**Newspaper**

**NMC Buys Out Entire CBS Masterwork Hardware Line**

NASHVILLE—The New Market Companies (NMC) has signed an agreement whereby the Nashville-based company will purchase Page 718 of CBS Masterwork Hardware Line, a Nashville-based company.

**Naras/College Meet Lures Stellar Lecturers**

The first Naras College has included the series of events to attract leading figures in the music industry, including leading scholars, performers, and industry professionals.

**Elektra in Initial Torne Publ. Attempt**

New York—Elektra Records, the independent label that has released numerous hit albums, has announced plans to launch a new publication.

**Sussex Sets Indie Distributors**

Los Angeles—The Sussex Music Group has announced plans to launch a new indie distribution company.

**Phillips Alleged Royalty Fraud**

Chicago—The independent record manufacturers association (IRMA) has come under fire for alleged royalty fraud.

**Record Mfr. Assn. Rips Chicago Radio**

Chicago—The Independent Record Manufacturers Association (IRMA) has accused a radio station of promoting a fake concert.

**More Late News**

See page 66

**General News**

**Knight Files Complaint Against N.Y. Retailers Over Trademark**

NEW YORK—Terry Knight has filed a complaint in the U.S. District Court for the Southern District of New York, charging Corvettes, Colony Record and Radio Center, King Karo and the Hardin, Inc., and GFR Enterprises, Ltd., with copyright infringement, false registration of trademarks, and false advertising.

**N.Z. Junket Offers Acts Rest & $$**

By BOB KIRSCH

LOS ANGELES—Bringing concerts to New Zealand for 10 to 12 city tours rather than just one night stands is the goal of Steve McPherson, who has already toured Kenny Rogers and the First Edition and is now planning to tour the country setting up additional tours.

**1st Boycott Phillips’ LP, Sets in Sept.**

LOS ANGELES—First five artist records by Phillips Records, a company that has been involved in a copyright battle with record distributors, will be boycotted if sales do not meet a specified level.

**Tim Riley Tops Memphis Music**

MEMPHIS—Tim Riley, president of Memphis Music, Inc., phosphorylase, the second and third counts charge that the company falsely represents Brew, Farmer, and Schacher, and that unauthorized use of the trademarks constitutes unfair competition.

**The complaint seeks judgment that the five retailers pay him and motion and advertising under the trademarks; enjoining the retailers from using the mark, and representing Brew, Farmer and Schacher as having rights to those trademarks; granting his attorneys fees and costs; and damages, with the retailers’ actions resulting in "an amount not less than $1 million," and "be entitled due to the willful and wanton nature of the acts of said defendants; requiring the retailers to turn over to the Clerk of the Court all monies or other benefits which have been and will be acquired from the sales of the album, tape and single cited and demanding payment of legal fees.

**The Wall Street Journal**

New York—The Wall Street Journal has acquired a new digital subscription service.

**The New York Times**

New York—The New York Times has launched a new subscription service, allowing readers to access content for a fee.

**The Washington Post**

Washington, D.C.—The Washington Post has announced plans to launch a new subscription service for its digital content.

---

Costs are an important consideration when choosing a subscription service. While some services offer free trial periods, others require payment upfront. It is important to carefully review the terms and conditions of any subscription service before committing to a payment plan.

---

Additional information may be found on the Wall Street Journal’s website or by contacting their customer service department.
Elvis’ European Fan Clubbers Junket US

NASHVILLE—The Elvis Presley Fan Club, 250 strong from throughout Great Britain and Europe, will make this city its first stop on a 15-day tour of the U.S., beginning Aug. 26.

The party, with members from Britain, Ireland, France, Germany, Holland, Belgium, Luxembourg, Norway, Sweden, Denmark, Italy, Spain, and those in Europe, will then go to Memphis, Tupelo, Miss., birthplace of Presley, Las Vegas and Los Angeles.

Accompanying the fan club on this official tour will be journalists from the London Daily Mirror, the Expresses of Sweden, De Telegraaf and De Telegraaf of the U.K., FAB 208 of the U.K., Music Express of Holland, and Music Express of Germany. In addition, the group will be accompanied by commercial disk jockey Tony Prince, and Radio Luxembourg Programme Controller Ken Evans.

President of the club is Todd Slaughter of Leicester.

CBS Salute Engineers, Execs At Convention

SAN FRANCISCO—The Columbia Records Group paid tribute to several members of its staff, by handing out a number of awards for outstanding achievements at the close of its annual convention held here last week.

Among the award recipients were four studio engineers employed at Columbia’s recording studios in New York and San Francisco, coordinators of the convention, and members of the Columbia Home Promotion staff.

Glen Koloski and Roy Segal of Columbia’s Manhattan studio received RIAA Gold Records for their engineering efforts on Santana’s album, “Everybody’s Talking.” The single, “Cover of Rolling Stone,” recorded by Dr. Hook & The Medicine Show, also was honored.

Tim Gleban and Don Mechan of the firm’s New York studio offices received the RIAA Gold Records for their engineering efforts on the Looking Glass’ album, “The Wine.” Gleban picked up a special award for his solo engineering work on the album “Summer of ’67” by Peter Nero.

Irwin Segelstein, president of Columbia Records, presented gold watches as tokens of appreciation to Rodney Blitz, director, merchandising and promotion; John Weiss, president of the Columbia/Epic promotion department; and Christopher Wright, director of marketing and planning. The three were cited for their efforts in coordinating the convention.

Mainstream’s 10-Nation Link

NEW YORK — Mainstream Records has signed licensing agreements with labels in 10 nations to release disks under their own trade names.

During the past several weeks, representation of the Mainstream catalog was concluded with Sony, Polygram Records, the Firm, MCA Records of Germany, Switzerland, Austria, Sweden, Norway, Denmark and France, and Hip Records Corp., Japan; and CBS Records, Canada. Agreements were previously finalized with Pye in England and Record and Tape Co. in South Africa.

Product will be available in France, Germany, Switzerland, Austria, Sweden, Norway, Denmark and Japan during September and October.


In addition to the record catalog, Mainstream president Bobby Shilt said his music publishing catalogues (Bobby Shilt Music) are licensed to 10 publishers, with offices in France, England and Japan.

Weis is leaving for Tokyo this week as the first stop on eight-country business trip through the Far East and Australia representing his One World of Music International Licensing clients. He will meet with Suny

ister on overseas music.

In addition to the record catalog, Mainstream president Bobby Shilt said his music publishing catalogues are licensed to 10 publishers, with offices in France, England and Japan.

Weis is leaving for Tokyo this week as the first stop on eight-country business trip through the Far East and Australia representing his One World of Music International Licensing clients. He will meet with Suny

ister on overseas music.

In addition to the record catalog, Mainstream president Bobby Shilt said his music publishing catalogues are licensed to 10 publishers, with offices in France, England and Japan.

Weis is leaving for Tokyo this week as the first stop on eight-country business trip through the Far East and Australia representing his One World of Music International Licensing clients. He will meet with Suny

ister on overseas music.

In addition to the record catalog, Mainstream president Bobby Shilt said his music publishing catalogues are licensed to 10 publishers, with offices in France, England and Japan.

Weis is leaving for Tokyo this week as the first stop on eight-country business trip through the Far East and Australia representing his One World of Music International Licensing clients. He will meet with Suny

ister on overseas music.
America’s Favorite Original Cast. Live!

“Sesame Street Live!” All the music, fun and magic of the television show multiplies tenfold before a live audience of hundreds of happy children. A performance which sets new standards for audience participation.

The stars of this album are the children and the Sesame Street regulars: Big Bird, Susan, Grover, Luis, Bob, Maria, Gordon, Mr. Hooper, Snuffle-upagus and a special guest appearance by the Cookie Monster.

“Sesame Street Live!” On Columbia Records

Sesame Street and the Sesame Street sign are trademarks and service marks of the Children’s Television Workshop.
Newman Guilty on Illegal Duplication

WASHINGTON - Herbert Newman, owner of KFHM, Albuquerque, N.M., was convicted of tape piracy and found guilty on behalf of one of his corporations, Copy-Rite Recording, Inc., to 45 counts of illegal recording. The Justice Department has revealed that Newman was the first to be indicted by postal inspectors on the basis of a new federal copyright law that prohibits duplicating copyrighted recording without authorization. The government has charged that Newman, who was the first to accept the plea entered for Newman by the Copy-Rite Corporation. Under the terms of the plea, Newman will be required to pay a minimum of $45,000 or a maximum of $450,000. Involved were duplicating of copyrighted recordings by such acts as Elvis Presley, Smokey and Friends, Charley Pride, Lynn Anderson, and others. The plea was accepted because of the size of the复制-recordings - more than 50,000 records in less than a year. The plea was accepted because of the size of the复制-recordings - more than 50,000 records in less than a year. The plea was accepted because of the size of the复制-recordings - more than 50,000 records in less than a year.

Dear Sir: I am very interested in knowing the history of your station and the history of your station's owner. I have been following the case of Newman Guilty on Illegal Duplication for some time now, and I am curious to know more about the background and circumstances leading up to this conviction. Could you provide me with any additional information or insights you might have on this matter? Thank you in advance for your time and assistance.

Sincerely,
[Your Name]
"Nazareth, climbing the MM chart with 'Broken Down Angel', are meeting fan hysteria on their current tour."
— Melody Maker

"It's the single, 'Broken Down Angel', and its subsequent rise in the charts, that accounts for the growth of fan hysteria."
— New Musical Express

"Nazareth, the Scottish band... is all of a sudden the hot new group with a smash single and cover photo on Melody Maker, stamping and singing... cultivating fans."
— Circular, Warner Bros. Records

The "Broken Down Angel" of Nazareth is rising from Razamanaz.

On A&M Records
Off the Ticker

The New York Stock Exchange suspended trading in the securities of Memorex Corp., Santa Clara, Calif., and asked the Securities and Exchange Commission to delist the issues.

Requirements state a company to maintain net tangible assets of at least $8 million and have average net income of $600,000 over the past three fiscal years.

In another development, Slinger Co., New York, has broken off talks about a possible buyout of Memory, which has been searching for ways to raise cash in order to avoid a $2 million deficit.

** M**

MATSUMUZI ELECTRIC INDUSTRIAL CO., Ltd., New York, has acquired 51,000 shares, increasing holdings to 50,000 shares. E. C. Walker, president, and a director of Walt Disney Productions, Burbank, disposed of 10,000 shares, reducing holdings to 8,230 shares. He has indirect holdings of 4,100 shares.

MORSE ELECTRO PROD.

CORP., New York, reported it had a corporate development plan concentrated in five major areas: Expansion of domestic facilities and increasing emphasis on U.S.-manufactured products. Continuation and development of new Telecronic and Morse brand products. Increasing sales penetration in existing and new markets. Strengthening of administrative controls and management information systems. Increasing working capital to finance growth.

4-Prong Planning To Boost Magtec

LOS ANGELES—The new fiscal year is likely to be a significant one for Magtec Corp., a diversified duplicating company.

Gerald Stone, president, indicated that "a number of important changes" has given Magtec "greater strength and flexibility," including:

- The introduction and initial sales of response of four-channel quadruplex open reel tapes could add significant sales and profits to the company's Telecronic division.
- The building of a studio for the recording of commercials, radio station advertising programs, and other programs.
- The progress made in further automating the tape duplicating facilities which could result in increased production.
- The expansion of Stereophonic and Cassette Productions Inc., a subsidiary.

Stone told shareholders that Magtec's income tape markets have had "substantial growth in the past few years. Sales in these markets were approximately $77 million in 1972 and are projected to surpass $100 million in 1973 and $140 million in 1974," he said.

To expand with the company's market, Magtec has added "full capabilities for cutting, editing, recording and duplicating of all educational, informational, instructional and advertising markets," Stone said.

Hastening the company's growth with the automation of the re-recording and winding of cassette, additional accounts utilizing the recording and re-recording per channel breakthrough in the music industry, he believes. "Our financial position remains strong," Stone said. "Working capital is in excess of $80,000, net worth in excess of $3.1 million, the equivalent of more than $2 a share."

ESP

EXTRA SPECIAL POTENTIAL

Possible Recording Studio, and/or Office Building 200 ft. on Main Street; Adequate parking. Large 10 room building 1+ miles from city. This would make an excellent investment for some music oriented company.

Call or write:

TENNIE HICKSON
214 Blue Hills Dr., Nashville, Tenn. 37214
(615) 833-2334

SHAREWELL REALTORS
(615) 833-2334

Controller

An established music recording and entertainment complex located in the mid-south has recently formed a new record manufacturing company, and is anticipating further expansion into allied areas. We need an aggressive-thinking individual to oversee the accounting for the various entities. The right person must be knowledgeable in setting up systems and procedures. have the ability to work with and direct others and should have some prior experience in a similar type operation. Resumes held in strictest confidence.

BOX #811

BILLBOARD, ONE ASTOR PLAZA, NEW YORK, N.Y. 10036

Oportunity in Exclusive Areas

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along at the precise time the public is ready for it. In 1972, after two years of testing and a great deal of money spent by the N.A.M.P.-C.K. was created and the first merger of a full-length motion picture and a rock concert occurred. 50,000 showed its introduction in a movie theater to a nationwide audience. The music industry, and has been on national tour in major theaters ever since. "Those" Rock Promotions were an unqualified success in other areas. If qualified, you can bring this entertainment revolution into movie theaters in your area for a profit. This is a unique opportunity for someone to control four exclusive areas. If accepted by us, you need $5,000 to get the show on the road. Strike while the iron is hot.

INDIE-PIX RELEASING CORPORATION, BEN TEMER, President. 406 East 59th Street, New York, New York 10022. (212) 371-2400

Financial News

Earnings Reports

STORER BROADCASTING Co., Miami Beach, has sold radio station WDEE in Detroit to Globe Trotter Communications of Chicago for $4.2 million.

** M**

MCA INC.

Company had record second- and six-quarter earnings, with all principal divisions running ahead of 1972 except TV production. Company officers view 1973 prospects with optimism.

INSIDER TRANSACTIONS:

Richard J. Elko, chairman of the board and executive committee at Amgo Corp., Redwood City, Calif., acquired 10,000 shares, increasing holdings to 35,000 shares.

EXECUTIVE COMPENSATION:

VINCENZO G. SALM, of Santa Clara, Calif., was elected chairman of the board and chief executive officer of the company. He succeeds Robert W. Fournier, who continues as chairman of the board and chief executive officer.

401K PLAN:

EMI Group Inc., London, has announced that it has adopted a group 401K plan for its employees. The plan covers all employees who are not covered by a collective bargaining agreement.

