manager, KRKN-FM, San Francisco; Ron Jacobs, program director, KGB-FM, San Diego; Mike Joseph, program consultant, Connecticut; Bruce Johnson, president, RKO General Radio, Los Angeles; then will become moderator; John Lund, program director, WAGA-AM, Cleveland; Paul Dow, vice president of programming, RKO General Radio, Los Angeles; George Wilson, national program director, Salt Lake Radio, New York; Bert McLeod, general manager, KNUS-FM, Dallas; Jerry Graham, president, WSGR-AM, Pittsburg, Mass.; Pat O'Day, general manager, KJAZ-AM, Seattle (O'Day then becomes a moderator); Mark Blinn, program director, KPAC-AM, Los Angeles; Pat Whitley, program director, WNBA-AM, New York; Don Iraus, air personality, WNBA-AM, New York; Don Nelson, national manager, WEWE-AM, Indianapolis; Bill Ward, general manager, KGLC-AM, Los Angeles; Tom Donahue, earlier an occupant of the hot seat, now steps in as moderator) Bob Hamilton, editor and publisher of the Bob Hamilton Record Report, Los Angeles; Ron Saul, national promotion director, Warner Bros. Records, Los Angeles; Steve Popovich, national promotion director, Columbia Records, New York; Tony Richland, independent record promotion executive, Los Angeles; (Rachel Dohagan, North Beach Productions, San Francisco, then becomes moderator for special attention to women in radio topics) Sharon Nelson, executive, Bell Records, Mary Turner, air personality, KMET-AM, Los Angeles; Cathy Gori, air personality, KMPX-
          AM, Los Angeles; Screen Davies, executive producer, Radio 1, BBC, London.

7:15 p.m.
FREE TRIP TO DISNEYLAND

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

Session 13
Moderator: Bob Collins, program director, WMYO-FM, Miami

NEW MUSIC PROGRAMMING TRENDS

   Stu Glusman
   Owner
   Radio Doctors, Inc. Milwaukee

b. The Future of Albums in Programming
   Robert Kieve, president, KLMV-AM, San Jose, Calif.

Session 14
Moderator: Pat O'Day, general manager, KJAZ-AM, Seattle

CREATIVE PUBLIC SERVICE—A PROGRAMMING TOOL

a. Public Service in Prime Time?
   Biggie Nivins, program director, KFI-AM, Los Angeles

b. PSAs That Build Station Images
   Mark Ray, creative director, KIIS-AM, Los Angeles

Session 15
Moderator: Jack Thayer, chief, Nationwide Communications

HELPING YOUR PERSONALITIES GROW

a. How To Build a Personality Personally and Professionally
   J. Robert Wood, program director, CHUM-AM, Toronto

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

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

Session 16
Moderator: Bob Collins, program director, WMYO-FM, Miami

RECORD & AUDIENCE RESEARCH

a. Results of a Los Angeles Promotion Executive's Store Survey of Consumers
   Jan Basham, A&M Records; Chris Crist, United Artists Records; Chuck Meyer, MCA
   Records; Don Whittemore, RCA Records

b. Understanding Ratings—What Those Numbers Really Mean
   Phil Von Ladau, director of marketing and research, PSA Stations

Session 17
Moderator: Gary Stevens, general manager, KRIZ-AM, Phoenix

MEDIUM MARKETS NEED NOT SOUND SMALL

a. Fighting the Major Market Signal
   Arnie McClatchey, program director, KEZY-AM, Anaheim, Calif.

b. Can Syndication Help You?
   (speaker to be announced)

Session 18
Moderator: John Randolph, program director, WAKY-AM, Louisville, Ky.

SALES & PROGRAMMING—PEACE WITH HONOR

a. The Sales Department and Other Badlands
   Mikel Hunter, director operations and programming, KMET-AM, Los Angeles

b. The Program Department—Anything You Can Do, We Can Do Better
   Allan Goodman, General sales manager, KRIZ-AM, Phoenix

12:30-3 p.m.
BILLOBOARD AWARDS LUNCHEON

Coordinated and MC'd by Gary Owens, air personality, KMPX-AM, Los Angeles.

REGISTRATION FORM
Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, August 16-18, Con-
   tury Plaza Hotel, Los Angeles, Calif. (If you wish to register others beyond yourself from your
   organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: $135.00 per person.
Please enclose check and return registration form to:
Radio Programming Forum
Suite 420—900 Sunset Blvd.,
Los Angeles, Calif. 90069

(please print)
NAME
TITLE
COMPANY
ADDRESS
STATE
ZIP
*All registrants are reminded that they are eligible for special discount rates at the Century Plaza Hotel during the Radio Pro-
*Complete refund will be made for cancellations received before August 9, 1973. After that date but prior to the opening of the
   Conference, a cancellation charge of $50.00 will be made. After that, "no-shows" cannot be refunded.
A SMOOTH SINGING WITH A STRONG MESSAGE ON BILLBOARD'S HOT SOUL SINGLES CHART

Thousands of Records Spreading Across the Nation From New York

A Wise Old Man Told Me Such A Long Time Ago, "Don't Let Life Get You Down." A Wise Old Man Told Me Such A Long Time Ago, "Count Your Blessings and Move On." The above words are part of the lyrics in "Count Your Blessings and Move On".

A SMASH RECORD WITH A STRONG MESSAGE ON BILLBOARD'S HOT SOUL SINGLES CHART

THE ELECTRIC WEEHIE

JIMMY DOCKETT

When the Superstar copy your record, then you know you have a winner.

Jason St. James

"A MILLION TO ONE"

Get your copy today and MAKE THE CHOICE. We have the million dollar sound.

WGNR-FM, 980-AM, Chicago, Illinois

THE GROWING LIST OF STATIONS

WGNR FMW WNPR FMW

WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR WGNR

A STRONG RECORD WITH A STRONG MESSAGE ON BILLBOARD'S HOT SOUL SINGLES CHART

THE ELECTRIC WEEHIE

JIMMY DOCKETT

This is a record with a strong message. It's been playing across the nation from New York.

The above words are part of the lyrics in "Count Your Blessings and Move On".

A SMASH RECORD WITH A STRONG MESSAGE ON BILLBOARD'S HOT SOUL SINGLES CHART

THE ELECTRIC WEEHIE

JIMMY DOCKETT

This is a record with a strong message. It's been playing across the nation from New York.

The above words are part of the lyrics in "Count Your Blessings and Move On".
Bowman's Working Again!

Not that he's been out of circulation, exactly. Don Bowman has had record and concert audiences yucking it up since Chet Atkins told him to hit the road back in '63.

But now, Bowman's going back on the radio as host of an exciting, new audio soundtrack for Billboard's "Hot Country Singles" chart.

Unlike Watermark's "American Top 40," which is locked up in 225 markets around the world, Bowman's new show "American Country Countdown" is available almost everywhere. The first show hits the air on the weekend of this October 6-7, and if you make your move right now, you can own this fast-paced, information packed and fun filled radio program exclusively in your market.

To back up "American Country Countdown" as a super audience builder for your weekends, you can put Watermark's time-tested formula to work for quick-to-get, long-to-last advertiser support.

Right now, we've got stacks of presentation packages ready to be mailed. They include a high-quality demo tape of Bowman in action and our nifty 8-page color brochure "Our Kind of Country, Our Kind of Music." We think it will convince you and anybody who sees it that "American Country Countdown" is your kind of program. If you want the whole package, license fee and availability for your market, send in the coupon.

Bowman's working again . . . for YOU!

MAIL TO: WATERMARK—AMERICAN COUNTRY COUNCNDOWN
10700 Ventura Blvd.
No. Hollywood, Calif. 91604
(213) 980-9490

Dear Don Bowman:
Rush to me your complete, free, presentational package on "American Country Countdown." Your three-hour weekly review of the 40 hottest hits in the country could be just what our weekends need. I also understand "American Country Countdown" will be produced in full, compatible stereo.

NAME ___________________________ TITLE ___________________________
STATION ___________________________ ADDRESS ___________________________
CITY ___________________________ STATE __________ ZIP ___________

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Radio-TV Programming

Vox Jox

**Continued from page 44**

a.m. and right on the heels came a note from Bob Chase about being involved in a production at the Friars Dinner Theatre in Minneapolis. The play revolves around a 50's radio station with goofy commercials, interviews with Teen Queen, and football heroes. Instead of actually playing a record, Chase introduces the name of the song and Butch Greaser and the Hoos do the song. The thing is drawing about 500 people a night and plans are to keep it up for about 12 weeks.

**Steed (Wolfman Sam) Richards has left WQXX-FM in Miami to work with Dick Starr on "Opus 7A" the syndicated end of the year radio documentary on the top records of the year. In past years, the special was sold by Pams in Dallas. Why don't you call Dennis Monds and ask about it? Anything Dick Starr does is bound to be top-rate. As for Richards, he's still available on weekends for work in the area and you can reach him via 305-947-6167... Don Clay Chatham, former WMCL-FM, Miami, now does a morning and afternoon personality with KVFM-FM, Panorama City, Calif., is looking for something a little more like Top 40. Phone 805-222-4220.

Greg Gilmartin, program director of WDQS-AM in Orlando, Fl., says that he has moved up from weekend man to program director of the daytime station, which is located in a market of around 30,000 people. "We're playing an upbeat MOR format now, but expect some changes soon since we have just bought an FM station. The hope now is to go rock on the FM and capture the older end of the market with a toned-down MOR on the AM. Our only real competition right now comes from WCRT-FM. They went on the air about six months ago with a beautiful music format. We're still waiting for the Federal Communications Commission to act on our own application; I would be interested in hearing from anyone who is presently programming an automated rock system on FM or AM. We are kicking around several ideas about the FM, especially automation during the day and I would be interested in hearing from smaller stations with this format or about a good automated format and package. Meanwhile, our lineup on WDQS-AM goes: Gilmartin 6-10 a.m., Ron Shapley 10 a.m.-1 p.m., Dennis Edwards 1-5 p.m., Mark Becker 5-9 p.m., with Joe Campbell and Ron Fisher doing weekend work. Becker, by the way, is looking for a job after the summer. Contact him here at the station.

**Pat Fast and Richard Green, formerly with KLOL-FM in Houston, have joined the staff of KQPT-FM in the same city... Jeffery H. March, production manager of KROY-AM in Sacramento, Calif., writes for the local paper. Stuff on radio. Not bad. . . . Harry Jeffrey has joined KSOL-FM, the automated soul station in San Mateo (San Francisco area). He'd been with KLIP-FM in Fowler, Calif. He's still working as well on his mass communications major at California State University. Good, Harry. Get that education. KSOL, incidentally, was broadcasting live from the San Mateo County Fair through Aug. 8. Personalities on the station include Herman Honey, Billy King, Willie Popcorn, and Latvia and Betty Booth. General manager of the station is Generica Garcia. Oh, yeah. Brother Oliver and Johnny Quick are doing radio shows on the station.

**Tom Daren, program director of WMBR-AM, Jacksonville, Fla., notes: "Ever since you printed that one-liner about WMBR-AM needing a mid-day man, I have been bounced out with phone calls. I think I've developed arthritis of the elbow from picking up the receiver. Anyhow, we finally settled on somebody from our own backyard. His name is Ron (Ron Bowes) Wayne, and he has previously pulled highly successful gigs at WPQD-AM and WAPE-AM here. He has been in Jacksonville radio for over nine years and, among other outside interests, runs his own broadcasting school. So, the new lineup at WMBR-AM looks like this: Gerry House 6-10 a.m., Ron Daren 10 a.m., Tom Daren 2-6 p.m., Chuck Masarek 6-midnight, Bill Barry midnight-6 a.m., Reggie Carter weekend, John (John Franklin) Leisher weekends.**

Jack Sorli is leaving the programming position at WBFM-AM in Indianapolis to go into sales at WIRE-AM, the big Indianapolis country music station. . . . KDSM-AM, Des Moines, La., is looking for Top 40 air personalities. Talk to Mike Martin. . . . Dave Ware has been named in the program manager for the three Davis Broadcasting Stations; he has been at KLOK-AM, San Benito, Calif. since March 1972 and has been reducing the afternoon drive slot. He will now pick the music for KLOK-AM, KWIS-AM in Santa Ana, Calif.; and KUUU-AM, Seattle. All feature oldies format, but the stations are playing new records about 33 percent of the time, according to Bill Weaver, vice president and general manager of KLOK-AM. . . . Robert W. Walker from WMYQ-AM, Miami, to program Buzz Bennett's (well, Hettle's really) KGBM-FM in Honolulu.