French Records:

France's music industry has announced that it will launch a new record distribution company, called "La Compagnie de la Musique," which will distribute French records throughout Europe.

The company is expected to be the first new record distributor in France for several years, and it will be the only one in France that is not affiliated with a major record company. The company's first records will be released in November, and it is expected to have a complete line of records by the end of the year.

The company's first records will be released in November, and it is expected to have a complete line of records by the end of the year.

Company Name Address City State & Zip

Business Type

AUGUST 18, 1973, BILLBOARD
Why Will You Remember
"That's Why You Remember"
By Kenny Karen???

It's the
ORIGINAL
version!

That's Why You Will Remember—
"THAT'S WHY YOU REMEMBER"
(REMEMBER WHEN YOU WERE A KID)
recorded by KENNY KAREN

Written & Produced by ED LABUNSKI
on Big Tree #16007

BIG TREE RECORDS
Exclusively Distributed by
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
NEW ORLEANS—The Fraternity of Recording Executives (FORE) is making a determined bid to reestablish itself as a viable national voice for black recording executives in the music industry.

Using the 18th National Convention of the National Association of Television and Radio Announcers (NATRA) as a launching pad, FORE will try to recruit new talent into regional bodies around the nation.

According to Jimmy Tyrell head of the New York chapter of FORE it is the organizations hope that the series of workshops scheduled to be held during NATRA’s convention and with NATRA’s blessings will help to spread the interest in the FORE national push.

NATRA Asking Ford to Establish Institute

NEW ORLEANS—The National Association of Television and Radio Announcers (NATRA) has applied to the Ford Foundation for a non-returnable grant of $100,000 to establish a special institute on communications and productivity in ethnic broadcasting and continuing education for career professionals in ethnic broadcasting.

The program for the proposed institute to be operated in two phases would be administered by NATRA in collaboration with the Institute for Communications Studies of the University of Texas and Department of Human Communications, Rutgers University, and the School of Journalism at the University of North Carolina.

Atlantic Jazz Program—$1M

NEW YORK—Atlantic Records’ jazz sales program this year has proven the most successful to date. Alan Lott, who began coordinating the program as national jazz promotion manager last year, said that the three-month campaign had turned $1 million in sales.

Lot’s program began in conjunction with a ten LP release, with special merchandising aids and incentive awards to retailers in encouraging the efforts of all eight WEA branches. Emphasis on airplay at Progressive radio stations and sales to previously non-jazz accounts also contributed to the program’s performance.

NATRA Convention News

More Black Control Urged By Aide

NEW ORLEANS—Special presidential assistant Stanley Scott has urged the National Association of Television and Radio Announcers (NATRA) to use communications tools of radio and television as a catalyst for change in the industry.

Speaking at a special dinner show Aug. 9, sponsored by Columbia Records, Scott said it was organization such as NATRA that can get the message across that there are avenues other than violence through which the nation’s unfinished business can be approached.

Scott said that if some of those in the black broadcasting business have a great challenge to dispel the myths which surrounded the broadcast industry as it applies to the black community.

“We must insist that the broadcast industry ought to have the responsibility of shaping and molding young minds,” Scott said. The special Presidential aide added that although the “groovy sounds” of today’s black musicians were needed, the broadcast industry has the responsibility to show black community needed to hear his heroes perform in other arts as well.

Scott said that NATRA is doing its part to develop understanding and channels of communication with the communities it serves.

“Talk,” he said, “about drug abuse and about ways of combating it. Talk too, about slum landlords and about long-term employment and job training.”

FCC’s Johnson Favors Bigger Pay, Better Pick

NEW ORLEANS—Commissioner Nicholas Johnson of the Federal Communications Commission (FCC) has urged NATRA members to use their radio microphones as an electronic newspaper to bring the audiences information about jobs, health care, education and training opportunities and employment opportunities.

In his special statement on the 18th annual convention of NATRA the FCC commissioner told the more than 500 attending delegates that they could also use their positions to build a media link in connecting the black and white communities.

Johnson continued, “I agree that you protest. I said there should be higher pay, and you are also entitled to have more discretion in selecting the people who look to you for leadership.”

Johnson said that many of the people who listen to radio stations on which members of NATRA work, live from cities in which the music and drama that are featured by NATRA members gain a little relief.

But, he added, "relief from pain is not enough." Johnson said it was the black community’s responsibility to improve the quality of the lives of your listeners, and that is what you will be remembered for.

Bobby Paris Gets $32,227 In Suit Over Gritty Hit

LOS ANGELES—A four-year-old lawsuit against Bobby Paris and Capitol Records in Superior Court here has won $32,227 for plaintiff Paris.

Paris claimed an ownership interest in the master of multi-million-selling single “Drift Away.” But it was revealed that he was owed by contract one-fifth of Century’s five percent mechanical income. The judgment was affirmed by the trial jury found for the plaintiff.

Curtis Shaw Speaks

party highlighted by a special performance by Ahmad Jamal and his trio. At the meeting marked the official opening of the five day confab and featured among its participants Curtis Shaw, former president of 20th Century Records.

The convention closes Aug. 12 with the election and installation of officials. This meeting will be presided over by George Woods, NATRA’s new president and the one who is running for a second term in office.
It's August and MCA has the music for easy living—hot southern rock from Al Kooper's Sounds of the South label and cool, clear vocals from Yvonne Elliman. We have the sounds of summers past, too, with the original soundtrack from “American Graffiti” and “Dillinger,” and the sounds of the future with Bones, a shiny new group from California. MCA's summer sessions—we've been making music for the fall.

*An auspicious debut by a southern group soon to be the most talked about phenomena this year in Rock 'N Roll. Look for them on Al Kooper's Sounds of the South Records.*
New Zealand Expanding Dates; Mix Fun With $$

* Continued from page 3

good record exposure as well, with Kenny Rogers LP sales doubling after his last tour. Also, we go to color TV in October?*

How does Sietson go about bringing an act to New Zealand and what do you think he finds out in his research? "First we see if the act is available. Then, we work out a price," McPherson said. "But we also try to get a good crew to travel with the act if they want to save additional 'production' costs."

Advertising for concerts are "almost entirely through TV and radio," McPherson said, "using promotions for tickets and letting them get on TV and radio spots as they play their shows." McPherson said that convincing an act to do a tour in New Zealand is not as hard as people think. "For example, Kenny Rogers and his group spent a week sightseeing and fishing. We've also found that by going very loyal, and they will welcome an act back once they have visited here." Sietson promotes only in concert halls.

"We can't afford to pay an act a minimum," he added, "but we can pay them well and look after them."

**Guarantee in Las Vegas**

LAS VEGAS—"Rock promoters will have to have $50,000 deposited in a Las Vegas bank the day they stage a concert," said Convention Authority (LVMCA) facilities committee decided as an amendment to the new rock policy.

Frank E. Scott, chairman of the committee, wanted ticket holders guaranteed protection for their performance or money returned in case some group reneges on a concert.

Because of the new suffer rock regulations Las Vegas will once again have rock concerts in about two months.

The committee also agreed to issue a single franchise to one promoter for the remainder of 1973, subject to review in 1974.

The basic policy is comprehensive in its guidelines for a concert.

**Talent Reward for Lost Tapes**

NEW YORK—Mercury Records artist Chuck Mangione has offered a $10,000 reward for the return, intact, of two 16-track master tapes of his June 21 concert at Massey Hall.

Engagement, featuring Mangione conducting the Hamilton, Ontario, Philharmonic and featured soloists from Massachusetts, was recorded for use in his next Mercury album.

Fredo Audio Labs, the remote recording facility which had recorded the concert, reported to Canadian Police that tapes were stolen in Montreal during Fredo's stay in that city. Mangione has asked that the tapes, if found, be sent to Robin McSween, Fredo Audio Labs, 434 Vacker Drive, Chicago, Ill. 60601.

The flywheel player stressed that despite the offer, there is still sufficient music from the show to compile an LP.

**Sightings**

Bell Records has signed three new artists to the label. Each will have an album slated for full release. Mary Stuart Masterson has just completed the movie "Search for Tomorrow," and composes her own material. Her album will be produced by Bob Caplan with producer Jon Wells who has worked with Peter Cook, Lena Horne, Nina Simone and Gladys Knight & the Pips.

Mangione's jazz-tinted vocalist and writer Cheryl Ervin is being produced by Bob Caplan and the producer for Bell's Fifth Dimension.

Texas, a new rock group, will be produced by Rick Brown in association with concert Western. The Texan, a new rock group, will be produced by Rick Brown in association with concert Western. The Texan, a new rock group, will be produced by Rick Brown in association with concert Western.

Belinda's Sista Sestra recording group currently represented with the No. 3 hit "Brother Louie," has signed for exclusive management.

(Continued on page 46)

**Grazn to Do JazzPromos**

LOS ANGELES—"Grazn, and Sarah Vaughan, trombonist Al Grey, who have been house maestro at Just Jazz here, designed the new room specifically for jazz, and will also head the house band there.

Out at Sunset Sound Records, Bill Robinson has reported "a few interviews and commentaries of a jazz audience sense of understatement. Despite three weeks off for mixmaster John Haeny, the DJ's are doing fine, and several of strong shows, led off by dates for T.J. Jones and Gilbert O'Sullivan, to support the Gwyneth Mils for London Records and M.A.M. Tom Harvey and Wayne Daily especially for Asylum.

Asylum Records fielded a number of sessions during the new cuts lab that are between Rock and Roll band and producer John David Southon.

With J.D. moving to the other side of the counter, that handling was by Al Schmitt and Ric Nationen. That duo also handled the board for Asylum sessions with Jackson Browne, producing a single from his next album, and Ned Doheny, who has been producing his singles there as well.

Meanwhile, Telmacino and Daily collaborated during sessions for Ronnie Batt's forthcomng Warner Bros. album, "Jukebox at the Zoo." And Patt Dabron reported for 20th Century Records, working on a new project with Jackson and engineer Kent Nekberg.

Incidentally, engineering chief Bob Kabanoff recently talked about the Sept. 10 AES convention at the Waldorf.

More From Mellow Marin: Out in Point Reyes Station, Marin County, Calif., Electrical Banana, best known for his 1971 release "Wimpy," has just finished with the Youngbloods, and has just opened Racoon Studios for outside sessions.

Heading up the operation, which is owned and operated by Banana, is Cheryl Malin; Out in the Jefferson Airplane, Quickwater, at Pacific High Records, Costa Recorders.

The eight-track facility utilizes 3M tape machines and an Alembic board, and a full recording and mixing facilities.

Recent sessions have included Banana & The Grand Rowers, as well as some demo sessions.

Racoon Studios are at 30 Third Street, Box 529, Point Reyes Station, Calif. 94956.

* * *

* * *

New Folk: Just outside Manhattan hardly seems like the wilderness, according to Joel Selman, who do have some credibility in suggesting that Clear Light Studios, their recently renovated studio, was what off the beaten track.

The room is located in Bayside, N.Y., where Schwartz, and Duka have recently expanded to eight-track operation. The tape machine is made by Scully, while the console is actually a 24-track configuration from MCI. Schwartz stresses that the seven-inch expansion to 16-tracks as soon as that's feasible, hopefully before the end of the year, and the studio now is DBX noise reduction.

Along with Duka's brother Scott, who handles full sound with his brother, the studio staff is aiming at local musicians, rather than jangle work, with their further expansion into music recording.

Studio is at 28-56 214th Place, Bayside, N.Y. 11360.

* * *

In Hollywood, Marilla Reeves is reported at work on her first for MCA with producer Richard Perry.

* * *

Followers of London's pop session realm have undoubtedly been following the progress of Sharks, the band helmed by veteran session guitarist Chris Spedding. With the recent addition of Lapine, Andy Fraser, drummer Marty Silvain, vocalist Snips and Spreeber, headline at Alex Cooper's famous club, The Cherry Cherry, a native of Memphis who worked with Albert King and Bo Diddley. Now, at 30 West 46th St.

The remarkable, the Cherry Cherry, is a prime center of talent, and Fine Leaflet of Capricorn Records noted that they would try further refining the room's acoustics.

Prior to the move, Capricorn has been holding sessions for Capricorn artists Cowboy, working on their third album with producer Johnny Sandlin, while the Straw Band, with its Todd Rundgren, and Chuck Dukas, who have played the hotel in as many days toward their next LP, with its new engineer.

Meanwhile, Capricorn, in its efforts to expand its label operations out of the studio, has listed labels as Duke Williams and the Ex-tromes, and the James Montgomery Band, working on its second LP with Sound Studios in Philadelphia, Skip Drinkwater, who figure prominently behind the production of Eddie Henderson's first for the label, is producing both acts.

Arthur Gorson, last heard from during his production work with John Harold for Paramount, has been actively involved in film soundtracks. Working at Brooks Arthur's 914 Recording Studios in Blakely, N.Y., Gorson has been collaborating with composer and arranger Paul Harris on the score for The Jefferson Airplane, Quickwater, which Gorson describes as "a cinematic verite documentary on car racing." Music Supervisor is Stephen Keys, Dollar Store English, Stephen Selves, Kenny Allman and Baird Ray, 56-year-old fiddler from North Carolina, who Gorson had worked with in White Lighting, Ray also composed some of the music.

Noteworthy about that score is its status as the first U.S. film soundtracks to use Dolby noise reduction, according to Gorson. A number of British films have utilized Dolby to compensate for the severe roll-off which limits the response of film soundtracks. Gorson claims the results are quite impressive, and that the system makes more dramatic in its contribution to film sound than to disk and tape sound. Yet this is the first project is in the works for Gorson, who will work with composer and arranger Roger Holland, who is the second from the best film from Jamaican film-maker Perry Henzell. Henzell made his first film, The Harder They Come, and which Gorson saw on Jamaica entirely by Jamaicans, with reggae piano Jimmy Cliff, and that works means two films, "The Harder They Come," became a critical acclaim.

While that film's score was entirely composed by Coxlee, which was by Cliff, the Maytals, The Spyglass, The Melodians, Desmond Dekker and other Jamaican artists, this one will balance some pure rock from Solies against home-grown reggae from some Kingston based groups. Have few been heard from yet in the U.S.

**Unsung in Quality Photos**

[Image and text related to rock and roll photos that are unsung in quality, possibly featuring names like Kenny Kramer, Mike Data, and Marilyn Monroe.]

**The Week in Rock**

[Image and text related to the week's events in rock music, possibly featuring names like The Rolling Stones, Led Zeppelin, and Bob Dylan.]

**August 18, 1973, Billboard**
George Jones and Tammy Wynette never leave the charts.

When Tammy's in between singles, George is in the Top 10. When George is moving down, Tammy's moving up. And when neither is on the charts, individually, you'll find them both there, collectively.

Now, then, here's a few more months more of chart insurance:

"We're Gonna Hold On" is one of the best George and Tammy singles ever.

Co-written by George himself, this one's good company for George's own current hit single, "Nothing Ever Hurt Me (Half as Bad as Losing You)."

"We're Gonna Hold On" by George Jones and Tammy Wynette.

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

That’s why there’s a TASCAM Model 10. It’s an 8-in. 4-out mixing console, and it’s just $1890.

With the Model 10 you get what you have to have. Without sacrificing a single necessary function.

Each input module gives you mic and line attenuation, three bands of peak and dip equalization (two with frequency selection), pre- and post-echo send and receive circuitry, pan function, and a unique straight-line fader.

Each of the four submasters has a meter control switch (line/echo), independent monitor level control, echo receive level control, and a control level fader. You also get a master gain module and 4 x VU meters with LED peak indicators. Plus pre-wired facilities for up to four additional input modules and other optional accessories including talkback, remote transport control, quad pan, and headphone monitor.

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

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

We’ve got what you need.

TASCAM CORPORATION
5440 McConnell Avenue
Los Angeles, California 90066

BUDDY ALAN (Capitol): Grandstand, Burley, Idaho, Aug. 15; El Toro Marine Base, El Toro, Calif., Aug. 16; Coss County Fair, Myrtle Point, Oregon, Aug. 18.

AMERICA (Warner Bros.): Saratoga Performing Arts Festival, Saratoga, N.Y., Aug. 13; Temple Music Festival, Amherst, Pa., Aug 14; Hartford Roads Coliseum, Aug. 15; Roanoke Civic Center, Aug. 17.

BILL ANDERSON (MCA): Finney County Free Fair, Garden City, Kansas, Aug. 14; Sunset Park, West Grove, Pa., Aug. 16.

LYNN ANDERSON (Columbia): Chicago, Ill., Aug. 28; Colorado State Fair, Pueblo, Colo., Aug. 31-Sept. 1.

PAUL ANKA (Buddah): Valley Forge Theatre, Devon Pa., Aug. 27-Sept. 2.


ROY AYERS (Polydor): Festival on the River, N.Y., Aug. 29.


JOHN BARDON (Asylum): Pickle Bills, Cleveland, Ohio, Aug. 29.

BIRTHA (ABC): Saturday Night Club, Denver, Colo., Aug. 29.

BLOOD, SWEAT & TEARS (Columbia): Pine Knob Theatre, Detroit, Aug. 29; Arena, Green Bay, Wis., Aug. 29.

DAVID BROWN (Phoenix): Joe Palace, Las Vegas, Aug. 12; Civic Center, Albuquerque, N.M., Aug. 14; Civic Theatre, Akron, Ohio; Aug. 16; Masonic Temple, Detroit, Aug. 17; Convention Center, Astor Park, Aug. 18; Syracuse Monopole, Pittsville, Pa., Aug. 20; Coliseum, Charlotte, N.C., Aug. 21; Spectrum, Pittsburgh, Aug. 22; Wollman Rink, Central Park, N.Y., Aug. 31.

PAT BOONE: Mississippi River Festival, St. Louis, Aug. 30; Minnesota State Fair, St. Paul, Aug. 29-30.

TONY BOOTH (Capitol): Amway Club, Missoula, Mont., Aug 13-14; Grands, Burley, Idaho, Aug. 15; Marine Base, El Toro, Calif., Aug. 18; Coss County Fair, Myrtle Point, Oregon, Aug. 17-18; Civic Auditorium, Morgan City, La., Aug. 23.

BONNIE BRAMLETT (Columbia): Coliseum, Oakland, Calif., Aug. 12; McCormick Place, Chicago, Aug. 18; Mississippi River Festival, St. Louis, Mo., Aug. 21; Three Rivers Stadium, Pittsburgh, Pa., Aug. 22; Memory Stadium, Milwaukee, Wis., Aug. 23; The Auditorium, Detroit, Aug. 26; Commodore, Columbus, Ohio, Aug. 27; Anniversary, N.Y., Aug. 29; Capital Auditorium, Madison, Wisconsin, Aug. 30.

JIM ED BROWN (RCA): Park Center, Charlotte, N.C., Aug. 28.


JOHNNY BUFFETT (RCA): Troubadour, Los Angeles, Aug. 21-25.


DONALD BYRD (Blue Note): Jay’s, Dayton, Ohio, Aug. 7-12; Black Expo, Washington, D.C., Aug. 13; Main Point, Philadelphia, Aug. 16-19; Celler Door, Washington, D.C., Aug. 22-25; Smiling Dog, Cleveland, Ohio, Aug. 28-29; GLEN CAMPBELL (Capitol): Pine Knob Theatre, Detroit, Aug. 29-30.


JERRY CASTOR (RCA): Princess Hotel, Hamilton, Bermuda, Aug. 6-19.

RAY CHARLES (Columbia): Nite Club, Dallas, Texas, Aug. 10-16; Carter Bar, Lexington, Washington, D.C., Aug. 20-26; Third World Club, Augusta, Ga., Aug. 27.

CHEECH & CHONG (A&M): Merriweather Post Pavilion, Aug. 27; Wolfman, Central Park, N.Y., Aug. 27.

CHICAGO (Columbia): Municipal Auditorium, Dallas, Tex., Aug. 28.


THE CUMPTON BROTHERS (Dot): Poplar, Harrisburg, Pa., Aug. 22; Astor Park, N.Y., Aug. 31-Sept. 2.

ITA CONDO (RCA): Colorado State Fair, Aug. 22.

JABBA WOOKIE (Polydor): Schaeffer Festival Centre, Central Park, N.Y., Aug. 25.


JIM CROCE (ABC): State Palace, Harrisburg, Pa., Aug. 27.


CHARLIE DANIELS (Capitol): Central Park, N.Y., Aug. 23; Bitter End, N.Y., Aug. 30-Sept. 3.


DETROIT (Rainbow): St. Christopher Hall, Midland, Ill., Aug. 18; Municipal Stadium, Springfield, Ohio, Aug. 25.

(Continued on page 16.)

AUGUST 18, 1973, BILLBOARD
WE WANT TO

SHOUT ABOUT IT!

SIGNIFICANT NEW ARTIST SIGNINGS THIS WEEK:

LAMONT DOZIER

CHARLES WRIGHT

CHARLIE ALLEN

AND

PACIFIC GAS & ELECTRIC

A MOST SIGNIFICANT RE-SIGNING THIS WEEK:

THREE DOG NIGHT

A WARM WELCOME FROM

ABC/DUNHILL RECORDS
**Guest Star:**

You. When you stay at Chicago's Hotel Ambassador. And the part is perfect for you.

Here you enjoy the same celebrity treatment as the stars who wouldn't stay anywhere else. From a staff that numbers five hundred — almost one for every room.

Speaking of rooms, you can dine in the fabled Pump Room. Or go back 200 years for a drink in the Palace of the Prince of Wales. Or simply relax in your room. Which you'll find is much more than four walls and a bed.

All for a price that's not a bit astronomical.

Especially for a hotel on Chicago's Gold Coast. We're at 1300 N. State Parkway, Chicago, Ill. 60610. Phone (312) 787-7200. Telex (312) 253-272. Visit the Pump Room, The Star Treatment.

**HOTELS**

**Ambassador The Star Treatment**

(Continued from page 14)
A microphone is known by the company it keeps, and the Rolling Stones are some company—as millions of fans throughout the world will attest! As a matter of fact, our Unidyne and Unisphere microphones keep regular company with just about everybody else who's somebody on the entertainment scene: Led Zeppelin, Sha-Na-Na, The Association, The Faces, The Who, The 5th Dimension, Carpenters, Sergio Mendes & Brasil '77, The Beach Boys, Paul Anka, Lainie Kazan, John Gary, David Cassidy, The Dells, Tommy James, and so many others that we can't list them all. Need we say more?

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Illinois 60204.
New to the Charts

Whitney Keeps Scores High As Temps Perform

LOS ANGELES—The Temptations and their producer-writer-four are moving 40 and 40 at WMAK here. But Whitfield has the next hit album for their vocalists. The group travels the world, entertaining. Aw. And while the songs were written in London, the trio. The Righteous Brothers' song is a classic in the repertoire. One song is responsible for "Papa Was A Rolling Stone" and "Masterpiece." It's the song that has confounded the Temptations. The group's second album, "Sounda Scores," was the basis for the film "Sounda" and "Masterpiece." Whitney, however, new and talented, has already shown that she is capable of dominating the pop charts with her vocal talent. Whitney, an eleven-year-old singer, has been recognized with a Grammy for her song "Sounda Scores." She plans to release a new album soon, which she hopes will continue to build her image as a prominent figure in the music industry.

Talent in Action

Jethro Tull: "Breathe" Back in Spotlight

Los Angeles

Jethro Tull has set a new benchmark for the rock genre with their latest album, "Breathe." This album marks a significant return to form for the band, which has been on the decline for several years. "Breathe" features a mix of experimental rock, folk, and progressive elements, showcasing the band's versatility and musical depth.

Central Park was the New York venue of choice for the album's premiere. The blue-tinged, ethereal sound of Jethro Tull, combined with the soaring melodies and intricate arrangements, created a mesmerizing musical experience for the audience.

The band's mark on the music scene has been redefined with "Breathe." Their fans, as well as critics, have praised the album for its innovative approach to rock music. The band's electronic and experimental elements have been seamlessly blended, creating a unique and captivating sound that has resonated with a wide range of listeners.

The album's release has sparked renewed interest in Jethro Tull's back catalog, reminding audiences of the band's contributions to the rock genre over the years. "Breathe" not only honors their legacy but also looks forward, offering a glimpse into the band's future directions.

Confidence Buys Croce

LOS ANGELES—Jim Croce has been building his confidence with each passing show, as his talent continues to evolve. With his latest album, "Breathe," he has once again demonstrated his ability to captivate audiences with his distinctive voice and songwriting skills.

"Breathe" was released earlier this year, and its success has solidified Jim's status as a major force in the music industry. The album features a mix of acoustic and electric tracks, showcasing his versatility as a musician and artist.

Jim's upcoming show at the Los Angeles Coliseum is highly anticipated, as fans have been eagerly waiting to see him perform live. The venue holds special significance for Jim, as it is the site of one of his most memorable concerts in 1973.

"I can't wait to perform in L.A. again," Jim said in a recent interview. "This city has always been special to me, and I know the fans are going to be out in full force to support me. I'm really looking forward to sharing this music with them once again."
INTERVIEW:
Boulding Adds 4 Oldies Hourly; Explains 'Bag' Sag

CLAUDE: When did you go down to ARBY?
JERRY: I went down in '71. Les Anderson at the time was program director at WDIAM-AM in Memphis and I was national program director for Sonderling Broadcasting. Les went down ahead of me. We both looked at some diaries to get a better idea of some of the things we wanted to develop with and what we could do. But I go back to that question again, of educating our audience so that they would respond...so at least, Claude, if they could get called, to tell the truth about what station they listen to. Very often there have been stations that changed formats and gone from black to something else, KSGO-AM, San Francisco, for example...you have stations that like those who change formats because they can't put together a good enough book and unfortunately you got a lot of lazy salesmen, many of whom are white, who only want to sell for the buck. I can remember when in black radio there was no such thing as a black station showing up significantly in PULSE or Hooper for all that time...or Mediatrust or any of the other surveys. So you had to sell what you were which is what Ebony was. We've reached a specialized audience. When you say over our station that we want your business, you're reaching these people from a different perspective, but this has changed.

CLAUDE: At WDIAM-AM how many records are on your playlist?
JERRY: Right now, Claude, we are playing a total of 36 titles and that includes LP cuts.

CLAUDE: How many new records are you adding a week?
JERRY: Probably about two, three, or four.

CLAUDE: Are you programming any oldies in that 36?
JERRY: Oh, yes. Four oldies an hour.

CLAUDE: Okay, then you've got a playlist of 36 records and you play four oldies an hour. How many oldies do you have on your list?
JERRY: Well, our catalog right now, which I'm building, is about 500 oldies. I hope to get up to a total of about 1,800 so that we will take in the entire span of black music from '55 to the present. Because one of the things that's interesting is that nostalgia affects everybody...there are white people and if they hear an oldie they like played on a black station and we're good, we may keep them. And that is the beauty of radio. That's what makes it exciting. That's why I'm in it...because I enjoy this.

CLAUDE: Those oldies go back to '55 then?
JERRY: Ours do. We've gone back to '54. Nat King Cole's "Send For Me," for example.

CLAUDE: You play Nat, too?
JERRY: Oh, yes, Dinah Washington...

CLAUDE: But Nat was a pop artist.
JERRY: Yes, he was. But Nat was like a lot of black artists today...maybe even the Temptations, whose music transcends the barrier of color. And it's either good or it's bad and people enjoy it for those reasons. We're playing a lot of oldies that go back to '55, '56 with good response.

CLAUDE: Are you playing the MOR oldies, or records that I call MOR?
JERRY: We're playing Johnny Mathis, "Chances Are," Dinah Washington "Where Are You?" We're playing Gloria Lynn, we're playing Eddie Harris...

CLAUDE: You play "Nature Boy."
JERRY: You know, if I had it I would. That's one of the records I'm missing, believe it or not. I did some research before I took the job as consultant at WDIAM-AM of what the market wanted...what my target audience was going to be. The question was: Could I give them something that the competition wasn't? That's always been my idea of approaching a market. Not just going in and saying: I'm going to put the Jerry Boulding format to work because maybe a format that worked in New York is not the one that should work in Washington. So, I spent about three weeks researching the market...talking to people...cabbies, drivers...people on the street...houseswves...kids at school...to find out if they listened to the radio, what they wanted to hear. I was surprised to find that most of those like some white records. We're playing a few of those. The pop records. The good healthy thing happening is that a lot of kids, black and white, are closing their eyes to color and saying:

CLAUDE: You always did believe in the music more than the color anyway.
JERRY: Oh, yes, we played the Four Seasons and a lot of pop records in New York and I think that helps, because what it did for us was it said: We are not so black as to not allow somebody who's made a good record that you can enjoy, be part of our playlist. We played the Righteous Brothers, we played Three Dog Night, Young Rasells, we played quite a few pop records. Had a little problem with an Elvis Presley record called "In the Ghetto" though. Some people called up and said Elvis didn't know about the ghetto so we had to take that off.