Thomas Walpole seems to be trying to get back into radio; has four years of experience. 1-503-620-1377. . . . Bob Hopkins reports in from WQX-FM, Stockton, Calif., where he's now doing the all-night show. . . . Jay Hamilton, program director of KWIF-AM, Bellingham, Wash., is leaving to join KPOK-AM, Portland, Ore., to do his "Western" shows under Scott Keene, 805-WAS-6405, that says it better than I could: "I was fired a few weeks ago for my Joe Smith impersonations (and I was just on the verge of its perfection). Subsequently, I am in the process of looking for a rock station in any of the 11 western states. I realize I'm not quite as well known as Robert H. Morning or Peter Potter, but if Byron Holden can get a mention in Vox Jox after one week of air time! By the way, I've enjoyed your interviews immensely and would like to put in a request for a couple of ingredients into Charlie Tuna's humor."

Lineup at KOWN-AM-FM, Escondido, Calif., includes program director Clip Helps 6-11 a.m., Al Hopkins until 4 p.m., Brian O'Neil 4-8 p.m., and J. David Moeller from KUDE-AM, Oceanside, Calif. Craig Martin and Steve Hill do weekends. . . . Coming by last week was Keith Hampshire, who was an air personality for a couple of years on CXX-AM, Toronto. He was on Radio Caroline, the British pirate ship, also for a while when it was still afloat on the bounding main. Used to do a breakfast show and an afternoon show. In those days, he would stay on ship two weeks and off one week. Today, however, things are different for Keith. He's a recording artist on A&M Records in the U.S. and Canada, and he likes to bring his listeners how a former disk jockey sings, or should I say hear how a former disk jockey sings, his latest single is called "First Cut is the Deepest." . . . "Hello, Wolfman Jack is going to WNCB-AM in New York, KDAY-AM, Los Angeles, will continue to carry his syndicated show and, in fact, the syndicated show is still being done. Talk to Bob Wilson, program director of KDAT-AM, for details.

Here's a spicy little item that's beginning to pop!

"NAUGHTY GIRL" started making it with the guys in New Orleans a few weeks ago. Since then, they're a lot of smart. "He-Man Radio Types" have discovered her charms. She keeps popping up (and out) in the nicest places.

WITX - NEW ORLEANS
KEEL - SHrevePORT
KLDU - LAKE CHARLES
WGLO - ORLANDO
WGTO - WEST GARDENS
WHY - MONTGOMERY
WGDX - EDN, N. C.
WMZI - MADISON
WIPD - COLUMBUS, O.
KRCB - COUNCIL BLUFFS
WJNO - ANNAHMA
KEIN - GREAT FALLS
KOOK - BILLINGS
WDLP - WINDONTON, D.C.
WDP - PANAMA CITY
AND LOTS MORE

**NAUGHTY GIRL**

CINNAMON 0-758

**GUY SHANNON**

SOLD NATIONALLY BY NATIONALWIDE SOUND DISTRIBUTORS
P. O. BOX 1292
NASHVILLE, TENN. 37202

**ASK ABOUT OUR NAUGHTY GIRL CONTEST**
Should Accident of Birth Restrict Bording to Soul Consulting?

Continued from page 41

...marily concerned with generating revenue... turn by dollar... they spend most of their time doing that... I wouldn't say that they are not reputable... they are just preoccupied with turning a dollar... because the pressure is on them to meet a quota or come up with a figure... that they have very little time left... because they too have to spend time with their people... And the irony of the thing is that there are some blacks who could do this community effort... they are never given the chance to do it... It is not... I mean... business people... Claude... Claude... That they were trying... to make money off of their investment... JERRY: Absolutely... which they have... to do... at the same time... they have... a commitment... and a responsibility... to reflect more... at... a more intimate... an intimate... for example... they would recognize... some real genuine needs of the blacks in the community today... it would make them stronger... a more aware... Unfortunately... more blacks... to radio... today... than... a decade... ago... which means... we have an... responsibility... not only to... entertain... but to... present... the news... that affects... people... which... may be... on... radio... where... people... who... read... the... news... that... affects... people... who... listen... to... radio... Radio... today... has... a... source... of... where... the... jobs... are... what's... happening... how to... which... you... are... writing... to... do... thing... I thought... about... this... many... times... Claude... I didn't know... how... to... do... that... but... I wanted... to... make... blacks... aware... of... what... rating... services... mean... Very often... black... stations... are... being... more... by... people... who... just... do... the... books... and... let's... say... WABC's... coverage... map... that... they... cover... a... large... area... a... new... buyer... or... a... buyer... who... want... to... trim... his... budget... and... look... good... not... buy... any... black... station... It's... very... difficult... today... when... they... are... dating... more... by... people... who... use... the... books... and... let's... say... WABC's... coverage... map... that... they... cover... a... large... area... a... new... buyer... or... a... buyer... who... want... to... trim... his... budget... and... look... good... not... buy... any... black... station... They... don't... realize... how... much... of... the... black... radio... music... audience... is... exclusive... and... unduplicated... Even... if... the... survey... shows... that... you... have... no... audience... So... you've... got... a... problem... there... The... other... problem... is... of... course... that... there... are... some... products... that... systematically... eliminated... from... black... radio... because... it's... thought... that... blacks... don't... represent... a... buying... force... Until... about... four... years... ago... the... market... was... figured... that... blacks... did... fly... in... significant... numbers... to... represent... a... buy... So... regardless... of... what... numbers... you... had... in... the... book... they... didn't... buy... you... Then... you... have... the... skin... products... A... guy... made... a... joke... about... buying... Clearasil... it's... skin... colored... but... it's... pink... and... you... couldn't... very... well... put... that... on... a... black... station... So... you... have... this... kind... of... a... situation... Then... you... have... the... kind... of... situation... where... the... agency... people... say... well... where... we... get... to... spend... money... on... the... commercials... and... turn... them... to... the... black... marketplace... we'd... rather... not... mess... with... So... we... lost... that... Then... you... have... the... better... for... the... wrong... reasons... A... guy... plays... golf... Claude: As a program director... you're... worried... about... all... that... too... JERRY: Oh... sure... All... that... affects... us... Claude... You see... because... it's... very... difficult... to... win... in... black... radio... unless... you... happen... to... be... in... a... city... like... Washington... where... you... have... a... chance... Because... the... population... of... Washington... is... such... that... a... black... station... is... a... pop... station... So... we... are... more... of... a... pop... format... than... WPWC-AM-FM... because... we... reflect... the... city... So... black... program... directors... are... at... the... mercy... of... the... buyers... and... the... rating... services... and... how... they... happen... to... do... a... good... job... I looked... at... the... KBW... diary... system... which... I... admit... I... didn't... understand... completely... but... I... did... understand... enough... to... know... that... it... was... going... to... be... difficult... to... get... credit... for... the... audience... we... really... had... or... any... audience... If... we... didn't... educate... our... audience... to... the... surveys... so... that... we... would... not... be... afraid... to... respond... and... say... yes... I... listen... to... whatever... the... station... is... Fannie Female View Of Gridiron Show DALLAS—"Fannie Football," a series of radio humor talks about a woman's eye view of the world of football, is now being syndicated here by Jay Sharp Broadcasting. Creators of the shows are Paxton Mills, Joe Holstead, and Gaylia Sheffield, all of KLIF Top 40 station here. Each of the 14 segments are about two minutes long. They were aired on KLIF-AM last season.

Omaha Power Boost OMAHA—K-FM, a 24-hour station that features the wall-to-wall format being syndicated out of New York by Stereo Radio Productions, has increased power to 101,000 watts and now covers a 90 mile radius.

To the more than 70,000 people who came to Central Park to help us celebrate our first year of solid gold radio.

To the performers and officials who made "Saturday In The Park" possible.

Billy Vera & His Band The Moonglows The Chantels The Chiffons The Crystals The Dell Vikings Dino & The Heart Spinners The Earls The Five Satins The Flamingos Gary U.S. Bonds Joey Dee The Kadets The Monotones You showed on that day that Rock 'n Roll will never die.

Stereo Solid Gold
 Bowen Named Opryland A & R Chief; Acts Ready

BY BILL WILLIAMS

NASHVILLE—Opryland Records has, at last, named its producer and will begin production of records within a few weeks. Joe Allison of Capitol Records, in conjunction with WSM officials, named Jim Bowen to head the operation. Opryland Records will be distributed by Capitol.

Bowen, recently an independent producer who handled Ronnie Sessions, formerly headed Green Grass Music, owned by Curley Putman. He is the husband of singer Robbie Harden.

Formation of Opryland Records was announced more than a year ago, but there were delays which precluded an original arrangement set up with Capitol. Later the agreement was revitalized, and Allison interviewed a number of applicants for the production post.

The label, owned by WSM and its parent corporation, the National Life and Accident Insurance Company, has a number of things going for it. They include exposure on the world famous "Grand Ole Opry," and an estimated 2 million visitors at the Opryland complex annually (where the records may be racked).

Allison said an additional 2,000 square feet of office space had been leased in the Capitol building here and that Bowen and his secretary would be headquartered here.

Although no acts have as yet been signed, contracts are expected to be extended soon. One of the first acts under consideration, it was learned, was Sindy Bernet, a youngster who debuted on the "Grand Ole Opry" two weeks ago after a summer engagement as one of the new young talents hired at Opryland.

More PR Firms Cut Niche in C/M Field

NASHVILLE—Public relations and promotions agencies in the country music industry here are expanding and winning recognition in various ways, a study indicates. One of the most successful of these, The Open Door Agency, was named a winner among 1,500 competing entries at this year's Southern Creativity Show in Ashland, Ky. Honors resulted from the firm's graphics.

Betty Hofer, head of the agency, said it demonstrated the "degree of quality in graphic tools" which the industry deserves.

Former in May of 1972, the agency currently represents Danny Davis & the Nashville Brass, Welton Luke, fog Records, Enterprise Records, the Shorty Lavender Talent Agency, and The Oak Ridge Boys. It also was announced this week that Doug Underwood and Elizabeth Kollis, former account executives with Holter, Kennedy & Co., have formed a new public relations firm with a special music division. The Underwood & Kollis Public Relations, Inc. will "offer specialized professional promotion and public relations accounts executives to the field of music." Both have extensive backgrounds in this field.

A third firm, Cram-Fair and Associates, announced that, in its first year of operation, it had signed 20 major accounts, had set three recording contracts for clients with major labels, had expanded into the field of management, and had, through its publishing houses, songs recorded by 5 major artists.