CLAUDE: You remember the time James Brown was going to march on WWRL-AM?
JERRY: I sure do. I wasn't there, but I remember. I remember that very well.

CLAUDE: The station wasn't playing his records because they thought they were too soul, I guess, and he was going to march from the Apollo Theatre and force the station to play one of his records. I can't remember what record it was.

JERRY: Yeah, I remember that. I don't remember that record either.

Well, we had a lot of incidents when I was at WWRL-AM, which made programming a station almost dangerous. I mean we had pickets, we had some people who happened to be black and felt that because they were black and lived in New York that they were from the community. And we had an obligation to play their records whether they were good, bad or indifferent simply because this was our obligation to help them as part of the community. Well, I don't have to tell you what happens when you tell them no, no matter how nice or what way you say it. They finally got to the point where they feel they have nothing to lose and they come after you if you don't behave the way you say it. We still have a lot of problems with an Elvis Presley record called "In the Ghetto" though. Some people called up and said Elvis didn't know about the ghetto so we had to take that off.

CLAUDE: There has been a lot of publicity in the newspapers lately (Continued on page 20)
We'll show you 6 ways to raise your ratings and lower your costs!

GENTLE PERSUASION This smooth, soothing format weaves a total environment of easy listening. It's a timelessness of Beautiful Music standards

Now, for the first time, we offer six ways to raise your ratings and lower your costs... six original, guaranteed-to-work programming concepts to assure the maximum audience involvement. Subtle tempo variations ensure a usable program flow that is always "gently persuasive," yet never intrusive.

**Boulding Adds Oldies Hourly; Explains 'Bag' Sag**

Continued from page 19

about black jocks taking payola, but that doesn't hold true in the major stations anymore, does it?

JERRY: To the best of my knowledge, I think that payola in black radio is no longer anywhere near what it once was. I'm sure that if you look hard enough and long enough you are going to find some form of payola existing.

CLAUD: Probably true with general market stations, I guess.

JERRY: Oh, sure, absolutely... and this is the ironic part about it: Anytime a scandal and investigation comes up, the first thing always pointed to black radio. Let me tell you why I say that. The reason for payola to exist today has been almost removed from the scene because there are controls in black radio. We're playing from charts, Billboard... the other trades. We're playing the same records at, I suppose... with maybe a little difference depending on how soon we get them... that will be played anywhere in the country. Most major markets, and I'm glad you said that, are forced to play the hits, because if we don't we lose our audience. Program directors get fired for losing audience... and we know this.

CLAUD: Right. JERRY: So, we've got to play the hits. Now it's tough, because there are times when we want to play good new product and say: God, I hear a great record... let me play it. And occasionally we can, but for the most part we pay our salaries. This is the way I want the radio station run. I want a chart, two charts, three charts, product in the market. You know what I mean?

That kind of thing. So, when you have those conditions, which are the same in almost any radio, you don't have the kind of freedom that would allow payola to exist. And this needs to be brought out. So, you have maybe one central figure at a station who's wanted double checked and screened. If you happen to be the music director on a radio station, regardless of what color it is on the major market, you've got to be damn careful and you've got to be very, very sharp.

CLAUD: Because your job is on the line.

JERRY: That's right.

CLAUD: And the station's ratings are on the line.

JERRY: Absolutely. So, if I'm a program director and I've got a music director, then music directors got to put the right music on, because he's hammering me if he doesn't.

CLAUD: How many bad records would you say it would take to make a rating go down?

JERRY: Claude, that's difficult to say. Let me put it this way. A station whose programming eventually includes enough bad or marginal records will have to suffer because people will eventually become aware that they are playing unfamiliar records, records that will never become hits, and I can't say how long those records but it's very difficult to compete even playing the right records.

CLAUD: Therefore, it's logical that payola does not exist in the major markets anymore to any great extent.

JERRY: Right. Black or white.

CLAUD: Or any format, what the hell.

JERRY: See, the other thing that's happened, and I'm saying something that may contradict something that I discussed earlier, there are a lot of black stations that are beginning to pay a little better. I still think that there's a long way for them to go. There's the thing that I mentioned earlier about the kind of money that black stations can make. I want to interrupt that and explain to you something that a lot of people don't understand about a successful black radio station. A successful black radio station will make money for both the black and the white. Let me give you an example. Let's say that WURL-AM, WOOK-AM, KGEF-AM, has significant ratings. Let's say that we're in the top five. Now, we're going to get what's called the "black buy" right? We're going to get that, regardless. Let's say that we're also a general market force. Then here's my point, too. Let's say that 20th Century-Fox puts out a film, "Beneath the Planet of the Apes" and they go through and they buy one and they make a black buy, because they know that a lot of black people go to movies, especially on Sundays, and then they come back and they say well, go, you know, the station comes up again. So they could get both buy. So, black stations have some good numbers, gonna make a lot of money. So, you have a situation where a lot of a lot of a lot of have come union, because a lot of the employees are aware of what they can ask for and demand, based on what the station is doing, the pay has come up. So, here's a guy who isn't going to jeopardize a $15,000 job to take $50 in payola. See, because...
New Forum Registrations

EDITOR'S NOTE: Here are a few of the registrations received last week. You can still register. In fact, we'll be able to handle some registrations the morning before the Forum starts. And extra tickets for wives and friends to the annual Awards Luncheon will also be on sale at the registration desk at the hotel, lower level.

A "DEEP THROAT" isn't necessary to read the ORIGINAL DJ COMEDY BITS in "TAKE MY TURN- TABLE—PLEASE" (but it wouldn't hurt it!).

For Your Own Leather-Bound Copy of these unique 30-90 sec. bits send $15 to:

Hype, ink.
POB 65651, L.A., Ca. 90069
Dept. 24

During the Convention, Drake-Chenault Enterprises will have a penthouse suite on the nineteenth floor of the Hospitality Center to offer to all those radio people who desire it:

- cool beverages...
- friendly radio talk...
- minor clarification of the Watergate hearings...
- leisurely audition of any or all of the Drake-Chenault four distinct programming services, special musical productions, and jingles.

We hope you can make it.

Radio-TV Programming

Gold for Bloodstone
NEW YORK—Bloodstone, London Records group, has received RIAA certification for a gold record award for their single, "Natural High," Herb Goldfarb, London vice president of sales and marketing, in announcing the award, also noted that this was the first gold award for the group.

HOT! PICK!! & PLAYING!!
Jason St. James
"A MILLION TO ONE"

The List Keeps Growing With More Stations and States Now Programming This Million Dollar Sound.

For your DJ Copy write or call to Robert "Rocky" De Finis 529 Egermen Avenue Lancaster, Pa. 17604 (215) 855-2690

The Growing List of Stations

**KBCQ** KIXI **WLS** WIXY **KDWB**
KTBG KING KGW KREM-CHED
**KQWB-KIOA CKWY-WE**
**CFTW-WNRL WDKW-KWJN**
**WGTN-CHAM AND MANY MORE**

BECOME PART OF
THE FIRST PACKAGE

ALAN/TUNA PRODUCTIONS
21243 Ventura Blvd.
Woodland Hills, California 91364
(213) 347-8500

MATURITY
PERSONALITY?

KLOK, San Jose, NEEDS a 30-35 year old, High Price Production Whiz, Program Manager / Personality Jock. IF THAT'S YOU, give your best shot in the first package. . . Submit to:

Earl Trout, III
C/O KWIZ,
Santa Ana, California

AUGUST 18, 1973, BILLBOARD
Well, it's silly season again. Tom Edwards, program director of KSEE-AM, San Antonio, Calif., did his show made the other day, protest- ing something or other. . . . Tom Brennan, who operates a radio pro- gramming service firm in Los Angeles, is now consulting the CHUM group of radio stations in Canada, with the exception of CHUM-AM, Toronto. He also is working closely with AFRTS, pro- viding music, etc. . . . Ray Potter has left the Walton Gang. He was national program director of the chain and operated out of KELP-AM, El Paso. If anybody is looking for a good program director and/or sales per- son, you can reach him at 915-584-7622. Think he could do a fantastic morning show. He's a stable family man.

Bob Shannon has left WIXY-AM, Cleveland. . . . Chuck Diamond is the new music director of WBL-AM, Pori, Ill. . . . Neil Welser, 516-285- 5453, is looking for work; first phone: willing to try even the smallest market. . . . John Kekalas, general manager of WAMS-AM, Wilmington, Del., writes: "As I'm sure you expected, my mention of my looking for a program director resulted in a deluge of phone calls, tapes, and resumes. I've hired Richard Booth, who actually had been at WAMS-AM before as an an- nouncer." . . .

Bill Hise, director of radio for the Presbyterian Church in the U.S., sent me one of his "What's It All About" teeshirts. If any radio sta- tions have some extra teeshirt laying around, I'd like some medium size for the girls here in the office. By the way, if Steve Willis happens to read this, that was some teeshirt. I can't remember the call letters. That was the only teeshirt I've seen yet by a personality to promote himself. Of course, Jim Beedle at KCKN-AM in Kansas City has his own sweat shirt.

WOW-FM in Norfolk, Va., is looking for a couple of progressive air personalities. Talk to Randy Spier. . . . Rick Himot, 213-464- 7391, is looking for engineering and/or production work. Worked at KLLOS-AM, Los Angeles, prior to joining Superclose. . . . Todd Thayer is acting music director now at KIIS-AM, Los Angeles. Going to the Don Martin radio school at night or something.

Brescia College, Owensboro, Ky., is beginning a program to increase contact with area radio-TV stations. First step will be a radio program- ming seminar Aug. 25 and speaking at the seminar will be Pat Reilly, air personality at WIFE-AM, Indianapolis. Mike Rivers, production di- rector, WKLO-AM, Louisville, Ky.; and Buddy Blake, publisher of "Pro- grammer's Digest", headquartered in Nashville. Only costs $4 to register and the college is throwing a free lunch for the all-day event. Go if you can.

Steve Roodman, program direc- tor of WXXY-FM, Montour Falls, N.Y., sent me in a capsule comment of his station: "WXXY-FM, a little over half a year old, has a mixed-ap- peal format with personality and solid gold between 6 a.m.-7 p.m., and progressive rock for the remainder of the 24-hour cycle. In the mornings, it's Billy Bell with a no-holds-bared approach. David P. Nichols handles the middays, with Steve (Kinston) Rundman doing after- noon drive. Mike Collette hosts the first four-hour progressive set, with Jon and David Singal doing the all- night show. Quadrosonic shows have been a big selling point and the need for record service is greatest in this area."

Jonathan Fricke is shifting to KFOX-AM, Los Angeles, to become program director of the country sta- tion. New program director of WMC-AM in Memphis, which had been taken over by Fricke, is Bob Young, previously with KRMD- AM, Shreveport, La. . . . Andrew M. Young writes that he's leaving WOLF-AM, Syracuse, N.Y., to be- come program director of WFEC- AM in Harrisburg, Pa. Also adds that Bob Sherman is leaving after- noons to go to WLLH-AM in Low- ell, Mass., as a public relations man and Bob McMahon is leaving WOLF-AM as news director to get a sammie in Miami.

Dan Clayton is leaving WLM- AM, Cincinnati, to become program director of WRC-AM in Washing- ton. He'd been program director of WLM-AM for some while. Can't re- member exactly how long. At this moment, the WLW-AM job is open, but I wouldn't bother standing in the mile-long line of applicants. . . . Rob- bert C. Duncan reports that he's moving from WIST-AM in Charlotte, N.C., to WSAR-AM in Fall River, Mass.

Bob Plava, formerly program di- rector of WPOF-AM in Hartford, Conn., has some interesting comments on radio: "I learned the hard way that if you're going to program an AM station these days it be- comes a dominant signal in the market, or you've got problems. The growth of FM in the Hartford area took a big chunk out of WPOF-AM because it doesn't have a signal which can cover the whole market well. WDRD-AM's non-directional day pattern held WPOF-AM at a serious..."
SCOTT ROSS, once assistant music director of WINS, NYC, and an on-the-air personality specializing in picking new hits and interviewing everyone on the current charts from the Stones and Beatles to the Animals, shared MC honors at the historic Shea Stadium concerts of the Beatles.

Appearing in Peter Yarrow's film, "You Are What You Eat," and once busted for possession of drugs, Scott now has a whole new life to talk about.

THE SCOTT ROSS SHOW IS:

- Composed of records selected from latest surveys.
- Capsule interviews with artists and writers.
- Adlibbed comments in songs.

Brings added revenue at no charge to you.
Adds numbers to weekend ratings.
Remains consistent with your format.
May be logged as Religious or Public Affairs.

Depending on your needs the Scott Ross Show is available:

- one hour
- two hours
- three hours weekly. One 60 second music filled break per half hour. First half hour timed to 29:30. Second half hour timed to 29:30 without cue at 24:30 for stations carrying five minute news.

Produced & distributed weekly at no cost to the stations by NEW SONG PRODUCTIONS FREEVILLE, N.Y. 13068

Among the 100 stations currently carrying the show are:

Atlanta, WPLO, WQXI; Bismarck, KSMB; Charlotte, WAYS; Charleston, WKTU; Curwensville, Canal Zone, WHQX; Cleveland, WXYT; Denver, KTLK; Hackensack, WNBC; Hartford, WPOP; Indianapolis, WFBQ-FM; Jacksonville, WAPE; Las Vegas, KSIL; Memphis, WYMR; Milwaukee, WOFR; Monrovia, West Africa, KSLA; Minneapolis, WDGY; Miami Beach, WMNY; Nashville, WSM; New York, WCBS-FM, WPLI-FM; Orlando, WLOF; Phoenix, KASU; Pittsburgh, WIXZ; Providence, WRDC; Raleigh, WING; Richmond, WLEE; San Diego, KGB; San Juan, WCAD; Seattle, KOMO; St. Louis, KSGO; St. Petersburg, WLOD; Tamuning, Guam, KUSA; West Palm Beach, WPOM.
Final Countdown to the best Educational Programming Meeting on Earth!

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

2-3:30 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

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

RECORDING ARTISTS TELL YOU ABOUT RADIO
Marc Gordon, Manager, 5th Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music A&F Columbia Records, Nashville
Bones Howe, independent record producer, Los Angeles
Ellie Greenwich, songwriter
Diahann 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

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

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

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

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

5:30-6-30 p.m.

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

Session 8
Moderator: George Wilson, vice president and 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—Finances and Your Job
   Dick Jansen, general manager, WGAR-AM, Cleveland

Session 9
Moderator: Bill Sherard, national program director, Pacific & Southern Broadcasting, Atlanta

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

Representing radio:
Tex Meyer, Program Director, WGWJ-AM, Chattanooga, Tennessee
Jerry Boulding, Programming Consultant, WOOK-AM, Washington
Al Herskovitz, program director, KPOL-AM-FM, Los Angeles

Representing records:
Mike Shepherd, national promotion director, Starlight-King Records, Nashville
Jerry Morris, independent promotion executive, Seattle
Ernie Phillips, independent promotion executive, Dallas
John Smith, corporate manager, Stax Records, Memphis

11-11:15 a.m.  COFFEE BREAK

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

12:15-1:30 p.m.

1:30-2:45 p.m.

2:45-3:30 p.m.

3:30-4:45 p.m.
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
Stan Kavan, vice president, planning and diversification, CBS Records, New York
Jerry Lebow, Sansui Electronics Corp., New York

12:30 p.m.
LUNCH
Luncheon Speaker: Tom Swartford, Vice President of Program Practices, CBS Broadcasting, New York
Topic: "Reflections on a Conversation With Imus"
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 both from a moderator and the audience. How long the hot seat is occupied by a particular authority will be determined by the moderator. A series of penetrating questions will be addressed to whomever occupies the hot seat by the moderator. Moderators will be rotated, depending on the particular field of programming being questioned. In some cases, moderators will double as hot seat occupants, first 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 Blore, president, chairman, Chuck Blore Creative Services, Los Angeles (David Moorhead, chairman of the Forum Advisory Committee, will start as moderator, then turn moderator chores over to Chuck Blore after Blore's turn in the hot seat); Rick Sklar, program director, WABC-AM, New York; Tom Donahue, general manager, KSAN-FM, San Francisco; Ron Jacobs, program director, KGB-FM, San Diego; Mike Joseph, programming consultant, Connecticut; Bruce Johnson, president, RKO General Radio, Los Angeles (Johnson will then become moderator); John Lund, program director, WQAM-AM, Cleveland; Paul Drew, vice president of programming, RKO General Radio, Los Angeles; George Wilson, national program director, Barstow Radio, New York; Bert McDonald, general manager, KNUS-FM, Dallas; Jerry Graham, president, WQAM-AM, Pittsburgh, Mass.; Pat O'Day, general manager, KJY-AM, Seattle (O'Day then becomes a moderator); Mark Blumen, program director, KMPC-AM, Los Angeles; Pat Whitley, program director, WGMC-AM, New York; Don Imus, air personality, WNMC-AM, New York; Don Nelson, general manager, WICC-AM, Indianapolis; Bill Ward, general manager, KLAC-AM, Los Angeles; Tom Donahue, earlier an occupant of the hot seat, now steps in as a moderator) Bob Hamilton, editor and publisher of the Bob Hamilton Report, Los Angeles; Ron Saul, national promotion director, Warner Bros. Records, Los Angeles; Steve Pepovich, national promotion director, Columbia Records, New York; Tony Richland, independent record promotion executive, Los Angeles; Rachel Donahue, Columbia Records, New York; Tony Richland, independent record promotion executive, Los Angeles; Rachel Donahue, 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-FM, Los Angeles; Cathy Gorri, air personality, KMPC-AM, Los Angeles; Dorien Daniels, 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, WOXY-AM, Milwaukee
NEW MUSIC PROGRAMMING TRENDS
Stu Glassman, Owner, Radio Doctors, Inc., Milwaukee
b. The Future of Albums in Programming
Robert Kleeve, president, KLIV-AM, San Jose, Calif.

Session 14
Moderator: Pat O'Day, general manager, KJY-AM, Seattle
CREATIVE PUBLIC SERVICE—A PROGRAMMING TOOL
a. Public Service in Prime Time?
Biggie Nevin, program director, KFI-AM, Los Angeles
b. PSAs That Build Station Images
Mark Ray, creative director, KIS-Am, Los Angeles

Session 15
Moderator: Jack Thayer, chief, Nationwide Communications, Columbus
HELPING YOUR PERSONALITIES GROW
a. How To Build a Personality Personally and Professionally
Jon Holiday, program director, KIRO-AM, Seattle
b. The Program Director as a Personal-Guidance Counselor
John Lund, program director, WQAM-AM, Cleveland
11:11-15 a.m.
COFFEE BREAK
11:15-12:15 p.m.
Concurrent sessions—each registrant has his choice of one of the three sessions.

Session 16
Red Schwartz, promotion executive, Los Angeles

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 Whitemore, 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)
Jim Holsten, director of operations, PSA Stations, Los Angeles

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

SALES & PROGRAMMING—PEACE WITH HONOR
a. The Sales Department and Other Badlands
Mike Hunter, director operations and programming, KMET-FM, 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.
BILLBOARD AWARDS LUNCHEON
Coordinated and MC'd by Gary Owens, air personality, KMPC-AM, Los Angeles.

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

(Please Print)
NAME:
TITLE:
COMPANY:
ADDRESS:
CITY STATE ZIP

*All registrants are reminded that they are eligible for special discount rates at the Century Plaza Hotel during the Radio Programming Conference, August 16-18, 1973.
Complete refund will be made for cancellations received before August 9, 1973. After that date but prior to the opening of the Conference, a cancellation charge of $50.00 will be made. After that, "no-show" cannot be refunded.

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

Copying or reproduction of this publication without written permission is prohibited.
disadvantage and the FM's chipped away at the 18-34 year old men. So, I'm looking for an AM with a good signal, or an FM that has a good shot at the market. Economics of radio these days is driving the program director back to the turntables as a jock. The entry of the consultant at every turn has made it uneconomical for stations to have the off-air program directors, because the program director doesn't have to do any planning. That means good income for the consultants but it means the elimination of a job for a jock and depressed salary levels for the program directors as station economy carries the consultant's fee. Plus, incidentally, was at WPOP-AM over seven years. New owners brought in their own man.

BROADCASTERS: YOU’RE INVITED
to pay a visit to RSI at the Radio Programming Forum, Century Plaza, Penthouse.

If you're already an RSI customer, drop in and say hello . . . we want to meet you.
If you're not familiar with RSI, let us show you how our services can make your programming life easier.
And if you can't make it to the Forum, you can still take advantage of RSI's low prices and convenient subscription services.

Singles • Albums • All Formats • All Labels

THE SINGLES SUBSCRIPTIONS:

Our four singles services (Hot 100, Country, Soul or Easy Listening) will provide you with ten new singles every week, chosen on the basis of advance chart data and the recommendations of Billboard's review panel. These are the records, according to Billboard, that have the best chance of becoming the future chart-toppers, delivered while they’re on the way up.

THE ALBUM SUBSCRIPTIONS:

Every month we choose from all the new releases the ten best albums for programming in Pop, Rock or Classical formats (five albums in Country or Jazz). The selection is based on the recommendations of Billboard's review panel.

IF YOU LIKE OUR CHOICES (which are clearly marked on the monthly album order form) YOU DON'T HAVE TO DO A THING. We'll ship you those ten (or five) albums automatically.

IF YOU PREFER DIFFERENT SELECTIONS, you can choose your own albums from among the new releases. You can select all of our choices or some of them or none.

IF YOU WANT EXTRA ALBUMS in addition to the ones provided by your subscription—albums from other categories—you can order them at RSI's low prices.

THE MONTHLY ALBUM ORDER FORM:

A full selection of the month's new releases, plus the Top 200 albums as listed in Billboard's chart, plus special offers for various formats. You don't have to be a subscriber to any of RSI's services to order albums from the monthly form. If you're not already receiving the order form regularly, be sure to check off the appropriate box on the order form on the right.

THE 1973 RSI CATALOGUE:

Over 1,300 albums in 21 programming categories, all basic library material, all available for shipment within five days of receipt of your order. Write for a free copy of the catalogue.

(All records purchased through RSI must be for broadcast or other promotional purposes.)

The largest record programming service in the world.
Jukebox Programming

Push For Small Hole 45's, Likely 1-Speed Jukeboxes May Focus on LP Apathy

By ANNE DUSTON

EDITOR'S NOTE: The jukebox LP has bounced back in the news because various thought is being given to elimination of 33 1/3-rpm capability on jukeboxes (a proposed small hole 45 r.p.m. disk gains favor. Home phonograph manufacturers and racetrack promoters have been pushing for a small hole single.

Two major producers of jukebox LP's, Richard Prutting, Little LP's Unlimited, Danbury, Conn., and Bernie Yudkinsky, Gold-Mor Dist., Englewood, N.J., continue to add to catalogues on LP-only jukeboxes, filling a void, believes Prutting, because so much music is available first on 12-in. LP and later only in the click format.

Jukebox LP's provide other advantages, cite their advocates, offering a transition to the world of 12-in. LP's, ranging from 10-cent to a quarter for a play to a quarter for a quarter play (the LP still being a three-song quarter side bonus) and a vehicle for accommodating longer cuts (tand 25-cent a side). However, programmers are still not sold on LP's. Many wonder why they do not generate play even when promoted. This skepticism, by no means comprehensive, offers some insight into the current thinking of jukebox LP's. The subject will continue to be probed in coming weeks.

"Do you know someone that needs some? I'll sell them cheap," Pat Schwartz, Modern Specialty Co., Madison, Wis., said, summing up many operators' feelings about Little LP's.

"Little LP's are just dead space. Although I do place some in those locations, two upper clubs and a Howard Johnson piano bar, I have only bought about 20 in the past six years," Mrs. Schwartz said.

The lack of popularity of the Little LP's was blamed on limited selec-
tion, higher cost, and lack of requests.

"We tried to promote them, but they didn't seem to do anything," Lloyd Smalley, Chattanooga Coin Machine, Tenn., offered. "Old singles go much better in the type of easy listening locations the Little LP's seemed to be geared for. Maybe an artist with a pop single on an LP would sell, but in general the LP songs were mostly fill-in stuff."

Limited Supply

The problem of limited selection was outlined by Ruth Dumas, Manchester Music Co., N.H. "Our boxes were set up to play five Little LP's, and we changed twice a month, which meant that we had to find ten albums for every box. The supply was too limited. It's been two or three years since we used them, and now we can't get hold of them. There would have to be a strong demand, however, before we would consider using them again."

Dawn Wright, A-1 Amusement Co., Rochester, N.Y., discourages locations from using the albums. "The ones we have are so old that we keep getting service calls on them. They really only made money in easy listen-
ing locations, for the over-40 group."

Betty Schott, Western Automatic Music, Chicago, claimed that keeping up with current singles kept her so busy that she "didn't have time for Little LP's. I haven't ordered any for about a year."

Dave Hall, Ronnies Amusement, Wichita, Kan., takes advantage of the easy listening nature of the albums to place them in clubs, but he doesn't see any dollar and cents advantage to putting them in other locations, especially teen places because of the higher cost.

Jukebox Meetings

Aug. 30: At A. Moore & Sons Hotel, Seattle, Wash., representatives of the National Jukebox Association, the National Music Retailers Association, and the manufactured goods division of the A. Moore & Sons Hotel, will discuss the future of jukebox sales.

Sept. 6: At the Elks Club, Shreveport, La., a meeting of jukebox manufacturers and distributors will be held to discuss the latest trends in the industry.

ROWES's Henry Barkel, Rock-Ola's William Findlay, GE's C. E. Bedford and programmer foreman Bill Bush (all from left) during recent quality control subcommittee meeting organized by Billboard.
Jukebox Programming

Games Aid Jukebox $$$

Chattanooga, Tenn. "Hot 104" Purchases

MADISON, WIS. "Hot 106" Purchases

Pierre, S.D. "POP COUNTRY PURCHASES"

Manchester, N.H. "Hot 106" Purchases

Easton, Pa. "Hot 106" Purchases

Rochester, N.Y. "Hot 106" and "Country Purchases"

Jefferson City, Mo. "Hot 106" Purchases

Birmingham, Ala. "Hot 106" Purchases

Fayetteville, N.C. "Country Purchases"

Savannah, Ga. "Country Purchases"

Searcy, Ark. "Country Purchases"

Pineville, La. "Country Purchases"

-

---

SPARKS, Nev.--The most lucrative jukeboxes in Nevada are located in houses of prostitution which are legal in the state. Robert Kerley of Garnett-Tahoe Vending Co. said, "The patrons play the machines while they are waiting for the girls of the house for four bits to keep the joint live." He explained. Calling it, he said, "They like most anything, but it has to be a mixed-up box. We have a few Spanish tunes for the Spanish people that come up here during the season."

"Today in this market around here you have to diversify. In other words, you've got to have a box with something everybody is into to suit everybody," he continued. "You've got to have some western, some of the oldies that they are bringing back and they are very, very well, and then, of course, for the places where the younger crowd is, for the older people that have their own records."

Kerley changes all records every two weeks, which is a major problem because of the distance. All of the records are bought in Omaha, Neb. Kerley said, "We can't have the same problem because of distance. All of the records are bought in Omaha, Neb."

By LAURA DENY

"The problem we have is service calls," he related. "Some of our routes go all the way from Carson City south to June Lake, which is 125 miles. We cover Fallon and Yerington, out of Carson City which is another 60-70 miles away. So, the biggest problem is space, sagebrush and long highways. Sometimes on service calls we take airplanes. We have our own Piper 6."

Kerley, who has been in business 10 years, said that the artists playing the Reno-Lake Tahoe area have an enormous influence on jukebox play. "Why, we have to put their stuff on the jukebox. The customers demand it. They listen to it. And when we put Elvis on the market, we got to have an Elvis record. Also, depending upon the weather, the weather here is popular on radio is popular on the jukebox."

A popular patron shop before they put in their dimes," stressed Kerley. "They are selective about what they want to hear. We have complaints if the record is not being offered."

The Reno-Tahoe area is a season that is also popular, which is also reflected in the jukebox. "In the winter time the boats play pool and drive the people to the shore and in the summer, we have a great influx of visitors and our volume doubles for three or four months," he stated.

"Our gross volume per machine is much lower here than it is in the biggest cities. So there are two handicaps: the volume and the long miles," he concluded.

Vocation Spotlight: Nev. Resorts

This Week

- Easy Listening
- Billboard Top 50

These are best selling midwest-radio singles compiled from national retail sales and radio station air play listed in rank order.