East Owens, president of the firm, said he had started only with Kustom Electronics and Lar-Fair of (Continued on page 15)
<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Artist Info</th>
<th>Week Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trip to Heaven</td>
<td>Frankie Avalon</td>
<td>Columbia</td>
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<td>35/35</td>
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<tr>
<td>Queen of the Silver Dollar</td>
<td>Joe Brown</td>
<td>Capitol</td>
<td>(Out of Town)</td>
<td>36/36</td>
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<td>Can I Sleep in Your Arms</td>
<td>June Carter</td>
<td>RCA Victor</td>
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<tr>
<td>My Love's a Gun</td>
<td>Cash Box</td>
<td>Columbia</td>
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</tr>
<tr>
<td>Everybody's Had the Blues</td>
<td>Hank Williams</td>
<td>Capitol</td>
<td>(Out of Town)</td>
<td>39/39</td>
</tr>
<tr>
<td>Open Your Heart</td>
<td>Hank Williams</td>
<td>Columbia</td>
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<tr>
<td>It's a Man's Man's Man's World</td>
<td>Sammy Davis Jr.</td>
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<td>41/41</td>
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<tr>
<td>Just One More Time</td>
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<td>Johnny Carson</td>
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<td>RCA Victor</td>
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<tr>
<td>If You Ever Get the Time</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
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<tr>
<td>Old Betsy Goes Dancing</td>
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<tr>
<td>Take Me to the River</td>
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<td>RCA Victor</td>
<td>(Out of Town)</td>
<td>49/49</td>
</tr>
<tr>
<td>You Can't Believe It's Over</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
<td>(Out of Town)</td>
<td>50/50</td>
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<tr>
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<td>RCA Victor</td>
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<td>Wet My Whistle</td>
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<td>Don't Fight the Feelings</td>
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<td>Wake Up</td>
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<tr>
<td>Darling You Always Come Back</td>
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<td>(Out of Town)</td>
<td>55/55</td>
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<tr>
<td>Do All You Can Do</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
<td>(Out of Town)</td>
<td>56/56</td>
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<tr>
<td>Cream Painter</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
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<td>57/57</td>
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<tr>
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<tr>
<td>You've Never Been This Far Before</td>
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<td>RCA Victor</td>
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<td>We Love a Woman</td>
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<td>Love Ain't Worth a Dime Unless</td>
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<td>RCA Victor</td>
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<td>Sidney Bechet</td>
<td>RCA Victor</td>
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<tr>
<td>Remember, White Socks and Blue Ribbons</td>
<td>Sidney Bechet</td>
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<td>(Out of Town)</td>
<td>63/63</td>
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<tr>
<td>Summer Rain</td>
<td>Sidney Bechet</td>
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<td>64/64</td>
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<tr>
<td>Only Over Now and Then</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
<td>(Out of Town)</td>
<td>65/65</td>
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<tr>
<td>I'll Be Satisfied</td>
<td>Sidney Bechet</td>
<td>RCA Victor</td>
<td>(Out of Town)</td>
<td>66/66</td>
</tr>
</tbody>
</table>

* Billboard Hot Country Singles for the week ending August 11, 1973.*
#10

Thanks for your support in bringing me back to the top of the charts.

sincerely,
Jean Shepard

"SLIPPIN' AWAY"

Jean Shepard

UAwx 248

Booked Exclusively by
UNITED TALENT
Published by
STALLION MUSIC
Distributed by
UNITED ARTIST RECORDS
Country Music

Nashville Scene by Bill Williams

Now that success has come to Joanne Pratt, and her family are moving to their new Brentwood home. She says the house has been like her career; built in stages over the years. — Billy Walker, working with Cay Cook and the Premiers, is getting ready for one of the most brilliant of his career. They had many hits together in the past. — Monument has taken Johnny Duncan, one of their top tourist liquor, to show people how he's back in the business seriously. — Hank Snow, who is performing at audiences on approximately 11,000 occasions during his 37-year career span, has not been seen in Nashville, a threat. — Lord, from Snow, the entire Memphis area. — Allen, the saxophone section of the group that played on his album, has recorded a new album. — Texas, is currently involved in his 22nd year. — Bobby Lord, mixing real estate with his recording, has just been involved in the purchase of 200 acres of Florida beach property on which is a 1,500 unit condominium. — Will also have a new R&B release, "Help!" in any minute. — The crowd liked the song and heard when a group known as Montgomery's Revenge performed the "Offer." They were sent by KSON in San Diego, as winners of their latest talent contest. Now the group is looking for a label. — Larry Pinion has formed his own complete recording setup for working club dates.

PR C/M Niche

* Continued from page 49

Dallas, Texas, and had expanded to include executives at all levels. Among the company's clients are Cedarwood Publishing, the Buddy Lee Agency, A-Q Talent, Centronics, and Cerebral Palsey.

Owens and Stevens' group has placed Josie Brown with RCA. Larry Pinion with Electra, and Jef- fer son Allen with Warner Brothers. The publishing firm, Willow Fair and Willow Green, has records cut by Johnny Cash, Johnnie Wright, Dick Curless, Larry Pinion, and Del Delamont.

The BIG "11"

"MOTHER AMERICA"

SHARON STONE

KJAC RECORDS

William Perry, and her family are moving to their new Brentwood home. She says the house has been like her career; built in stages over the years. — Billy Walker, working with Cay Cook and the Premiers, is getting ready for one of the most brilliant of his career. They had many hits together in the past. — Monument has taken Johnny Duncan, one of their top tourist liquor, to show people how he's back in the business seriously. — Hank Snow, who is performing at audiences on approximately 11,000 occasions during his 37-year career span, has not been seen in Nashville, a threat. — Lord, from Snow, the entire Memphis area. — Allen, the saxophone section of the group that played on his album, has recorded a new album. — Texas, is currently involved in his 22nd year. — Bobby Lord, mixing real estate with his recording, has just been involved in the purchase of 200 acres of Florida beach property on which is a 1,500 unit condominium. — Will also have a new R&B release, "Help!" in any minute. — The crowd liked the song and heard when a group known as Montgomery's Revenge performed the "Offer." They were sent by KSON in San Diego, as winners of their latest talent contest. Now the group is looking for a label. — Larry Pinion has formed his own complete recording setup for working club dates.

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The BIG "11"

"MOTHER AMERICA"

SHARON STONE

KJAC RECORDS

July 13, 1973 BILLBOARD

U.S. Court to Probe Williams Widow's Claim

NASHVILLE—A trial date of Dec. 10 has been set in federal district court here for another in a series of lawsuits involving the estate of the late Hank Williams.

In this instance, the lawsuit is being brought by Hill & Range against Fred Rose Music, based on the assignment of purported rights to Hank Williams songs by Billy (Joni) Burton (III), who married the singer shortly before his death. The suit seeks a court's order of the renewal of copyrights on grounds she is the legal widow. A deposition taken from Mrs. Horton, who also was widowed by the death of singer Johnny Horton, has been entered, into the court's files.

The suit is expected to establish some of the legal precedent, and may determine once and for all if Mrs. Horton is entitled to any portion of the estate. It has been contested in a series of spectacular trials over the years. A federal court in Atlanta last year, refusing to grant her any damages in a suit against RCA, ruled that she was, in fact, the legal widow under some description. That particular suit was in regard to the movie, "Your Cheatin' Heart."

The Williams estate has been in almost constant litigation since the singer died on Jan. 1, 1953.

James Does 1st Osmonds Kin's Country Debut

NASHVILLE—MGM will release a single in the country market by Marie Osmond, 13-year-old sister of the pop clan Osmonds. The single was arranged and produced by son Donnie, Columbia, and is more and more into the field of production. Don Owens was the producer.

While the sister in the famed family of brothers also have albums cut with LP. While the siblings also have albums out, only Dwayne has been marketed in a full-color sleeve, featuring a souvenir photo of the young singer.

Plans for her own concert tour also are being set. MGM markets Osmonds records for the family's Koolob Production Co. as MGM/ Koolob.

GRC Opening Nashville Office

NASHVILLE — Atlanta-based GRC records will open its country headquarters officially here on Friday (16), headed by Cliff Williams, former executive of Chart Records.

Michael Thomas, president of General Record Corporation will lead a contingent of two hundred of his personnel and disk jockeys from Atlanta for the opening, which will include a show by some leading GRC artists.

Theresa said he would close his Atlanta plant for the occasion, and bring his entire staff along. The show will include Marvy Rose, first artist signed by GRC, who has just made the Billboard charts, and is coming directly off a 14-day promotional tour; Sammy John, Red-White-and-Bluegrass, cowritten by Ann J. Martin, and Lenore & Ocar.
Considering consumer reaction, air play response and sales, everybody must like "Herman Schwartz" (except Stonewall)

HERMAN SCHWARTZ

Stonewall Jackson

Published by: JACK & BILL MUSIC
Exclusively on: MGM RECORDS
Bookings: MOELLER TALENT
Chemical Lack Raw Tape Effects Told; Some Gains

by BOB KIRSCl

LOS ANGELES—The shortage of raw tape in the tape industry has forced many petrochemical industries to consider the possibility of shortages of raw tape in the near future. The shortage has forced some companies to consider alternative methods of production, such as the use of existing inventories or the purchase of raw material from other sources. The shortage has also led to an increase in the price of raw tape, which is expected to continue to rise. At the same time, Johnson said that the market for branded tape is very strong, and that while some peripheral manufacturers may be phased out, Audio and other major manufacturers can look at a positive note in the future. Particularly in building a strong international base. The so-called petrochemical shortages may be an over-simple application of terminology, Johnson said. "Our firms feel it most in this area, but in plastics we don’t have a shortage. And other major manufacturers might have because as part of Mattel, we are part of one of the world’s largest plastic users. At the same time, other firms may not feel the chemical shortage to the extent we might. So it effects different people in different ways."

As long as I’ve been in this business,” Johnson continued, “it’s been controlled by productive capacity, regulated output or consumer demand. It’s no longer the case. Now, output is regulated by the availability of raw material and this is the first phase of this. Now, we’re seeing a demand which exceeds the ability to produce, and in this kind of supply and demand situation you would normally raise prices. But this can’t be done because of Phase 4.

But Phase 4 should not be looked upon only as a deterrent, Johnson feels. "We are an international company with manufacturing facilities outside the United States, and Phase 4 is not involved. This brings us to the dollars that will be invested in the future, which makes U.S. manufacturers more competitive in the outside countries. So one of the steps we have to take is to place more emphasis on export and the international business which possibly determining certain domestic promotional lines."

What the industry could see,” Johnson continued, “is a kind of runaway outside the U.S. as far as tapes are concerned. To give just one example, I heard recently that a lot of a product is showing up in the Canadian Islands of all places, and not nearly covering the price."

(Continued on page 58)

Rack’s Software Savvy Boosts Venture Chain’s Sales

By GRIOR LOWRY

KANSAS CITY—The rackjobber’s increasing ability to provide more experienced account reps and carefully-planned record-tape promotions helps the May Company’s popular Venture department store division create customer interest and increased volume, officials said in an interview. Sales boosts were noted for both software and hardware, which are merchandised together.

The merchandising partnership of Musical-Isle and St. Louis-based Venture, where two more large stores will open soon enough to the roll out to 14, is only one combination that has marked the quick success of the chain.

Developing a constant format of promotions involves frequent huddles between Dean Grossman, Venture general merchandising manager; Bob Russel, hard goods and software buyer; Mike Stewart, MI’s Venture-assigned rep; and Norman Wiensmeyer, MI vice president. Also involved is John Boyuka, MI regional buyer, who supplies the experienced rep, said Wiensmeyer. Boyuka was formerly with RCA.

Eugene, along with Frank Mendolia, hard goods manager at Venture’s newest Kansas City area store, on State Ave. in Kansas City, Kan., assembled here to outline for Billboard Venture’s approach to customer products.

Use Heads

The rackjobber’s ability to provide Venture with a variety of creative approaches is an important factor in the high sales, said Wiensmeyer. "We have upgraded the so-called rackjobber service routine, the robot-type person who merely records, re-stocks and makes collections, to thinking like an account representative, who, because of experience, training and personality, can go far beyond this basic service level."

They are capable of innovating, initiating ideas to increase turnover, and training and counselling Venture’s salespeople in the art of better selling.

Of some our account reps have had retail-store experience, and they have come from various directions. "People are our answer to making our Venture program better and more productive than its competition."

Promotions constitute one area of the business where this Venture-MI working relationship has clicked for spectacular good results. When Wiensmeyer was asked to describe a typical Venture-MI promotion, he stated, "They aren’t typical. Each is

(Continued on page 58)
Zenith Outlines Complete Audio Market Campaign

By ANNE DUSTON

CHICAGO—Zenith Radio Corporation plans to become a dominant leader in the audio market, Robert F. Pierce, director, audio planning, said in an interview here. Zenith introduced a line of compact sound systems with the new Allegro tuned port speakers recently and plans to introduce next year a complete 4-channel line and a video disk system some time later.

Zenith is also expanding its international audio market to include Mexico, Ireland, Venezuela and Brazil, with substantial increases in Canada, Pierce said.

"We are offering dealers a full array of audio products attuned to consumer needs, with styling innovations and features to make them want a Zenith," Pierce said. The 1974 audio product line, aimed at the middle market, or the $55 to $500 range, includes 35 stereo models (5 portables, 11 modulators and 19 consoles), and 24 radio models (portable transistors, AM and AM/FM table and clock radios, and one AM/FM/stereo model).

"We are taking the strongest stand in our history on audio," Pierce stated. In line with the emphasis on audio, Zenith's marketing has been divided into six categories: modular systems, console stereo, portable stereos, clock and portable radios, cassette tape recorders, and accessories. Advertising spending for the fourth quarter of this year will be boosted to five times the amount over last year. A separate audio division has been set up by the advertising firm Foote, Cone and Belding to handle Zenith's audio account. Distributors are hiring audio managers, and are going after special promotions and displays, as well as building up existing dealers. Special seminars tuned to the audio emphasis are being held. Within the company, the slogan "Aware of Audio" is omnipresent.

25,000 Dealers

Zenith's full line distributors deal with approximately 25,000 dealers to handle the one million units sold annually. Pierce sees a trend toward servicing of mass merchandisers, especially in the under-$400 action.

With a full line of 4-channel products ready to go, Pierce said Zenith is prepared for matrix, 3-track discrete, and in the future, the discrete disk, which he feels will become much stronger. Almost all stereo models are equipped now to play "speaker matrix" with the addition of two speakers.

"The hardware manufacturer is playing a waiting game on the response of software manufacturers. I see a leveling off next year on 4-channel, with a lot of pseudo 4-channel, flooding the market, and using the word "quad," or IV, or 4, to intimate four-channel system," Pierce said.

"Increases in the audio market are propagated by dealer specialization," he stated, noting that dealers who take a stand on audio are most successful at merchandising 4-channel. He believes that effective store demonstrations, in conjunction with sales training of dealers and distributors, will prove effective in 4-channel sales. "The consumer needs to be educated," he added.

"The momentum in audio products has spiraled in the last two years. I see a continuing upward trend, with 4-channel as a plus business opportunity," Pierce predicted.

Regarding the future of video recording, Pierce noted that Zenith has been working on its own system and technology, and expects to be marketing a video disk unit within five years. "We don't intend to have a false start, like Carousel," he said.

Maxell introduces the high-rise profit center.

It's all yours. All you have to do is buy a lot of Maxell tape products. But don't worry, you won't keep them long. We've styled this display merchandiser to attract attention and move Maxell products, including cassettes, cartridges and open reels. Quickly. It looks impressive, but it won't take over your store.

A display for everyone.

Actually, there are three displays. Two different size counter top modules and the self-standing floor unit. There's a merchandise plan to go with each one. And one of them is tailored to your store needs so you won't have to order more tape than you can realistically use. You can actually save quite a bit on your normal inventory cost, too.

Better visibility for better cassettes.

These colorful sales aids are part of our program to introduce our new Ultra Dynamic cassettes. We've increased their range, constructed an even better cassette housing and now we're presenting a new cassette length, the Ultra Dynamic (UDC-46). One cassette equals one LP record and that equals one content customer. Our other cassettes are 60, 90, and 120 minutes long.

Call your Maxell representative for the details today. Ask him to move you into a high-rise profit center.

Our business is improving. So can yours.

Maxell Corporation of America, 501 Fifth Avenue, New York, New York 10017
Tape Duplicator

Audiomatic Corp., New York, an independent firm owned by Mr. Reffland, is expanding rapidly and plans to open a Paris office soon, according to Reffland, president. Audiomatic represents a number of lines and is distributor of Electro Sound in the U.S. and exclusive distributor of Electro Sound outside the U.S.

Minutech Labs, division of Nor- tronics Co., Inc., North Minneapolis, is making available to tape duplica- tors a series of modular compo- nents for tension measurement and gauging systems, that will allow the duplicator to build equipment into his own panel. Components available include the SC-302 signal conditioner, the SA-909 summing amplifier, the GN-302 Go/No-Go amplifier, the TK-402 Total Indicated Runout, and the MS-108-4 switching unit. Minutech has also introduced a series of meter-type readout/amplifiers for use with already available sensing heads for a wide variety of thin- strip materials. The amplifiers have an accuracy of two percent full scale, and are portable models. Model MCM-106, for use with a single transducer head, offers four ranges from 0.0 to 0.00 oz. Model MTM-107, also a single head application, covers ranges from 0.00 to 0.00 oz. Model MTM-110G differential tension amplifier reads the sum, difference or individual output of two sensing heads.

Wattage Ratings

*Continued from page 54*

larger or more comprehensively than the RMS Wattage rating.

According to Jack Wayman, staff vice president, Consumer Electronics Group of the EIA, who represented the EIA along with CEG/ EIA special counsel, J. Edward Day, the New York City proposed regulation, with the exception of two points, is almost identical to the FTC proposed rule that when amplifier wattage is given in the promotion of an audio product, disclosure is required for the watts per channel across the power band, as well as total harmonic distortion and load impedance.

"The first difference," said Way- man, "is that the New York City regulation calls for minimum performance requirements whereas the FTC proposed rule does not. The second point is that the NYC proposed regulation requires specific distortion to be maintained at all levels from zero watts to the rated power output," he said.

New Products

SHARP Model SG-154 compact system includes AM/FM stereo tuner, 8-track tape player, and two air-suspension speakers. Unit, with 25 watt power, lists at $229.95.

LOCK for diamond needles on display in phonographs was developed by Se-Kure Controls Inc. Price: $4.

TDK's new line of cassettes include 14 models in four series. Cassette playing times range from 45 min. to three hours.

AUTO B-track stereo cartridge player with two speakers from Peerless Telecast. At list price of $59.95, unit features bargraphic alarm and wood-grain cabinet.

CRAG Model 3213 includes B-track stereo tape player, AM/FM tuner and a choice of two sets of speakers: smaller speakers, $129.95 set; larger speakers, $149.95 set, retail price.

MODEL 252 stereo AM/FM receiver features 50 watts peak power. Portrait's suggested retail is $249.90.

VENTURI speaker systems from British Industries Co. retail at $99 (left Formula 2) and $136 for Formula 4 model.

8 VIDCA Systems

*Continued from page 54*

gramming for the system is being created in Hamburg Germany, in association with Studio Hamburg and Polyson.

An interesting feature of the Shibaden cartridge video recorder is that the cartridge holds only the feeding spool while the receiving spool is incorporated in the player.

The Shibaden unit corresponds to the EIAJ standards, and the unit can produce between 20 and 60 minutes of playing time per cartridge depending on the type of tape used.

IVC's system reportedly utilizes an inch wide tape in its cassette which offers playing times of up to 60 minutes. The tape used can either be conventional or high energy. The system itself operates with 525 lines/60 field video signals and NTSC color, or 625 lines/50 field video signals with PAL or SECAM color. A camera is being offered as an optional accessory.

The Sony U-Matic system will be demonstrated at VIDCA with a couple modifications including a built-in tuner that enables the user to record broadcast programs directly off the set. Another new development is a 625 line/50 field PAL model.

The Nivico system, scheduled for demonstration, is reportedly compatible with those of most other leading Japanese manufacturers, including Sony.
Tape/Audio/Video

Rep Rap

By EARL PAIGE, INGRID HANNIGAN & ANNE DUSTON


TYDINGS

SCHA

Some recent ap- pointments in- clude Irv Tannen- baum as associate with Fort-Austin Associates, Phila- delphia; Terry W. Scola as sales rep for K-M Sales Co., Cleveland; and Richard E. Tydings, Jr., who joined his father at the A & B T Sales Co., Olney, Md.

James A. Walters has been pro- moted to manager, audio products, Steven R. Tom, vice-president of David H. Ross Co., 1955 Industrial Rd., San Jose, Cali- fornia. The company reps DWD Speakers, Pickering Cartridges, Wa- bush tape, and United Audio Dual Changers in northern Calif. and northern Nev.

Jenvento Von Ha-lie, owner, Car Music Industries, 283 Bilmar Pk., Englewood, N.J. 07631 (201-567-3466), finds the international mone-
Tap/Audio/Video

In Store Duplicator Battle

*Continued from page 3*

lantic, London and Warner Bros. brought copyright infringement action against Commercial Music Service Co. (dbka Stereo Tape Center), using the same identical legal strategy. Following an Ohio U.S. District Court granting of a preliminary injunction in Ohio and the court's order that Commercial's machine be returned, Commercial, represented by lawyer Thomas Wiltinger, appealed this action to the Sixth Circuit Court of Appeals. Label makers such as Dunlop and Bontempi feel that the Detroit action interferes with pending Ohio action.

Store Duplication Focus on Disk to Tape

*Continued from page 54*

CBS, one of six defendants in the case here, along with Capitol, Lon-
don, A&M Records and Warner Bros./Atlantic/Elektro, argued in a hearing last week here that the record-to-tape machine constituted "only a small part" of Make-A-Tape's initial complaint, presented two weeks ago along with the record-to-tape unit, and that Make-A-Tape has "further three letters into creating the unit" and that there has been made threats to retail users of Record-to-Tape machines. The impression of Create-A-Tape.

Make-A-Tape's argument involves the element that 1) only the consumer operates the record-to-
tape machine. "The system achieves the same result as would be obtained by the use of a home tape recorder." Make-A-Tape argues also that 2) recording companies including de-
defendants in this case "anticipate and even encourage the use of blank tape cartridges for the individual duplication of pre-recorded tapes." Make-A-Tape further contends that 3) language in the copyright statutes, such as the construction to reproduce and distribute to the public, must be read "as written" where an individual duplicates a tape sound recording for his own use and not for further sale or distribu-
tion.

Also that 4) the record-to-tape machine "remains of the same" to that of a public library operating a copying service.

Reply

However, defendant CBS's newest reply counters that, "the still not abandoned hypothesis (a) and (b) of the Record-to-Tape machine ... in fact are the same (of the four) uses which (Make-A-Tape) hypothesized as to use of the Make-A-Tape machine ... Moreover, these two same uses are the two of the four uses involved in, and determined to be illegal in, the Ohio li-
itigation.

The Ohio case before U.S. District Judge Joseph Kinney (CBS, At-
lantic/Warner Bros. and London vs. Commercial Music Service) has been appealed to the Sixth Circuit Court of Appeals.

CBS's brief makes the point, "... it is the copyrighted sound recording that is protected by the law, not any particular form of the recording." In the hearing, Capitol attorney Asher Rahbinowitz said Make-A-Tape's main argument against the copyright law exemption, "Runs against the words of the act, the spirit of the act," and he referred to U.S. District Court Judge Edward Neaver's New York decision, which granted a prelimi-
nary injunction against Commercial Music Services Dist., users of Make-A-Tape units, in action brought by Elektro, Add and we'll see the "A-Tape" suit in part.

Judge Neaver stated: "Defend-
ants (GEM) are clearly not non-
profit, and therefore, can't consis-
tently utilize the Make-A-Tape as a further source of income ...

U.K. HARDWARE TAPE CAMPAIGN

LONDON—What could prove to be one of the most profitable tie-ups ar-
ranged so far between a software company and a hardware firm has been concluded by Precision with Mogar, the parts division of Chrysler Corp. The tie-up is a particularly significant one coming at a time when one or two record companies are beginning to question the whole future of the non-recording units and whether it is economic to continue to service smaller ones.