ARTIST

TITLE

LABEL & NUMBER (Hit, Label) (Publisher, Licensee)

SAY ANYBODY SEE MY DREAM GYPSY ROSE

Benny, D 4573 (London & Brown, BMG)

DEATH

Benny, C 3640 (United Artists, A & R, ASCAP)

GET DOWN

Gibb, T 3209 (Columbia/MGM, BMI)

CLOUDS

Gibb, C 3446 (Kosher, ASCAP)

HOW CAN I TELL HER

Gibb, T 3200 (MGM, ASCAP)

TOUCH ME IN THE MORNING

Gaynor, C 3375 (Stax & Van Stock, ASCAP)

THE MOON AND THE ANGEL

Gaynor, C 3375 (Cassett, ASCAP)

DAMON

Barnes, R 3429 (Casablanca, ASCAP)

LIVE AND LET DIE

Eaton, C 3376 (Casablanca, ASCAP)

MADONNA

Dennard, R 3375 (Casablanca, ASCAP)

ASHES OF REGRET

Rhyner, C 3428 (Casablanca, ASCAP)

SHOO

Rhyner, C 3428 (Casablanca, ASCAP)

CUTTING WATER

Rhyner, C 3428 (Casablanca, ASCAP)

TRAVELING MAN

Rhyner, C 3428 (Casablanca, ASCAP)

TIMELESS LOVE

Rhyner, C 3428 (Casablanca, ASCAP)

THERE'S NO WAY TO TELL

Rhyner, C 3428 (Casablanca, ASCAP)

LOVE N LIES

Rhyner, C 3428 (Casablanca, ASCAP)

MOM'S CALL

Rhyner, C 3428 (Casablanca, ASCAP)

NEVER GIVE UP

McKee, C 3428 (Casablanca, ASCAP)

DAMON

Dennard, R 3429 (Casablanca, ASCAP)

LIVE AND LET DIE

Eaton, C 3428 (Casablanca, ASCAP)

MADONNA

Dennard, R 3429 (Casablanca, ASCAP)

ASHES OF REGRET

Rhyner, C 3428 (Casablanca, ASCAP)

SHOO

Rhyner, C 3428 (Casablanca, ASCAP)

CUTTING WATER

Rhyner, C 3428 (Casablanca, ASCAP)

TRAVELING MAN

Rhyner, C 3428 (Casablanca, ASCAP)

TIMELESS LOVE

Rhyner, C 3428 (Casablanca, ASCAP)

THERE'S NO WAY TO TELL

Rhyner, C 3428 (Casablanca, ASCAP)

LOVE N LIES

Rhyner, C 3428 (Casablanca, ASCAP)

MOM'S CALL

Rhyner, C 3428 (Casablanca, ASCAP)

NEVER GIVE UP

McKee, C 3428 (Casablanca, ASCAP)

DAMON

Dennard, R 3429 (Casablanca, ASCAP)

LIVE AND LET DIE

Eaton, C 3428 (Casablanca, ASCAP)

MADONNA

Dennard, R 3429 (Casablanca, ASCAP)

ASHES OF REGRET

Rhyner, C 3428 (Casablanca, ASCAP)

SHOO

Rhyner, C 3428 (Casablanca, ASCAP)

CUTTING WATER

Rhyner, C 3428 (Casablanca, ASCAP)

TRAVELING MAN

Rhyner, C 3428 (Casablanca, ASCAP)

TIMELESS LOVE

Rhyner, C 3428 (Casablanca, ASCAP)

THERE'S NO WAY TO TELL

Rhyner, C 3428 (Casablanca, ASCAP)

LOVE N LIES

Rhyner, C 3428 (Casablanca, ASCAP)

MOM'S CALL

Rhyner, C 3428 (Casablanca, ASCAP)

NEVER GIVE UP

McKee, C 3428 (Casablanca, ASCAP)
Campus News

What's Happening

By SAM SUTHERLAND

Service Station: Strube, at WCBN-CBN-FM, U. of Michigan, Ann Arbor, has noted a remarkable surge there will be a change in call letters this fall. Henceforth, that station will be WRCN, and changes already underway include a heavily-commercial, '60s Gold format with an additional current LP and singles playlist.


August 16, 1973, Billboard

Battalion on Campus Circuit

New York—Jerry Cammata, Jr., the man who holds the world record for baton Twirling, will take his baton circuit to the college campuses of the nation starting next week.

Cammata, who last week shattered the world record for baton Twirling by creating four confounded non-stop in a baton, will take his baton circuit to the college campuses of the nation starting next week.

Cammata will share the week with the New York, New Jersey, and Pennsylvania campuses of the National Association of Baton Twirlers and the Southern States Sport Band Congress will meet in St. Louis on March 17-18 to select the next world champion of the baton.

The baton circuit will feature the baton Twirling performances of the world's top baton Twirlers, including Cammata, who will perform his record-breaking routine in the competition.

The baton Twirling performances will be accompanied by a live band playing music that is specially arranged for the competition. The band will include a variety of musical styles, including rock, pop, and jazz.

The baton Twirling competition will be held on a stage in the middle of the campus, and the audience will be able to watch the performers as they perform their routines.

The baton Twirling performances will be judged on a number of factors, including accuracy, precision, and style. Judges will also consider the baton Twirlers' ability to coordinate their movements with the music and their ability to perform without error.

The baton Twirling performances will be broadcast on television and radio, and the competition will be judged by a panel of experts who will select the winners.

The winners of the baton Twirling competition will receive cash prizes and other rewards, including scholarships and other forms of recognition.

In addition to the baton Twirling performances, the baton Twirling competition will feature a baton Twirling workshop, where baton Twirlers can learn new techniques and improve their skills.

The baton Twirling workshop will be led by a professional baton Twirler and will be open to anyone interested in learning about baton Twirling.

The baton Twirling competition is open to both males and females, and there are no age restrictions.

The baton Twirling competition will be held in a variety of locations, including on college campuses and in community centers.

The baton Twirling competition is a great opportunity for those who are interested in baton Twirling to come together and share their passion for this exciting sport.

If you are interested in baton Twirling or would like to learn more about the baton Twirling competition, please contact us at the information provided below.

We hope to see you there!
**Soul Sauce**

**Etta James' Comeback LP**

By LEROY ROBINSON

Etta James, a name that dates back through the period known as the "Golden Era of Rock & Roll," is being given an opportunity to re-capture, or more basically to re-emerge, just what it has been about her vocal strengths, then, that made her appealing across the board, on record, on stage, to soul, gospel, and rock audiences.

At a live showcase given by Clive Davis to introduce Ms. James' first album in two years (she had been with the label 12 years) that was observed as being bouncy, cheerful, full of humor, and obviously Janis Joplin's mentor, as well as so many other white singers who have tried to embrace, and assimilate into, the rhythm and blues field. Etta James is back, and this writer has no obvious reason, musically, for why she did not deserve to be recorded before a two year span.

Of course there were reasons. But they were reasons why young artists choosing success at that time would need and need them. Some may not be as fortunate as Ms. James, however, to be able to "kick" the habit, so to speak, and be restored both personally and professionally to the field of entertainment that can't stand the loss.

Prior to her setback, Ms. James' voice was remembered as being as potent and powerful as the late Dinah Washington (missed) and she was called a latter day Dinah, and on the occasion of this showcase, it seemed she had grown in vocal range, and her illness must have only affected her mobility.

Her return as a recording artist is going to have great dimension because of her association with Gabriel Medek, the producer of her new album. With credits that indicate his own greatness, recording such artists as Janis Joplin and David Clayton Thomas, Medek's writing and selection of songs to reintroduce Ms. James reflects obvious desire he's had over the years one day doing the hard work and probably in a way he's been doing for her new album.

Ms. James is going to be a strong contender within the coming months because of the humorous side and personal charm that comes across in a live performance. This unfortunately is not felt in her new albums, but as it was before, one of the major selling points of Ms. James as a performer.

There are personal touches in the new album which re-establish the Etta James we knew and got down with in the earlier days. Her feeling for gospel is reflected and felt in the "Soul Away" and "God Song." And, for real vocal range and blues are replanted by Ms. James on the new songs out of her new album as I've been calling it, in the live re-play of the latter, the title of the song is ideal, because if you're not writing a hit, or some protection, Etta James on this track could easily blow your mind.

But there is much more to come from Etta James. And it's a chance, perhaps, to say "Welcome back," but it is a fine job that makes any audience around the country to go and find out when the first moments of her new album, and her old tough singing self are felt once again.

Ms. James fell by the wayside, briefly, but has returned just as talented as when she left.
Rhythm & Blues

Without This Book
You Don't Know the Half of Pop/Rock!

Rhythm & Blues was the 'soul' brother to Pop/Rock, and that's why many of the artists found in the new Rhythm & Blues (Soul) 1949-1971 are the same artists you'll find listed in Pop/Rock 1959-1972. Like the soul contributions of Ray Charles, Jackie Wilson, Otis Redding and more. Of course, the R & B book also lists hundreds of pure blues artists and R & B groups who didn't make the cross-over, yet who played a big role in laying a base for solid rock. Artists like Muddy Waters, Little Walter and Jimmy Witherspoon. Groups like the Dominoes, Orioles and Clovers. So, if you're only getting half the Pop/Rock picture, get out new R & B book. It's the whole answer.

A listing of every record to hit the Billboard 'Rhythm & Blues (Soul)' charts, including:
- Over 1200 artists and 4,000 records listed
- Date (month/day/year) record first hit the charts
- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record

Plus:
- A cross reference by song title of every record to hit the 'Rhythm & Blues (Soul)' charts between 1949-1971
- A chronological listing, year by year, of the Number One records
- A trivia index of interesting Rhythm & Blues facts, such as the Top 60 recording artists, artists with the most number one records, records of longevity, and more.
- A picture index of the top Rhythm & Blues artists

Sample pages.

I WANT THE WHOLE PICTURE!
Please send _________ copy(s) of Record Research Rhythm & Blues (Soul) 1949-1971 @ $20.00 each. In stock.

I WANT TO ADD TO MY RECORD RESEARCH COLLECTION!
Please send _________ copy(s) of Record Research Pop/Rock 1959-1972, New Revised Edition (includes song title indexes, trivia index & pictures of the top recording artists) @ $30.00 each. (Available August, 1973)

Please send _________ copy(s) Record Research Top Pop 1940-1955 @ $20.00 each. In stock.

Please send _________ copy(s) Record Research Country & Western Records 1949-1971 @ $20.00 each. In stock.

NAME:

ADDRESS:

CITY:

STATE:

ZIP:

CHECK OR MONEY ORDER FOR FULL AMOUNT MUST ACCOMPANY ORDER.

P.O. Box 82, Menomonee Falls, Wis. 53051

All prices include postage and handling. Overseas orders add $2.00 per book,

Copyrighted Material
technology and programming that are second to none. This continues to be the case, and the results are clear: CMBA offers the best in classical music, as evidenced by their recent announcement of their schedule for the upcoming season.

CMBA’s dedication to excellence is evident in their partnerships with leading artists and organizations. They have secured performances by some of the world’s most renowned musicians, including conductors, orchestras, and ensembles. These artists are chosen based on their ability to engage and entertain the audience, ensuring that CMBA remains at the forefront of classical music programming.

CMBA’s commitment to educational outreach is another area where their efforts are noteworthy. They provide concerts and performances that are accessible to students and the general public alike, promoting the appreciation of classical music and encouraging young listeners to develop a lifelong love for it. CMBA understands the importance of education and actively engages in activities that support the next generation of classical music enthusiasts.

In conclusion, CMBA has firmly established itself as a leading provider of classical music in the region. Their commitment to providing high-quality performances, their ability to attract top-tier artists, and their dedication to community involvement make them an exceptional choice for music lovers. As they continue to fulfill their role as the cultural heart of the community, CMBA promises to continue inspiring and delighting audiences for years to come.

Sincerely,
William N. Brock Jr.
Concert Music Director
NASHVILLE—The Glaser Broth-
ers, one of the most consistent selling acts of the MGM country roster for more than 5 years, have "suspended functioning together" at least for the time being.

The brothers, Tompall, Jim and
crack, continue to carry on
conciyly, and, in doing some-
ing something can be worked out for the future. In
the meantime, they have cancelled all future dates through their agent,
Don Light.

The group, billed officially as
tompall and the Glaser Brothers,
became their recording career here
earlier than 15 years ago with Deca (now MCA), and started with that label
till the end of 1957, then MGM.
Jim Glaser, however, recorded as
a solo artist with both Monument
and RCA.

One Voice Only

The last MGM release of the
brothers contained only the voice of
Tompall. The next release is sched-
uled for the same date, and the label
identifies that of the entire group.
Paradoxically, MGM has just
released a single on Jim Glaser.

The brothers, who are not sure to comment on the differences, agreed
that the recording aspect of their business was not a factor in the split. Those
close to them, pointing out that
they had worked together daily for
more than 15 years, blamed it on personality differences. Many close
friends are seeking a reconciliation.

The Glasers are totally involved in
the industry, and any split could have a profound effect. They jointly
own a recording studio, a publishing
company with a massive and suc-
cessful catalog, a production firm
which has been involved with many
major artists, and an art, advertising
and promotion operation.

As things now stand, both Tom-
pall and Jim Glaser will record indi-
vidually for MGM, while Chuck will
concern himself primarily with the
production end, in which he has
been heavily involved. The Glasers
long have produced themselves, and
that activity continues. Jim Glaser is
the producer of his own new release.

Tompall to Europe

It also was learned that the Euro-
pean tour set for the Glasers this fall
by Mervyn Cone will be done solely
by Tompall Glaser, along with a
band which he is now forming.
Don Light, agent for the Glaser
Brothers, said he has had to com-
pletely rearrange the scheduled dates.
A few of them have been performed
by Jim Glaser with his band.

"As of Sept. 1," Light said, "Tomp-
all will definitely be a single. I will
continue to look him up, but
Jim is working with his own band.
Some of their dates, including those
at Oppland, have been cancelled." Just how this will affect their
membership in the "Grand Ole
Opry" isn't known at this time, but
Wendell, manager of the "Opry,"
said he had heard nothing officially
from anyone, and would make no
decision until he does.

This was the third major split in
country music this season.
The Lester Flatt-Earl Scruggs di-
vision appears to be permanent, and
both artists have gone their separate
ways with at least moderate success.
The Wilburn Brothers, who parted
company for a time, have rejoined
forces and are working in complete
account, probably stronger than ever.

In the wake of the Glasers, how-
ever, Tompall was quoted as saying
he would "never again" work with
his brothers.

NASHVILLE—Don Law, who
first signed Johnny Cash to Colom-
bia from Sun in 1958, has been re-
united with the singer in an album
just released.