However, Precision has always been exceptionally strong in the non-traditional retail field—over half the firm's turnover comes from the garages, motor accessory outlets, photographic stores and hi-fi and specialist record shops. It is every indication that this new deal represents another important break-
through for the firm into the au-
tomotive sector.

Unlike many of the sound ar-
rangement, the Precision firm will be unable to stock product by any of Precision's competitors.

Chemical Lack Raw Tape Effects

*Continued from page 54*

just from U.S. manufacturers but from abroad as well.

When the dollar is devalued over-
as, of course, foreign buyers spend less for each dollar they buy abroad dol-
lar, so U.S. merchandise becomes more competitive with international goods. An overseas buyer has less to spend of his money to get U.S. products and by the same token, what comes into this country is more expensive.

Taking this into consideration, Johnson feels "domestic manufac-
turers will be looking with anticipa-
tion at the export business. We have built a solid four-decade history so in this area we feel we are in good shape. It's the job of the U.S. manufacturer to look abroad if he can.

But the peripheral manufacturers may have less alternatives than a major manufacturer, Johnson said, "He has not at all been at the top of the storm, but it may have done to the supplier's priority. Phase 4 will hurt him because in many cases all he manufac-
tures is the reproduced line and he can't raise prices. On the high in-
terest rate, he deals in many cases with people who have no equity ba-
sis and he may have trouble tak-
ing advantage of the international markets. It isn't the U.S. ma-
ufacturer to look abroad if he can.

Taking any other aspects of the raw tape shortage, Johnson said, "We sell industrial tape to a greater extent than ever, and we think we will feel a pinch in tape and components such as plastics. That's a first that most people have ever heard. In six weeks, there will be no 'accidents,' there will be no 'firsts' available to these people.

As for other areas, Johnson said that August 1974 called for price increases of up to 15 percent in packaging material, 40 percent in petroleum chemicals and 15 to 20 percent in plastics. And these are in-
tereses to the manufacturer. The re-
results of these price increases, according to Johnson,

Rather, it will be the manufacturer who has a plant, investment and a lot of employees. He may be hurt if he can't sell the product which he produces. The retailer who has been consistently concerned about his suppliers and his employees and who watch the supplier will do well. The ones that cherry pick and look for the dumps may be at an even greater disadvantage.

As for solutions to the problem, Johnson obviously feels that making a solid product need not be a problem and that the international market is one of them. "Another one," he said, "could be a solvent rec-
covery system which though not completely effective, is a real step forward.

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crated for smoother operation. Cellophone packaged with dust cover included. Unconditionally guaranteed. Compare ours with others. We offer one of the best in quality and price.

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58
Rack’s Software Savvy Boosts Venture Chain’s Sales

The in-store tie-in, which included locating newly stacked, plainly-priced displays of LPs and tapes on open tables in the wide, lively-trafficked aisles fronting the department, helped immeasurably to boost the volume on this promotion.

Newspapers
Radio and circulars, ranging from four pages upward, which are inserted in the leading daily and neighborhood and shopper newspapers in the store areas, are the big media weapons here. Why such concentration in neighborhood newspapers? Wiesenstier feels that about 75 percent of the people spending money for records and tapes nowadays are “on-the-fly” types. The middle of the road market for music is declining and the youth-oriented market keeps picking up. These so-called contemporary consumers, who range from 15-30, aren’t consistent newspaper readers, he believes, but they will check out the neighborhood paper. Thus, a big Venture promotion may get into 31 to 17 of these type papers.

In July, Mf came up with the $22,000 tab for a 4-page all-music insert in metropolitan and neighborhood newspapers, which pushed Columbia and Epic product. There were a total of 158 titles in LPs and tapes, including some of the newest releases.

Because traffic, interest and ad-readership on record and player promotion is normally the heaviest, Venture music promotions are usually tied in with store-wide sales. Wiesenstier pointed out.

In gearing for a promotion, a Venture store may expand the display area by 600 square feet, with middle space pre-empted in the expansion, and may up the inventory by $7,500 to $15,000. Among the general run of deals which get newspaper and radio attention are offers of LPs, formerly priced at $5.90 for $1.94 or two tapes for $6. The LP deal may include the “Top 10 Albums in the Country.”

The special-made store PA announcements are a big plus in in-store merchandising. They’re prepared at the Musical Mide home office and are well-done. These aren’t the old manager-on-the-PA and in banker style reeling off a series of store specials. These PA spots are taped and edited by professionals at Mf, St. Louis. How serviceable are they? Jan Zuelk, the record-girl at State Avenue Venture said, “They’re extremely useful. I’ve observed shoppers stop dead in their tracks when they hear the sweeter music played at the beginning and then immediately ask ‘where do I find it?’

The record girls trained in general store policy and procedure by manager. But most of their record and tape selling and stocking savvy is a spin-off of sessions with Mf account reps. Boyko, the Mf Venture account rep in Kansas City, bears down hard on knowing the locations of all merchandising, the method of receiving, how to set displays up by category, suggestive selling and so on. Initially, a girl keeps going over the entire stock until she is familiar with the location of all categories.

The girl also is briefed on the importance of replacing hot specials promptly and if she has a sell-on on it to get her account rep on the phone. In short she is trained to keep a vigilant eye on turnover of the current best sellers.

Venture’s stereo hard goods departments are developing a strong merchandising image, both car and home units are Panasonic, Sony and Lloyd’s. Some portables are kept in locked show cases while others are lined up on top of counters and ready for instant demonstration. Pricing on home units ranges from $29 to $114.

The stores stock a full selection of components and these are also merchandised vigorously. Speakers and headphones are top demand items. Mendelsohn said, “We’re doing a particularly good job with the Lloyd’s line of headphones and the biggest source of business is the 18 to 30-year-old group who appear to have a variety of uses for headphones at home, school and so on. Our headphone prices range from $4 to $21, but the strongest sellers are in the $18 to $21 bracket.

(Top be continued)

Watch out for Billboard’s "Blanket-Blank Tape" special

If you don’t, there’s a good possibility that you just might miss the one big issue that covers not only the tape, cassette, cartridge and reel-to-reel industry, but also the television cartridge and video cassette industry. Billboard’s blank tape issue will be a 5-column special that also explores the distribution and marketing of blank tape products. An advertisement in the Blank Tape special is your blank check to reach the VIPs in the blank tape industry.

- Professional Duplicating systems
- Carrying case manufacturers
- Accessories/services
- Masa Merchandisers

All the people who make the industry competitive...exciting...and worth it! The same people you’ll reach in Billboard’s Blank Tape special coming in the September 1st issue — not to mention those folks who manufacture raw tape and the manufacturers of components used in producing blank tape.

Ad Deadline: September 21 Issue Date: October 6

Contact a Billboard Sales Representative now about your ad in Billboard’s "Blanket-Blank Tape" Special. You’ll swear by it.

LOS ANGELES: Bill Moran 8200 Sunset Blvd., L.A., Ca. 90069 (213) 273-7040
NEW YORK: Mike Eisenkraft 1 Astor Plaza, N.Y., N.Y. 10003 (212) 264-7300
CHICAGO: Steve Lapkin 150 N. Wacker Dr., Chicago, Ill. 60606 (312) CE 6-6818
NASHVILLE: John McCartney 1715 West End Ave. Nashville, Tenn. 37203 (615) 323-2925

AUGUST 11, 1973, BILLBOARD
Latin Music

Mendes: Latin & Pop Make Such a Beautiful Marriage

By PHIL GELORMINE

NEW YORK—Yes, we've always maintained a loyal Latin following throughout Mendes' career. Despite his preference for pop acceptance, we think Latin and pop make a beautiful marriage. Mendes has continued to write songs like Roberto Flack's "Killing Me Softly," so we're happy to see his new LP for Bell Records. "Love Music," was produced by veteran Roman House, who's handled similar chores for Elvis Presley, the Fifth Dimension and the Association. Currently, the two are working on his next LP for the label. "It will again be pop-oriented," Mendes points out. "I ran into a great Brazilian song or Cuban number, I wouldn't hesitate to use it. There's no trend orientation to cover a record just because it's a hit. I've never done that. It must fit the style of the group." Mendes is also quite the businessman these days with investments in chicken farming in his native Brazil and the introduction of a new Brazilian fruit drink here in the U.S. However, he quickly points out, "Main thing is music and these are just business ventures.

Following a recent outdoor Central Park concert which drew a capacity audience of 7,000, Mendes has been billed on the coast with upcoming television appearances on "The Bobby Goldsboro Show," "The Smothers Brothers Show" and "The Steve Lawrence & Eydie Gorme Special." He has also established a scholarship at the Berklee College of Music in Boston. The $5,000 scholarship covers the freshman year for a Brazilian student. The selection of the student is based on need and musical ability.

Whether Brazil '66, '73 and probably one day, '88, Mendes is a great musician who deeply committed to his craft. "I just try to play good music without trying to frame myself into any particular category," he concluded. "I feel that music is an international art and our work now reflects that more faithfully."
**Canadian News**

**DGG Classical Pkg Gets Int’l Response**

By RITCHIE YORKE

MONTEREAL—A new concept of marketing standard classical repertoire created here by a DGG executive has met with remarkable success in Toronto and Montreal, and will be exported to other markets.

A dozen titles have been released in DGG’s “Festival of His” series and already they account for almost 25 percent of the label’s total classical turnover.

Stressing that the series is not a “Greatest Hits” concept, Pollak’s classical manager recently said it is meeting with strong response in Japan and several South American countries.

The material is selected by Pollak and then developed with Tom Mowrey of Pollak’s classical and r & d department in New York, while all jackets and artwork are handled by DGG in Hamburg. All titles are automatically released in both tape configurations.

So far DGG affiliates in the U.S., Britain and Canada have not been able to reveal if they too will market the new line.

“Initially we started out two years ago by using assorted selections by various composers such as Mozart, Handel, Beethoven, Brahms and Verdi. They were immensely successful so we began to diversify by including more themes—geographical, nationalistic, particular types of music. This led to the release of titles such as ‘Music of Russia,’ ‘Baroque,’ ‘Gregorian Chants,’ ‘For Strings’ and ‘French Fanfare.’

‘This quite naturally has given the series tremendous diversity. And we use the title ‘Festival of His’ on each album to tie the theme together in one cohesive jacket design. That was the contribution of the DGG design office and I think it’s one of the most charming elements of the series.

“The success of the early titles has led us to a more conceptual nature for the latest releases. Next month, for example, we’ll be coming out with a Russian theme. In the future, these are all contrived in a theme.

**Penthouse Mail Order ‘Xaviera’ First LP**

TORONTO—Sheldon Safran this week announced the signing of a worldwide distribution agreement with Penthouse Publications for record production by the author, Xaviera Hollander.

Penthouse will initially market her first album “Xaviera” by mail order, with the 33 1/3 r.p.m. version due in the U.S. with a first-run of 100,000 units, and will then follow through with normal distribution through either Penthouse Records or MGM.

“Xaviera” was released in Canada in the early ’60s, but 10 years ago and has already been certified as a Canadian gold disk with sales reported to be in the 50,000 copies. Miss Hollander embarked on a massive promotion tour and store auto-graphing sessions to push the album. She will shortly go on tour with a full orchestra singing and performing selections from the album.

A&M Can. Sets SQ, QS Album

TORONTO—A&M Canada will be the first record company here to release a complete set of its own albums, using both the SQ and QS systems.

The Rick Wakeman album “The Six Wives of Henry VIII” will join a growing four channel quad disck catalogue which includes product by the Carpenters and Carole King.

A&M national sales manager Joe Mancini has reported that the release of 15 quadraphonic 8-track tape titles including Herb Alpert, Bert Bacharach, Joe Cocker, Wes Montgomery, the Carpenters, Cat Stevens, Joan Baez, Humble Pie and Quo, are the first.

**Amsterdam Jazz Fest Aug. 21-25**

AMSTERDAM—Dizzy Gillespie, Carmen McRae, the Thad Jones-Mel Lewis Orchestra and Max Roach are among the international jazz names booked for the Euro International Jazz Festival, Aug. 21-25 in Leiden.

The festival will feature five jazz concerts, a national contest or Dutch professional and amateur talent, a clinic, a Dizzy Gillespie trumpet clinic, jazz series and a photography exhibition.

Other groups and artists taking part include the John McLaughlin Unit, the Gerry Mulligan Combination & Brass directed by Peter Herbsholte, the Dutch Gay-Nicolet-Bobby Jonas Summit, the Mafred Graves Quartet, and guitarist René Thomas.

Smile Records, the new Canadian independent label, based in Toronto, has announced two new records recently released by its subsidiary Leonoid Records, which has been named promotion director and Josh Parker has been appointed west coast representative for the promotion.

Leonoid has been active in the production field and was responsible for the recent “Sing Of Love” and “Highway Driving,” Parker, who will base himself in Los Angeles, is a former sales manager for Canadian music.
International News

Two Food Chains Cut Full-Price Lines, Another Drops Out in U.K.

HAMBURG—The救济 of retail price maintenance in the U.K. has resulted in a concentration on reckoning through non-traditional outlets at the expense of regular supermarkets. This trend could be largely unjustified this week with the news that two major food chains, including one of the largest product from their racks while a third has pulled out of selling retail price lines.

Many dealers were afraid that the abolition of rip would lead to such an appearance of full-price, range record retail at prices with which the conventional dealer could not compete. They fear that the marketplace will suffer the same fate as the full-price line.

Williams added that at retail level, Tesco's turnover from records was currently amounting to about $2.5 million annually.

The reason behind Prioricte's policy of dropping full-price lines has been that they were not in the same way as much more limited than full-price catalog albums. We also lack "Le Petit Tour," now so in demand, to get hot-selling product when we needed it and things really came to a head last Christmas when we really felt the time had come for a rethink of our record retailing operation." Moderate is the chain, which has pulled out of retailing records altogether.

The company said that records did not prove a profitable venture — not entirely a surprising comment in view of the experience of Tesco andPrioricte.

Brazilian Program

Bill's Defeated

RIO DE JANEIRO—A bill to force radio stations in Brazil to broadcast at least two-thirds Brazilian music in their programming, directed by the Brazilian news agency, was defeated.

The Senate Committee on Educa-

tion and Culture killed the bill be-

fore it went to the floor. The bill was presented by Senator Adalberto Sena representing the distant, jungle state of Acre.

Senator Milton Trindade of the southern state of Parana, made the report and voted against the bill, saying that while broadcasting is improving in quality, recordings were not of the best. He was also afraid of enjoying a "considerable technical improvement," he stated, "with serious foreign labels and Brazilian labels with a lady from the importation business."

Other control bills aimed at re-

stricting imports of foreign recordings were not expected to be passed.

Diplomatic Voting Results

In Ineffectual Contest

ANTIBES—The combination of two separate juries plus some highly diplomatic voting that left the French record company without an award rendered the 11th Rose D'Or an event of somewhat ineffectual this year.

Quite apart from the fact that the quality of the Rose D'Or was not very high, the whole atmosphere was notable, the all-too-evident manipulations of the juries reduced considerably the value of the ceremony as a valid promotional vehicle for the French record industry.

Winners were: "Valerie Jovine," by Michel Boublil, who has been named "Our Premier Enfant" sung by David Christies, Philippe, second prize winner, and "Les Gens," sung by Gilles Granjean (Pullo-Marmari) and third prize was shared by two songs: "Little Girl" by Samy Benedetto (Barclay), "Lettre A Marie" by Philippe Leroy and "Princesse" in the area of multi-reper-

toire retailing.

This year's results also complained of difficulties in getting supplies for their records from Record Merchant.

James Arnold-Baker, managing director of R.M., admitted that the industry owned firm had been unable to offer the sort of service Music:

French facilities required largely due to difficulties in getting proper product from manufacturers at time.

Meanwhile, Martin's, the sobacel agent, still underlines that it is currently racking records at around 140 branches throughout England and is in a position to supply any product arrangements at present.

The company is being bought of its full-price product from Record Merchant but a pilot scheme to buy direct from the manufacturer is being operated "very successfully" in four of its larger branches.

Furthermore, the company will continue to be buying direct at all large new stores which have their own departmental music department concept was to just a small area devoted to records being sold in the branch. The branch is itself competent to direct buying for all its branches selling records.

Praying Senator Sena's intention to open the door for Brazilian music preference it is currently involved in a retail price war between radio stations in Brazil, the bill fixing such a high percentage of Brazilian music, "would not violate the rights of the record companies," the right to their product without their interference. The Senator pointed out that many Brazilian radio stations do not have "how would they fill in the room?" and that they had to broadcast music with two-thirds Brazilian music?"

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stricting imports of foreign recordings were not expected to be passed.
**U.K. Polydor Sees Profit Status Quo**

LONDON—Polydor U.K., will have to struggle its present profitability because of rising costs and Government-restricted prices. The warning came from the company's commercial manager, Harry Harrold, at Monday's sales conference in London. But he said a number of measures had been taken to preserve the present situation, including:

- A reduction in the quantity of pop releases to those which have really good sales potential.
- An active back-catalog with copyrights.
- Cutting out the less lucrative business with tape wholesalers and putting up export prices to take account of international currency fluctuations.

Managing director John Fried told the conference that Polydor is faced with a hard task to raise above from the catalog, received a 12 percent of the tape market, he said. While the overall tape market had been flat for much of the year on its 1971 figure in the U.K. last year, Polydor's share had risen from a 1971 12 percent to 1972 15 percent—an increase of 298 percent in that period, according to Adam's.

Commenting on how the company had achieved the rapidly growing share of the market, Adam's pointed to Polydor's Secretive rack offer begun in February, as an example. Dealers were offered the rack at half-price, providing they bought enough Polydor tapes to fill one rack in 24 months. 600 racks were sold worth $200,000 worth of stock from them.

The campaign had in fact been so successful that Polydor International in Germany was now negotiating with Secretive to offer the racks to Polydor companies throughout Europe.

Adam's said another dealer incentive offered was a scheme whereby dealers who bought 75 cassettes in claimed 15 percent of the market. He said Polydor is pulling in turn-over and profits which took unreal compared with 1970, but that it is sensible to realize how small the company is in the U.K. despite rapid growth, he pointed out. Fried said Polydor achieved everything it set out to achieve in all marketing areas.

The convention also heard the company has signed a three-year production deal with Air London, which is worldwide, excluding America and Canada.

Another major deal signed by Polydor is with Dynamic Sound, one of the leading record companies in the Caribbean, which will give the company a grass roots source of reggae music.

Polydor plans extensive promotions on the New Seekers' line-up to cash in on the group's mass-market appeal, said pop marketing manager Derek Hananan.

**Bell, Most Disk Pact**

LONDON—During his visit here last week, Larry Uetal, president of Bell Records, completed arrangements with Mickie Most of Rak Records for the U.K. release of four of the label's best-selling acts—Suzie Quatro, CCS, Hot Chocolate and Mud.

The new arrangement, for one year with options, follows Most's decision to buy himself out of a previously American catalogue deal with CBS before it had run its course. The move has been one of the most consistent producers of Top 50 hits in the U.K. but has been experienced similar success in America.

He stressed that the new deal with Bell will not exclude that U.S. label does not have first refusal rights to any new talent which he records.

**The Netherlands Team Picked**

AMSTERDAM—The team to represent the Netherlands Broadcasting Foundation at the annual Eurovision Song Contest at Donner, Holland, will be singers Rita Reys, Connoven Enkhuizen, Eileen Carter and Preet Hoofdijk, pianist Lewis van Dyke and conductor Dolf van der Linden. Arrangers are Jerry van Rossum, Peter Herbolzheimer and Rob Prins.

Eight countries are participating in the light music festival—Holland, Denmark, Norway, Sweden, Finland, West Germany, U.K. and Belgium.

**Philippine Amers Must Play 50 Percent Local**

MANILA—A new ruling on music programming for all AM broadcast stations in the Philippines has been imposed by the Medialyric Advisory Council, headed by National Press Club President Primistro Miñar.

All AM stations are required to devote 50 percent of their music programming to Filipino-produced music, utilizing local musicians and incorporating the Filipinos into the entertainment industry, the council said.

**Regional Music Revival On Albums in Brazil**

RIO DE JANEIRO—A wave of country or regional Brazilian music has hit the recording companies. In the last year, Brazil has seen an increase in its music industry, but it has been eclipsed by years. The population movement from hinterland to city has been mentioned as an explanation for country music's renewed popularity. Home- manufacturers have been more successful, with some going as far as the hitherto, simple country sounds Bahiadeira sings country and western music, and the Sao Paulo label. Nino has an LP of his interpretation of northeastern composer Donizeto. Cardeal is also a recognized northeastern style LP interpreted by Pedro Serrano, titled "Na Onda do Fogo" (At the Height of the Fire).

The revival of past-great artists has set up another wave with the recording companies. RCA has issued a fine recording of Symval Silva, composer-interpreter, with five of the songs being "gaucho" songs from the southern state of Rio Grande do Sul, on an LP on the Sirius label. RCA has also issued a local music recording of special songs for the June festival, "Abrange, and John—"A Lira de Xapoto." While these festivals have fall out for the listeners, they continue to be celebrated in the vast interior.

**Veronica Air Fight**

AMSTERDAM—Holland's most popular pirate radio station, Veronica, has been given a new license on the passing of an anti-piracy law by the Dutch government. Within two weeks Veronica has increased its roll over 100,000 official members which may be sufficient to give them a new frequency for their broadcasting station in Holland.

Since Veronica's campaign has two years ago against piracy, it is expected that the total amount of new members will far exceed 200,000.

The entire Arts group, Canned Heat, came to Holland to help the station, and the main event is to be a "Veronica Day," with the entire Dutch press and thousands of school children in small boats, they call "vagabond ship" and give a performance.

Veronica has been broadcasting for 13 years.

**RAK In Deal With Supraphon**

PRAGUE—The U.K. publishing company, RAK has signed a deal with the Supraphon record company for exclusive publishing rights to the entire catalog.

Negotiations were initiated when Supraphon on several occasions approached RAK for sub-publishing rights to various labels. RAK found a general contract would save time and administrative work.

Supraphon will select individual titles from the RAK catalog for recording of cover versions by local Czechoslovakian artists. The company may also publish these titles in a printed sheet music. The first titles selected are "Lilac Does Not Bloom" and "The Alice" recorded by Karel Zich, "Wir Wannham" recorded by Peter Ne-

**Mogull Rights On Makossa**

NEW YORK—Ivan Mogull Music Ltd. has secured sub-publishing right for Australia and Scandinavia on the popular German single hit, "Soul Makossa." The agreement was concluded by Jacques Baruch, director of sales and international, for the company.

**Copyrights**

International News

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International News

Nippon Columbia & King Hall New Releases of ‘RM Record’

By HIDEO EGUCHI

TOKYO—Nippon Columbia and King Hall, two notable record companies, have released several special "regular matrix" quadraphonic disk systems, with various music genres and artists featured. These records, known as "RM Record" albums, have been produced by 14 master manufacturers of the Japan Phonographic Recording Association (JPRCA). The JPRCA's technical division established the system in December 1970 and November 1972 and has since released several albums. The electronic industries of Japan, including JVC, demonstrated the 3-quadraphonic systems.

In this year's first half, most of the new "RM Record" albums that have been released feature Tohko Giino, Nippon Crown, Toho, with whom Black Jazz and Osaka have been associated for the past five years. The "RM Record" albums are recognized and praised in many countries, and some are even sold at record shops around the world. The companies believe that the "RM Record" system is superior to the existing one.