Law had "relinquished" Cash
as one of his artists when he "retired"
in 1967, but has produced, in the
past 6 years, a number of Ray Price sessions for Col-
buria, and handled a number of
other artists during this time. He
has had numerous No. 1 records.

VETERANS—Don Law, who
first signed Johnny Cash to Colom-
bia from Sun in 1958, has been re-
united with the singer in an album
just released.

Law had "relinquished" Cash
as one of his artists when he "retired"
in 1967, but has produced, in the
past 6 years, a number of Ray Price sessions for Col-
buria, and handled a number of
other artists during this time. He
has had numerous No. 1 records.

VETERAN LAW REUNITED

WITH CASH FOR ALBUM

Law, 15 years ago, lured Cash and
Carl Perkins from Sun, and then in-
troduced them to Columbia officials
at the label's convention in Estes
Park, Colo., that year.

Something of a living legend in
the music industry, Law first began
producing with "Uncle" Art Sah-
ther in the '20s. Over the years he
has produced virtually all of Colum-
bia's name artists.

The reunion with Cash came in
an LP cut at the House of Cash, and
also features June Carter. Titled
"Johnny Cash and His Woman," the
album has solo cuts by each artist,
and a number of duets.

Planning already is underway for
the next album, and Law hopes to
bring out "some of the great Johnny
Cash of the past and present" in this
LP, which he will help plan.

HONOR MRS. BUSH W ith
LAB GRANT

NASHVILLE—Joyce Bush, se-
cretary of Tree International, was hon-
ored at a dedication concert at Bel-
mont College here Tuesday night,
where a piano laboratory was given
by her friends in the music industry.

Mrs. Bush, whose career began at
WSM more than 20 years ago, and
who joined Jack Stapp when he first
started his recording business, has
been doing all of the Ray Price sessions for Col-
buria, and handled a number of
other artists during this time. He
has had numerous No. 1 records.

PAMELA MILLER DAY in Chatta-nooga featured the young MGM artist, and
here vice mayor Pat Rose presents Pam with the Key to the City plus an Ambas-
dor of Good Will certificate. Set up by Bill Nash of WDOB, her re-
lease of "Lookout Mountain, Chattanooga, Tennessee" was featured.

BOBBY HELMS, country veteran, has done his first recording for Candy
Records. Photographed after the session are: standing, Bobby Fischer, pro-
motion director for the company; M.G.M. producers Charlie Black & Jerry
Gillespie; seated, Helms and executive producer Rico Marenco.

SCREEN GEMS-COLUMBIA MUSIC opened its Nashville office, complete
with a private screening of a new Columbia pictures release, "Oklahoma
Crude." On hand were, left to right, Daney Davis, Screen Gams, Nashville;
Pam Tannen, Screen Gams, Nashville; Ed Shea, ASCAP, Nashville; Irwin
Schuster, Screen Gams, New York, and Irwin Robinson, Screen Gams, New
York.

AUGUST 18, 1973, BILLBOARD
**Billboard HOT COUNTRY SINGLES**

**Earl Richards**

Three in a row

for Earl Richards and destined to be the biggest yet. It is already charted 76 nationally.

Four Star Music Co., Inc. (BMM)

---

**Bobby Mack**

One of the greatest new talents to come along during a song by a great writer—Miss Jean Chaput which charted 90 nationally in its first week.

Four Star Music Co., Inc. (BMM)

---

**Billboard SPECIAL SURVEY for Week Ending 8/18/73**

**HOT COUNTRY SINGLES**

A STAR Performer—Singles registering greatest proportionate upward progress this week.

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart</th>
<th>Title, Artist</th>
<th>Label &amp; Publisher (Or Label) (Publisher, Licensee)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>1</td>
<td>SUNDAY SUNRISE—Gentry Lee</td>
<td>RCA BIM 4055 (RCA, BIM)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>-</td>
<td>2</td>
<td>HEAVEN ON EARTH—Hang Jeron</td>
<td>Columbia BDS 105 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>-</td>
<td>3</td>
<td>DARDA—Jim David</td>
<td>ABC-Paramount 5037 (Paramount, ABC)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>-</td>
<td>4</td>
<td>TODAY I STARTED LOVING YOU AGAIN—Gary Tapp &amp; June Greer</td>
<td>ABC-Paramount 5045 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>-</td>
<td>5</td>
<td>THE SUN IS SHINING—Jr Richards</td>
<td>ABC Records 5050 (ABC)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>-</td>
<td>6</td>
<td>THE LONELY DROVER—Dolly Parton</td>
<td>ABC-Paramount 5056 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>-</td>
<td>7</td>
<td>I'M NOT FALLING IN LOVE—Juby Arnold</td>
<td>Capitol 5060 (Capitol)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>-</td>
<td>8</td>
<td>Bottle of Wine—Joe &amp; Marc Wilson</td>
<td>Capitol 5060 (Capitol, A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>-</td>
<td>9</td>
<td>A PERFECT STRANGER—Steve Miller Band</td>
<td>Columbia BCP 1051 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>-</td>
<td>10</td>
<td>LET ME LOVE YOU—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>-</td>
<td>11</td>
<td>Too Far Gone—Jr. Smith</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>-</td>
<td>12</td>
<td>OH IM NOT FALLING IN LOVE AGAIN—Juby Arnold</td>
<td>Capitol 5060 (Capitol)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>-</td>
<td>13</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>-</td>
<td>14</td>
<td>Roll the Bones—Joey Whyte</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>-</td>
<td>15</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>-</td>
<td>16</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>-</td>
<td>17</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>-</td>
<td>18</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>-</td>
<td>19</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>-</td>
<td>20</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>-</td>
<td>21</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>-</td>
<td>22</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>-</td>
<td>23</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>-</td>
<td>24</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>-</td>
<td>25</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>-</td>
<td>26</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>-</td>
<td>27</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>-</td>
<td>28</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>-</td>
<td>29</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>-</td>
<td>30</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>-</td>
<td>31</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>-</td>
<td>32</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>-</td>
<td>33</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>-</td>
<td>34</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>-</td>
<td>35</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>-</td>
<td>36</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>-</td>
<td>37</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>-</td>
<td>38</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>-</td>
<td>39</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>-</td>
<td>40</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>-</td>
<td>41</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>-</td>
<td>42</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>-</td>
<td>43</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>-</td>
<td>44</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>-</td>
<td>45</td>
<td>Love Will Come Again (Just Like The Roses)</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>-</td>
<td>46</td>
<td>Aries Full of Plenty—Jack Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>-</td>
<td>47</td>
<td>Uneasy Rider—Charley Pride</td>
<td>ABC-Paramount 5062 (ABC, Paramount)</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>-</td>
<td>48</td>
<td>Keep on Loving Me—Jeanene Rea</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>-</td>
<td>49</td>
<td>Full of Love—Brick Davis</td>
<td>Columbia 5062 (Columbia)</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>-</td>
<td>50</td>
<td>Anybody's Baby—Marc Brown</td>
<td>Atlantic 5070 (Atlantic)</td>
<td></td>
</tr>
</tbody>
</table>

---

**AUGUST 18, 1973, BILLBOARD**
MEMO

from the desk of ABC Country Records!!
to: All Concerned

We're glad to learn that your response to Johnny Carver's new single is equally as strong as it was to his great hit "Tie a Yellow Ribbon". What a coincidence...

'YOU REALLY HAVEN'T CHANGED'

ABC 11374

Published By ABC Dunhill Music Inc. (BMI)
Country Music

Nashville Scene

By WILLIAM S.

Terri Lane, who scored well on her first Opry appearance, is about to have another. It will be out right away. In the meantime, she continues to do shows with Tommy Overstreet, Ray Price and Roy Clark.

John Blackburn, president of JB Records, New York, is in Nashville with Mona Gill and Wayne Morse, with strong promotion to follow. Each also will have their own Miss Gill album she did well with her release of "The Twelfth of Never." ... Arlene Harden, who is starting an LP this week under the guidance of Frank Jones of Columbia, reveals that she will be having her second child sometime early next year. ... Marty Robbins, getting set to do a motorcycle movie, bides his time with an accident, injuring his hand. He had not leaped off the bike, it could have been much worse.

Roy Drusky is going to drill for oil on his Portland, Tenn., property, now that the blind-gaged prospect is dug through the round on property owned by his neighbor. ... Del Reeves set to do the "Billy C.G. Show" in Des Moines. ... Stu Phillips is in his 4th season with his successful "Western Nutcracker" show, and Dianne Jordan still adding beauty and song as a regular. ... Leona Williams is doing a road show, and Texas dates set by Tony Douglas and his booking agency there. ... Mary Lou Turner, an integral part of the Bill Anders show, records her first cut for MCA on Aug. 22. ... Jeanne Anders is scheduled for at least one network television spot, to be done on location in Wisconsin. ... Bob Moore, bass player extraordinary, performed at the "Grand Ole Opry" for the first time in 12 years. He normally is tied up at sessions.

The Willis Brothers are going to appear in an ad in newspapers for a famous whiskey which will note that 8 years ago, when the Willis Brothers had "Opryland Acres" this particular boxer was just starting to age. ... Sherwin Linton of Minnesota, the first person to win a record deal with Elektra, has just returned from a trip out of state with "The Willis Brothers." ... Lynne Burns. ... The "Bill Willis Brothers," in one week, worked four states, did one show a week. ... England will be issuing a record by the English folk group the Band of Gold, a group which features four brothers, and one a woman,s called "Billie." ... Bill Moore also working Veterans Hospital benefits between dates. He says bluegrass not only has infiltrated the country, but the veterans are wild about it, too. ... Ethel DeSainey, the Swiss Miss Yodeler from Ohio who records for the RCA, is returning to the United States. ... The voices of the Jordans are on their latest recording trip to Nashville. It's her first time with voices. ... Dianne Jordan is doing a spring session with Fred Carter Jr. ... Shot Jackson out of the hospital after a violent attack of chicke and tick bites while fishing. ... Billy Joe Shaver joins Ray Charles, Willie Nelson, Johnny Rodriguez, Smith Smith and others at the big Sept. 1-3 show at Cowan Coliseum in Nashville. Before that Billy Joe does a five-day promotional tour of radio stations. ... At the Nashville Airport Wednesday, was in poor condition at St. Luke's Hospital in Paris, N.D., following an auto accident. Bill records for Bette Star in Nashville. ... Jerry Meetsief has taken up aneyeling, practicing words in the country shopping center lots after hours. ... Gus Barba has become road manager for Johnny Rodriguez. ... Hobbe Halvorsen, as vice president of the Tom T. Hall Enterprises by Gary Newman, son of Jimmie. ... Jim Schlachet has been reemployed as a new lead guitarist for his Story Tellers. ... His 18-year-old Rick Wayman, Colten, Ga., Archie Campbell's new syndicated show is five minutes of his poetry and philosophy.

Elektra Develops 2-Label Program

NASHVILLE—Although Countryside is a subsidiary of Elektra Record operations, and is "West Coast" country music, Elektra will build its own country roster with the "Nashville Sound." This was the summation given by Russ Miller, vice president of A&R, West Coast division of Elektra in explaining recent actions of the label. "California is a hotbed for country music. The continuation of the migration of people to the area has created a climate of a special type of music," said Moscow. "Elektra is already involved," he said. Miller noted that Mike Nesmith is producing a group of artists as president of the Countryside label, but noted that all of these records have national potential despite the regional approach.

"Shetland Style" Signsلس

"On the other hand, Elektra has become fully involved in country," Miller explained. "While we have considered Mickey Newbury a pop artist, his records have done remarkably well in the country charts, and it's obvious that Mickey is thinking in country terms. We look at Linda Hargrove as a pop, too, but she writes outstanding country material." New Elektra has removed all doubt as its intentions by signing Melba Montgomery, a "100% country act," and will have the benefit of her writing as well as her singing.

"Country Music Fete Up 100%; Plan 2 Dates"

RenoF VALLEY, Ky.—The third annual Mac Wisman Bluegrass Music Festival here demonstrated more clearly than ever the extent to which Bluegrass music has grown.

Officials said attendance this year showed a 100% increase over the previous two years, and was up 150% from two years ago. This report coincides with attendance figures from other such festivals around the nation, all of which are showing a marked increase.

For the first time this year, Wiseman's festival was held in conjunction with an Old Time Fiddler's Convention. This caused an overbooked format, and will force Wiseman to go to two events next July. The fiddler's contest will be held a week prior to the Festival. The first event will take place during the long Fourth of July weekend, while the festival will run July 12-14.

Bill Monroe's Bean Blossom (Ind.) Bluegrass Festival, also an annual event, showed an increase earlier this year in attendance which nearly matched that of Wiseman's. Others in various parts of the nation are drawing huge crowds, most of whom camp on the grounds, and many of whom take part in all-night jam sessions of the Bluegrass variety.

"While we certainly will expand our country roster, we never will have a real big one," Miller noted. "Even in the pop field we confine ourselves to a few of the best, and give them total concentration. That's the same direction we'll follow in country. Don't look for mass signings. Just look for a few with real potential.*

Elektra currently is staffed by Dave Mack, a top-notch man in his field. He serves as national country promotion director. Most of his attention at the present are directed toward Miss Montgomery, but his duties will expand as the label grows in the country area.

Nashville is cutting all his Country-side product on a ranch in the Los Angeles area. All Elektra country product will be done here.

WHEN IN TENNESSEE YOU CAN BUY BILLBOARD AT THE

THE NEWSLAND

218th Ave. North
Nashville, Tenn. 37219

Ky. Bluegrass
Fete Up 100%; Plan 2 Dates

THE WEEK

1 8
2 2 17
3 4 19
4 3 9
5 6
6 8
7 9 15
8 7 22
9 10 18
10 12 22
11 13 10
12 11 18
13 12 21
14 16 5
15 17 17
16 18 7
17 19 19
18 20 11
19 21 20
20 22 3
21 23 1
22 24 2
23 25 4
24 26 5
25 27 6
26 28 7
27 29 8
28 30 9
29 31 10
30 32 11
31 32 12
32 33 13
33 34 14
34 35 15
35 36 16
36 37 17
37 38 18
38 39 19
39 40 20
40 41 21
41 42 22
42 43 23
43 44 24
44 45 25
45 46 26
46 47 27
47 48 28
48 49 29
49 50 30

August 18, 1973, Billboard
Goody Showroom for 'Q' Software, Players

$1,295 VidExpo Prize

NEW YORK—A complete Akai portable Video Tape Recording system will be given at VidExpo '73 in a visitor drawing arranged by John Wright, General Manager, Incom Div. of Tele-Measurers, Eastern Akai dealer. System includes 8-inch player/recorder, camera and battery pack, with total retail value of $1,295.