On the other hand, Toshiba Musical Industries, which has released about 60 "RM Record" albums since introducing its Quadraphonic System in June 1971, has been a leader in the field. Toshiba's EMI-Capitol joint record venture is releasing 4-channel albums, which are now appearing on their records in CD+P, while SQ quadraphonic records are being manufactured for the DMM masters.

The first 6 CDs of albums by Warner-Pioneer are scheduled for release on Aug. 30, with an additional 4 more from Nippon Phonogram and probably the same number by Teshiko Records. And, another 25 IVC and RCA quadrads are expected to be available by Sept. 30. Meanwhile, the most comprehensive quadraphonic record catalog of artists and repertoire is being published this fall, updating its new releases every month.

Among the artists appearing on albums, there are many popular names known in the industry. Nippon Columbia is pushing sales of its RPM records. These high-fidelity, low-noise disks are being sold under the pulse code modulation system of noise-distortion recording that makes them distinct from the traditional systems.

With whom AM, London, Telefunken, United Artists, and Vanguard work together, international labels have consumed a large amount of foreign record license agreements for the production of home stereo equipment. However, the Japanese manufacturer is now becoming more dependent on its "full compatible matrix"-4-channel records produced from masters owned by international labels.

Barclays in Sale or Return Policy on Summer Product

PARIS—Barclays is distributing its summer releases to dealers in holliday resorts on a sale or return basis. The company is offering a discount that it expects retailers to carry up to a big stock of summer disks in the expectation of heavy sales to tourists.

There is always a possibility, Barclays for local German bands like the anticipated volume and the dealer could be left with a large stock.

The move has a special significance in France, where, each summer the record companies compete to produce the hit of the season—usually a dream ballad about blue skies and sandy beaches. A radio announcer said Edie Barclay because people have time to listen to records on their transistor.

The most popular artists include according to one of the best selling albums, "The Last of Summer," performed by Rizalda and fourth prize went to the British Steel Band "May The Sun Never Set On Our Love." British singer Miki was voted "the best interpretation," donated to the festival by the British Minister of Civilisation, and the German "Muti.

Overall, the event was well received by the crowd that packed the magnificent stadium and even the gala dinner held at the close of the competition was the highlight of the week. The competition was held at the Schloss Nymphenburg.

First prize in the small school band section went to the Schleswig-Holstein Band from Vermont while the Del Oro Golden Eagle Band from California was awarded second prize in the middle group section.

The Forest Hill High School Band from Florida, won both the big school sections and the National Education Foundation award for the best marching band in all categories. The American Music Institute's second prize went to the NC Church High School Band from New Orleans for the Band's "Single Life." The winner was professional football player with the New England Patriots who was playing in the game.

From the Music Capitals of the World

*Continued from page 97*

**U.S. School Bands in Good Vienna Showing**

VIENNA—American High school bands were particular celebrants in the World Music Festival which was held here recently and was organized by the International Association for Cultural Exchange (IACE) and the American National Educational Foundation. The festival took place in the event as a means of reviving the public's interest which, this year, at least centered on speculation about the country's political referendum.
**Billboard**

*AUGUST 11, 1973*

**Number of LP's reviewed this week:** 55

**Last Week 49**

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**FUNK**

We're an American Band, Capitol SMS 41927. Grand Funk has taken a lot of abuse in the past for being the group bred by hired hands, but if they really are a group, this album will have to prove their worth. The band's best yet, Mark Farner is a standout guitar and a fine vocalist, but he has no backup, not just the only focal point in the band. Craig Finn organ (now a full-time member) has a soft spot in the group's sound, but the keyboards and fill-ins are filled out to perfection. Paul Schutzer are solid musicians. This LP is full of Top notch rock material, which the band is still on fire, but also features interesting lyrics and some cleverly used percussion. Producers are: John Hudson and the group. This LP has the band's own rhythm and feels right, and it has reached full maturity. Excellent arrangements also.

Best cuts: "We're an American Band," "Creepin'," "TheRailroad," "Arms Got Nobody."

Dealers: Band's series of attractions in rock display heavily. Gold coin covers in color photo display, band is on the road, read on for them.

**ARMS-ALMORD-** Jazz & Pop 73/Study 73, Columbia KCSD 2496. This is a band which is constantly performing. The British group is presented in its first personal setting on side one and there is a very clear harmony which results the group's sound. The group's sound is very much that of the band's music. Here, there are more voices singing together in the song than there is more of an emphasis placed on Latin percussion which can cut any rock tom tom and presents a new dimension to the song, and there is a little less of an emphasis on the background vocals. If it looked like the band was heading into the over jazz ball field, it has changed tracks and now is a 10 percent pop act with jazz appearances. The band's sound consists of a few more voices, but can still carry the weight.

Best cuts: "Lonely Girl," "Golden."

HUGO MONTENEGRO—Beck's Diamonds formed by Hugo Montenegro, RCA PGL 1934. Montenegro is a versatile musician who can make a melody in modern pop music. His own performances of his works are sheer delights in that he has a vast range of voices and always a fine warmth and color in his vocals. He can be seen with a lot of up tempo hits. He has also some guitar work also which is Paul Montenegro who is another of the band's best.

Best cuts: "The Best Things in Life Are Free," "I'm Only Days Away."

JERRY REDD—Land, Mr. Fred, RCA 14028. Titled from his hit single, this LP has a great deal of work featuring some of the best pop songs written. A lot of Redd's work is done with a very much pleasing exception. There are also a couple of instruments which contrast, and a lot of it is held out to its greatest advantage.

Best cuts: "Lonely Girl," "Golden."

BILL AND TUFFY—Boo Doo, RCA RL 4234. Fat City, Bill and Tuffy Doo sound like their radio program on the air. Take "The Very Thought of You" as Elton John's first single. Now Bo Doo and Tuff. They provide all of their own songs in a soft rock with rich harmonies in vocals. Best cuts: "Friends With You," "My Home To Nashville."

JIMMY RODGERS—This Is Robert, Motown 2601. Still young and maturing, he

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**Country Picks**

**ART BLAKEY and the JAZZ MESSENGERS—Sublime, Prestige 10567.** It's nice to receive some fresh material by the Messengers. On this Sam Fried production Joe Henderson is the direct player, working out jazzy on "Maurine," the former instrumental hit for Blayke, for the band's first single. Cover is "Can't Get Outta This Feeling." Blayke's solid discography is joined on the work by florist Charles Wilkins and his Lincoln Center orchestra. The music is a pleasant surprise, with a wide open, spacious, winning arrangement playing which features a full band of energy and beauty at the same time. Woody's classic and alto saxophone are a cohesive part, not an out of place addition, but it is a band's best work to date. Blayke's sound is very much that of an all-around sound, but there is some surprise moments in the arrangements which keep things moving along.

Best cuts: "Maurine," "the First Do," "I'm Lonesome Out Here.""("That's A Good Thing."

Blayke's can be a major player once word of mouth gets out about this LP.

**MOODY HAMMER—Curtis, Fantasy 9432.** Moody's current youthful feel does everything. The 17 piece band continues to produce enjoyable, playfully interesting music, very much in the up tempo mode of the world. This is an international jazz, performing pop jaz and jazz compositions with the same kind of same sound, a wide open, spacious, winning arrangement playing which features a full band of energy and beauty at the same time. Woody's classic and alto saxophone are a cohesive part, not an out of place addition, but it is a band's best work to date. Blayke's sound is very much that of an all-around sound, but there is some surprise moments in the arrangements which keep things moving along. Best cuts: "Maurine," "the First Do," "I'm Lonesome Out Here.""("That's A Good Thing."

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**Soul also recommended**

PET LONDON—Don't Look Back, RCA 23713. Tuffly, material dealing with love, teen and more. With proper production we could be hearing better than the usually vicious Manila's. Best cuts: "Call My Children." "Tell Me Why."

McCoy Tyner—Song of the New World, Milestone MSP 1549 (Fantasy). Tyner is the jazz world's "hot" pianist. Now he emerges as an arranger for large ensembles and his charts are chosen with the same kind of enthusiasm which his work has acquired. There is music here which is inspired by "Song of the Day" while the majority of the time the band and Tyner play along with a devastating and powerful attack. Among the sidemen working on this record are John Coltrane, Queenie Brown, Buddy DeFranco, Frank DeTomaso, a group of people who have been working on Tyson with his band and his concept for telling it, and melding all the instrumental pieces together. The melodic flow of this LP is built.

Best cuts: "I'm Black," "Song of the New World.""[Continued on next page]
Helen Reddy

Long Hard Climb
SMAS-11213
Grammy-winner Helen Reddy's sensational new album, featuring her smash single "Delta Dawn" #3645

Watch THE HELEN REDDY SHOW
NBC-TV-Thursday evenings.

Helen Reddy is on Capitol records and tapes.
Album produced by Tom Catalano
Reigious

CHARLES MAY & ANNETTE MATTHEWS - Songs Our Father Used to Sing. The Gospel Truth GTS 2735. This is a fine LP by two relatively new artists in a musical style that does not see many good LPs. It's a set in tribute to the late Brother Joe May, who was a giant in the world of gospel, and features two artists in a number of excellent duet numbers as well as singing separately. Material is rooted around the organ and the live backup of several groups. Best cuts: "Saves Me Must," "Medley of Brother Joe May," "God Is Good." Dozens of all of gospel music, LP should be pieces where customers can find. Easily and remember that May had a large following.

Religious also recommended

PAS-6054
A hot album featuring "Rock That Boogie" and "Smoke! Smoke! Smoke!" PAA-2016
Two cross-country tours, and now, off for a European tour.

PARAMOUNT RECORDS
Famous Music Corporation
A Gulf + Western Company
Copyright Study Outlaws ‘Non-Profit’ Sheet Copying

Committee on Copyright, have urged Congress to permit broad rights to copy and distribute works among and within the institutions, in the interests of the advancement of learning. But the publishers of the materials have argued that present technology would promote such wholesale copying that many authors and publishers who now produce and sell these materials could not survive the loss of royalties, and the incentive to produce them would erode.

MPA Dependence

During 1967 Senate hearings on the revision bill (then numbered S. 597), Leonard Feist, speaking for NMPA’s publishers of popular music, and Philip B. Wattenberg, attorney for the Music Publishers’ Association, for publishers of educational, church music and standards, explained how disastrous it would be if the music teachers in the more than 126,000 schools across the country were allowed to make free copies (both teachers and students can easily handle photocopying) for distribution among the classes. It was pointed out that publisher members of MPA relied on sales of their publications for between 50 and 90 percent of their income, rather than on mechanical and performance royalties.

MCA Sues Kresse Over Playback Bill

LOS ANGELES—MCA Records and Distributing has filed suit seeking $10,352 from the S. Kresse retail chain in Superior Court here. MCA charges the chain is owed by K-Mart outlets for audio equipment delivered between 1969 and 1971.

Although agreement among all parties concerned is an accomplished fact at this point, differently worded amendments have been proposed by the librarians and educators to remove music from the rights of copying spelled out for non-profit users in Sec. 108 of the copyright revision bill, S. 1361. The librarians have included a forthright statement that the photocopying rights apply to works “other than a musical work.” The educators’ Ad Hoc committee would achieve the same thing, but deals with sheet music by limiting non-profit copying to a “portion” of a copyrighted work. It then defines a “portion” as so much shorter in length than the source work as to automatically exclude sheet music.

During Senate hearings of 1967, music publishers pointed out that the average edition of sheet music for piano, for example, is only four to five pages, and for chorus, six to eight. Since the pages are generally unbound, it was easy for teachers to duplicate them for classroom use, and claim that they had the right under “fair use” allowance in the copyright law.

Early ‘74 Vote

According to the present timetable, the revision bill is expected to get final mark-up and committee action on the Senate side in this session, and go to floor vote early in 1974, after which the House is expected to conclude its action on the bill before the end of 1974. (Billboard, July 21).

Recently, two publishers in contemporary religious music have attempted to get yearly licensing agreements with churches for a series of graduated fees (Billboard, July 14). Churches also fall into the non-profit category.

CHICAGO—The average consumer is still not completely aware of the differences between discrete quadrasonic disks and the various forms of matrix, and is more interested in “bit” product no matter what the configuration according to spokesmen from Musical Isle and the Playback stores here.

Musical Isle, which racks a large number of stores in the Midwest, is “picking up everything available in 4-channel,” said the spokesman, “because it product is still so limited. We’ll sell a lot of the Poesy LP on RCA in discrete and just as many of the Santa’s “Abrazen” set or Edgar Winter on Columbia, both SQ Columbia sets. The secret is that this is hit material.”

By the same token, this spokesman had this to say on the subject of “4-Channel tapestry,” done in Sanns’s Q system on Ole is also on a top seller. “What we are buying is strong, contemporary product,” he added. This is why we’re buying for the WEA releases. Most of this is contemporary product and the consumer seems to want rock, with some MOR mixed in.”

Of the 40 Playback stores, nine of these are so-called XL stores, which means that Musical Isle leases the departments. The remainder are referred to as ABC outlets, which means that Musical Isle simply rakes the departments.

Q Picking Up

A spokesman for the Playback outlets said that “quadrasonic disks are still moving rather slowly, but they are picking up. Like Musical Isle, we’re finding the hit product moving out the fastest. As for display, we don’t do anything fancy. We demonstrate the disks and we pin covers up on the walls and we make it a point to have the proper equipment to play it on. We have browser bins devoted to 4-channel,” he added, “and we also place quadrasonic releases only in these bins rather than in several places. This may cause some lost stereo sales, but on some releases we only order a few and to split them between several bins would not make sense. We really have no definite procedure. The formula is a simple one for us, hit product sells.”

Both the Musical Isle and the Playback spokesmen feel quadrasonic will “catch on big within the next year or so.” It’s going to be like the old mono to stereo bit all over again,” said the Musical Isle spokesman.

On a “hit” release, Musical Isle is currently purchasing about 10 to 15 percent of the stereo amount in 4-channel, in both disk and tape.

General News

PLAYBACKS’ CLAIM

Hits, Not Concepts Move ‘Q’

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PROPOSED PHONOGRAPH RECORD AGREEMENT

• Continued from page 12

MUSIC PREPARATION

(Anrangers, Orchestrators and Copyists)

WAGE SCALES

Increase 5% 8-1-73
Increase 5% 9-15-74

HEALTH AND WELFARE

$2.00 each original service Copyists $3.00 each original service
$2.00 each original service Arrangers & Orchestrators $2.00-per tune, with a maximum of $6.00 per Form B Contract

MISCELLANEOUS PROVISIONS

1. New section to cover re-voicing a score already orchestrated at the same rate per score page as for original service $3.70
$ .75 2. New rate for adding piano part, per score page $1.50
$3.00 3. The minimum for making an arrangement was increased from $3.70 to $7.40.

Columbia Convention—Pictures & Personalities

GODDARD LIEBERSON, president, CBS/Records Group, announces John Hammond’s elevation to vice president talent acquisition, ad.

PRODUCER THOM Bell, center, with Fred Ware, Columbia regional R&B promotion manager, South, and Armand McKissick, Philadelphia, R&B promotion manager.

MOMI BRANCH meeting—left to right, Norm Zeiger, Jeffrey Steller, Bud Walker, Tony Alvarez, Bob Beasley, Steve Perry

SALES MANAGERS MEET—left to right, Bruce Lundvall, Jack Craigie, Jim Tyrell, Rick Blackburn and Stan Snyder.

WALTER YETNIKOFF, president, CBS Records International.

LEFT TO right, Yoshikatsu Inoue, Nobuo Araki, Tets Nogaki, from CBS Japan, and Michel Delorme, of France.

REGONAL PROMO meet, left to right, Sheila Chianda, Gene Dononovich, Gordon Anderson, Matty Matthews, Sal Igiene, Terry Powell, Gene Ferguson, Steve Popovich and Jim Zamezal.

INCREDIBLE SWING Band, left to right, Jim Tyrell, Stan Getz (special guest) Stan Montane, Stan Snyder.

CONTEMPORARY MUSIC seminar—Boston’s Burt Whitman asks a question.

AUGUST 11, 1973, BILLBOARD
Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20 positions on the Hot 100. Also recommended mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

**Chartalk**

MCA, which is at the start of its second week on the chart, is at a starred 34, up from 27. The song is in the "Discotheque Rok" idiom, full of light energy. When you think of fast rising products, you have to automatically acknowledge the wonderful performance of the Pointer Sisters, whose LP on Blue Thru, "The Pointer Sisters" is at a starred 34. This new, unknown act, has blossomed out of nowhere into a national commodity—a delightful recognition of the best of the '60s singers, the beguiling charm of the jass flavored Lambert-Hendrix-Rich trio and some of the poise of The Beveri Miller school of acting.

The sisters have become a success within a two-month period, having the in-time promotion of records and national TV exposure. Plus appearances at the right clubs around the country.

There are other LPs which also fit into the fast rising category, including Tallis's "A Passion Play" on Chrysalis, on number four with a star after four weeks. The LP has been certified gold by the RIAA. Cat Stevens' "Foreigner" is a starred 10, up from a starred 21. And that happened in just three weeks. Too late for this LP to be certified gold.

You can tell it's summer in the city because the how of a spectacular singles has really slowed down. The traditional industry cranking down in anticipation of this fall selling season seems to be rather premature this season. Of the singles we heard last week, only two were really outstanding, Steve翁德的"Higher Ground" and Johnny Mathis' "I'm Coming Home.

But we all know that starting in September the good goodies will be getting forth.

**Pop**

song written expressly for Mathis by Thon Bell and Linda Creed. The orchestral sound is soft and delicate, with a range of country flare. Mathis sings in a lower than normal key and the combination produces beautiful music. While Mathis sings about leaving an unpleasant personal situation, the single is musically a very pleasant experience. Flip: no info available.

**also recommended**

AUSTIN ROBERTS—One Week (2:34); producers: Danny Jansen, Bobby Hart, Austin Roberts; writers: Austin Roberts, Chris Noble, Famous: ASCAP. Chosen 61153 (RCA).


**Soul**

**also recommended**

BER PETERS—Would You Still Love Me (2:30); producer: Bill Collett; writer: Ben Peters; Ben Peters Music (BMI); Capitol 3687. Ben has been writing hits for everyone else, why not for himself? why not? Indeed, he has just one of a fast moving, clever lyric love song which marks his debut as the label. Credits to Bill Collett, ten.

Flip side: "This Has Got To Last" (2:34); same credit.

RICK OWENS—Arm Full of Empty (2:13); producers: Buck Owens; Buck Owens: Blue Book (BMI): Carlisle 3250. When Buck wants a hit he merely writes one, produces it, sings it, publishes it, and does everything but distribute it. That man has built a empire, this is one of his best done in a good while, and at his best he's indescribable.

Flip side: "Songwriter's Lament" (2:37); same credits.

**Country**

**also recommended**

HANK THOMPSON—Kindly Keep It Country (2:33); producer: Larry Butler; writers: H. Thompson, P. Galey: Brown Valley (BMI); Dot 13740.

JIMMY DURANTE—Greyfriar's Aye (2:54); producer: Don East; writer: Jimmy Buffett; ABC/Dunhil (BMI); ABC Dunhil 4336.

JERRY WALLACE—Don't Give Up On Me (2:24); producer: Joe Johnson; writer: Ben Peters; Set 319/Ben Peters (BMI); RCA 41011. Probably the best thing he's done since "Take These Away." A smooth Peters ballad, which Wallace tackles with his "slash and slice" timing. Very pleasant listening.

Flip side: "Daniel" (2:10); same credits.

RYE GRIFF—What Will You Do When I'm Not Around (2:44); producer: Ray Griff; writer: Ray Griff; Atlantic (3:10); Dot 17471. Another of those self creation songs, Griff is an acknowledged great songwriter. A lot of feeling, a lot of background voices, and another big record.

Hi side: "Daniel" (2:10) same credits.
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"TRES HOMBRES." The new album by ZZ TOP.
It's the work of a dynamic, mature, blues-rock powerhouse trio in full bloom.

When ZZ TOP comes on stage they introduce themselves as "a little ole band from Texas'" and then proceed to blow heads off with their high-powered brand of music.
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For the week ending August 11, 1973.
T. Rex are doing it across America

Are you ready?

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WILLIAM MORRIS AGENCY

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nashville

WILLIAM MORRIS AGENCY INC.
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NASHVILLE, TENNESSEE 37205
TELEPHONE (615) 385-6300
ROBERT NEAL
GENERAL MANAGER
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**Notes:**
- **}: Appears on the **Billboard** Hot 100 chart.
- **}: Appears on the **Billboard** Top 10 chart.
- **}: Appears on the **Billboard** Top 100 chart.

**Top LPs & Tape**

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**Notes:**
- **}: Appears on the **Billboard** Hot 100 chart.
- **}: Appears on the **Billboard** Top 10 chart.
- **}: Appears on the **Billboard** Top 100 chart.

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Detroit—Though label support
was adjudged mostly lethargic and
"washed out," the top three local
independent record/label retailers,
who banded together in a cooperat-
ive radio advertising program
July 19-20-21, will continue the col-
llective promotion without label sup-
port.

At a meeting held Wednesday (1)
chaired by Dave Drebis and Paul
Magoroch, owners of Record King
(Billboard, July 7), it was decided to cut
the $3,000 budget to a reported
$2,000 to fund three different labels' selection of an al-
bum each, whereas the old format had the dealers will now select the top
three new LPs and go on their own
lot. Magoroch said that there is.
ought that chance two good more inde-
dependent dealers here might join the
agency. He also said that the ad agency
which he and Drebis head, Illus-
trated Advertising, is preparing
to launch the "Love and Music" cam-
paign in any other area, where there
is a group of independent retailers or a chain
of stores. A will serve each a store
selected by the label and in turn
radio commercials, three color
30-second trade spots, the six-
color "radio side" ad and a 30-
second in-store material.

All advertising, from representatives of the eight stores
indicated that the trial, which featured
ABC-Duane, "Harp," LP and the
London entry, "Jack the Todd" by
Savoy Brown, succeeded in bringing
music into the stores of the store.

Majors said that the Detroit dealer program was to
get the independent retailers who do wish to cooperate in any week's
program.

Cable TV people say the proposed
saturated rates should be cut in half
to be fair to an "infant" industry.
The CATV section would have the
Cable TV operators at the meetings
quarterly and disburse of their claims,
after deduction of administr-
ations.

An angry crossfire of claims and
counterclaims between CATV inter-
estors, one side, and new produc-
ers and broadcasters on the other,
went on during hearings by Sen.
John L. McClellan's, D-Ark., Commercial
Subcommittee on the other, proba-
ably the last before the subcom-
mittee begins final processing of the
long-awaited copyright revision bill.
Sen. McClellan said the unpro-
duced complaints to his subcommit-
tee were "an indication that the
rat rate had held up action on the
bill for the past two years, with
merchants being concerned with
saturating rates, with statutory
licensing, with no statutory rates,
set and the CATV people insist-
ing that the $400 per month, rates,
which would be subject to arbit-
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bill. Sen. McClellan strongly favors
rate-setting in the bill in order to
have a starting point, with some
system established," to get things
moving.

The music spokesmen were sincere
and united against the storm, with a
stark new package, for at least on the
CATV issue between erstwhile

Direct CATV sales

1970s 16th Ave. S.
Nashville, Tenn. 37203
Cable: "BRITE STAR PROMOTIONS"

Complete record promotion and
distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all reviews for record to:
BRITE STAR PROMOTIONS

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A MONTH AFTER, "THE MORNING AFTER" (TC-2010) A HIT ALBUM! (T419)

PRODUCED BY: CARL MADURI

WHERE HER FRIENDS ARE!