Drawing will be a highlight of the VidExhibits open the last two days of the Sept. 4-6 conference and exhibits sponsored by Billboard Publications at New York's Hotel Plaza. Tele-Measurers also will show the new Consolidated Video Systems 502 time base corrector that was a major attraction at the industry-only National Assn. of Broadcasters convention.

Tape/Video Audio/Video

Tape Audio/Video

IN-DASH BOOM:
Detroit's Crazy Jack Expands; Tapes, Players

By EARL PAAR

DELAWARE--The booming in-dash car stereo market together with Crazy Jack's Sound Factory's program for car dealers has developed a whole new market for car sound, said owner Jack Frankford recently. The extension is also part of Frankford's expansion, marking the firm's growth in retail and on a scale of both software and players.

Frankford, who started out in 1961 in a 30x55 square foot space in a car wash before FM radio let alone tape cartridge got going, recently moved to a 15,000 square foot facility on suburban Oak Park. The building also houses Auto Sound Dist., a pre-recorded tape one-stop (tracking small stores as well as giant J. L. Hudson) and the wholesaler for Hardwood Stereo, the advertising trip celebrating the consumer to this fall.

Outlets such as Kevorvets, Sam Geyscrate, Whoa, Whoa, Whoa, May Co. and Federated Electronics are also displaying 4-channel software and hardware in addition to the 2-channel, advertising the configurations available.

By BOB KIRSCH

LOS ANGELES--Major manufacturers are reporting that quadraphonic software is selling relatively well in the in-dash market, but the long-term potential of product available, but most also feel that more contemporary material is needed to catch the eye and ears completely to the consumer this fall.

Outlets such as Kevorvets, Sam Geyscrate, Whoa, Whoa, Whoa, May Co. and Federated Electronics are also displaying 4-channel software and hardware in addition to the 2-channel, advertising the configurations available.

Mike and Jerry Joe.

Lake Electronics Charts Expansion

By INGRID HANNIGAN

CHICAGO—Leaving Detroit behind in a relocation to the major transportation center saves Lake Electronics, said John E. Flood, who service his line of promotional type entertainment products.

The two-year-old company produces, through plants in Japan, Taiwan, and Korea, a variety of moderate to high-priced compact systems including car and home tape players, tuners, turntables, speakers, portable tape players, radios, microphones, car speakers, and novelty items.

"It's not worth it to make extensive repairs on products at our price levels," Kassin pointed out. "For that reason, rather than spend more time and expense on his frequent trips to Far East factories and to see the 13 or 14 local dealers who service his product line of promotional type entertainment products.

LASCAR'S Expands; Push 'O' With Player Tiein

NEW YORK—Less than three decades ago, Philip Morse, entrepreneur, arrived in this country as a political refugee from war-torn Poland. Today, through an uncanny business sense, he is head of a multinational conglomerate complex that produces sewing machines and a wide range of home stereo equipment.

How did he do it? Last week, in a rare, conversational mood, Morse sat relaxed on the glassed-in patio of waterfront Stanford, Conn., home, and looked to explain the secret of his success.

"We believe in serving the people," he said modestly, "by selling to them a product that is offering value for money."

Morse explained his concept of "value for money."

At this point he showed a particular type of high-priced home stereo equipment.

"What we are doing," he said, "is to give the consumer a product that is, rather than a little harmless gimmick, trying to orient him towards the concept of four speakers of sound.

His reasoning continued, "After we have got the consumer to try four speakers of sound in his house, we can always prevail on him to upgrade his system to the full four-channel. It is, in a practical approach to the whole theory of education of the consumer, if 4-channel is to enjoy mass popularity.

Morse's feeling was that the people who are reluctant to spend the money to get a full four-channel.

LOS ANGELES—Metrovision, subsidiary of MGM, has finished negotiations with Travelodge for installation of the firm's video tape and cassette system in the hotels in the Dallas and Houston areas.

The system consists of two players and a deck, with a video player set at predetermined starting times. The operator selects the hotel brand by placing a cassette into each player. Maximum time of each cassette is 60 minutes so that cassettes are needed for a full length film. Change from first to second cassette is automatic.

Equipment is installed near the check-in counter of the hotel and tied to the main antenna system. Broadcasting can be done on any unused channel in the hotel room. Also available is a one-player system.

Copyright (Continued on page 38)

Copyright (Continued on page 42)

Copyright (Continued on page 43)

Copyright (Continued on page 44)

Copyright (Continued on page 45)
CRAZY JACK'S
ADS EXPANDED

DETROIT—Crazy Jack's Sound Factory and the wholesale division, Auto Sound Div. here, will soon see its series of humorous commercials to other dealers on an institutional basis, said owner Jack Frankford (see separate story this issue). In most cases, dealers can be tagged to the prepared spots. Frankford's idea in pushing car stereo (though the firm is deeply committed now to home units too) has been "theater of the mind." He said, "People would hear our ads in the early days when we were in this tiny car wash and drive up and drive down Livermore looking for us—they thought we were a giant operation."

More recently, Crazy Commercial ads have been in the double entendre vein, said Mark Stein, retail general manager, who works along with Frankford and the advertising agency. Stein calls them "two voice funnels." He said the firm hasn't been concerned about the recent factor over controversial content in advertisements, but will probably change to more contemporary humor to avoid monotony. "We like the things 7-Up and Levi's are doing." Crazy Jack's use most of the contemporary stations here and ties in with TV rock concerts. Stunts include such things as a drawing for a paid trip to Pensilen, Pa. for the grandnog hom event.

In-Dash Boom Spurs Auto Dealers

Continued from page 37

Further expansion increases the opening of an ASD installation and subwarehouse in Grand Rapids.

MAJOR DISTRIBUTORS
AND RACK JOBBERS:
OUR LINE
CAN BE YOUR LINE.

With your name or ours, Robins accessories produce better, higher turnover, with guaranteed markup. Take advantage of our substantial discounts. Call Marketing VP Jack Friedland. You'll like his line.
Electronic Representatives Association will again feature Consumer Electronics Industry Week, Sept. 10-12. The service will provide access to firms applying for membership at the show with a $25 dues deposit, as well as ERF and a directory.

The Jack Yellow Cab, Inc. "NOW" Show will be presented for southern California, and Denver, Aug. 21-22 at the company's warehouse, 285 S. LaCienega Blvd. The 1-11 p.m. program will include seminars as well as new product exhibits.

On Five Associates Inc. of Had- ford, N.J. 08033 contracted with Capitel Tape to serve as its representative in eastern Pa., southern N.J., and Delaware during the CES show. The "All in the Family" group includes, Rex DePillis, formerly employed by Harman-Kardon, who founded the firm in 1971. Son Russ joined in January 1972. Second son Doug joined, and Russ's wife Candy, became office secretary, the firm moved to larger quarters at 15 Tanner St. (609) 428-3800. Other lines of Piliga carry include U.S. Pioneer home theater, consumer electronics, car stereos, and BBF and tape accessories.

R.B. Batch and Associates Inc. of St. Clair Shores, Mich. announced the promotion of Robert D. Cowie to president and Roderick D. Batch to chairman of the board. The reps who cover Michigan are: Kenneth Chienos, John Kinley, and Betty Conner. The firm's mailing address is Box D. Kensington, Station, Detroit, 48224. Telephone: (303) 773-7870. Batch and Batch rep both electronic parts accounts and home entertainment manufacturers including Antenna Specialists Co., BASF Tape, Harman-Kardon, Radio Speakers of Canada, Stanton Magnetics, Tandberg of America, Tape Atlon Corp., United Audio Corp., Workman Electronic Products, and Avant Corp.

Pioneer Electronics appointed J & B Associates as factory sales representatives in North and South Carolina, Tenn., Ala., Miss., and Ga. for its 8-track and cassette car stereos and related entertainment products. Located at 1782 Marietta Blvd., NW, Atlanta 30319, the firm also reps the Superscope, Sony, and Marantz lines. In the same facility, related company Brooke Distribution carries many major brands of electronic items, and keeps a complete warehouse for dealers in the area.

Steve Brown, the head of the operation with help from salesmen Thomas W. Anderson, North Carolina: Glenn Curry, southern Ga., David Ginsburg, Atlanta and northern Ga.; Bob Russell, Atlanta and western N. Carolina; Don Telle, Tenn., and Chris Turner, Ala. and Miss.

Pluton Dwyer added Dick McCurdy to his organization to "lighten my workload." McCurdy, a former salesmen for Fisher and stereo showroom manager for southern Ill., Mo., Ky., Neb., and Iowa. Dwyer covers southern Ill. and Wis. "This slows and heavy competitive business," said Dwyer, "demanded that I find help." New Dwyer Sales, 5841 Madison St., Morton Grove, Ill. 60053 handles KLH, Orthofon, and Musasonic lines. Telephone: (312) 956-3290.

Herbert Reichert, president of R & D Sales Co., 420 S. Federal Blvd., Denver 80219, handles BASF Systems audio and video recording tape and Hitachi TV, radio, recorders, stereos, and automotive products. Bob Dain is vice-pres-ident, Ed, Elcheck and Bob Thomason are salesmen. R & D covers the entire Rocky Mountain territory, and has complete showroom and warehouse in Denver. Reichert commented that "as long as the manufacturers serve me accept the responsibility for marketing in my area, I'll be happy and have no complaints about the business. I am looking for a good manufacturer of accessories though." The firm picked up the Commodore Calculators line at CES. Telephone: (303) 454-5455.

New stuff for Carmen A. Vignola Associates Inc., Box 569, Jefferson City, Mo. 65101 are Ron Dockworth, Overland Park, Kan., and Jerry Compomito, Kansas City, Mo. In addition, Vignola has Jim Graythorn in St. Louis, and Stan Mass in Ames, Iowa. The firm carries Luxex, Craig, TEAC, Matsushita, Sherwood, Benjamin, Koss, TDK, and Pickerill as major lines.

The Mid-Atlantic Chapter (Gleaside, Pa.) of Electronic Representatives Assn. presented a life membership plaque to Albert D. Lehan at the May meeting. President Ferrell Car- mine did the honors.

Tush Sales Inc. located by Morton Taub, now carries AKG-Philips, Aero, Gensburger/McDonald, and JFD. Offices are 32815 Gyffey Road, Silver Spring, Md. 20904. Telephone: (301) 622-0300.

Fifty years as a Jensen Sound Laboratories rep was recognized recently with a special award to Ron Brown, president, Ron Brown & As- sociates, Denver. Jerry Kalon, presi- dant, Jensen, noted during the pres- entation at a national sales meeting in Chicago, that "forty years of serv- ice is truly an outstanding achieve- ment."

Gilbert E. Miller Associates, which will be celebrating a 30th anniver- sary next year, have moved into a new larger quarters in Jericho, N.Y., at 375 N. Broadway. Also, Warren Miller, son of president Gilbert Miller, has joined the sales staff, which also includes Gilbert Miller, Irwin Miller, Jerry Roussey, Alan Al- per, George Brown and Leo Hantz. The Jericho firm covers metropoli- tan New York, northern N.J., and Fairfieid Co., Conn.
W. T. Grant Promotion Aim; Leader in Players, Software

Continued from page 1

of downtown sections, but its ver-

satile methods of presentation and

chandlery, pointed out store man-

ager Byron Ferguson, must be

carelessly kept by the buyer.

In the case of the local store, soul music

probably accounts for at least 50

percent of the volume of records

and tapes.

Suppliers also must be adept in

helping buyers and merchandise

managers gear stock to the indi-

vidual needs of stores, and Ferguson

finds that they have not been

providing the professional advice

offered by ABC Record & Tape Sales Corp., in Des

Moines has been invaluable.

Physically, the software display is

located on the main floor where

there is traffic flow all around it.

Tape and records occupy about

a 20 x 50 foot area in the center

of the main floor, between two

entrances, and across from the

lunch counter. The location of the

counter and tape hardware section

in the basement is regarded as no

special handiwork. It is just looked

upon as wanted merchandise, re-

quiring a studied decision on the part

of shoppers before they make their

selections. In other words, they

will look for these products.

"Software is a fast-action depart-

ment and fun to work with," said

Ferguson, who takes a hand in de-

tails in this section. "It's aunity that

there isn't a crowd of shoppers in

this area during lunch hour. It's a

browsing natural for office-workers

in surrounding buildings and this

is one reason it is almost constantly

swarming with activity. It is one of

the most active departments in the

store."

The basic design of the software

area embodies a "boxed effect"

which encompasses the area with

an opening only at one end where

the cash register is located. Locked

tape cabinets, glass-enclosed units

with holes enabling customers to

handle the tapes, are located on one

side of the cabinet, while the tapes

are stacked alphabetically by artist.

Asked if tape sales are growing, the

store manager said, "We have a

question but now LP albums and 45's

outsell them.

Because of the nature of downtown

traffic, in part, soul music is

predominant with rock and country

following in demand, according to

Ferguson.

A girl is delegated to handle this

section and her presence, coupled

with the use of the locked tape

cabinets, helps curb the pilferage loss,

the store manager said.

Parked plainly on the wall over

the LP and tape displays is a chart

reflecting the current "Top 10 LPs and

Tapes" and another listing of "Top

10 Soul Tunes." The soul chart is

kept up by ABC Records & Tape

which utilizes the Billboard charts.

Ferguson puts a high premium on

the services furnished by the sup-

plier, explaining "they deliver when

they say they will, support sales-

manship, checking out problems, and

maintain the displays, take care of special or-

ders and markdowns, and have the

current best selling records and tapes.

Orders are phoned in on their

WATS line.

A distributor sales representative

services the department once a week,

working closely with Ferguson in

restocking the department and rear-

ranging the merchandise for peak

turnover. He pays special emphasis

on arranging top-sellers where they

are given top exposure. There is no

hesitancy here to get special-pro-

moted items out on open tables—
together tapes and LPs.

Discussing the policy on pricing,

Ferguson said the objective isn't

to simply meet competition but to be

the price-competitive leader. "In de-

veloping the fast-turnover, active

department we have here, we accent-

uate two main items," Ferguson

said. "Good selection and our reputa-

tion as the pricing leaders. I don't

believe there is a record or tape re-

tailer in this area with the kind of se-

lection we have who prices under us.

Oh, there may be an isolated in-

stance of a smaller independent who

is cutting us under, but that is just a

possibility."

With those two factors it is neces-

sary to add a consistent and strong

promotional program. A lot of the

credit for the continuity and effec-

tiveness of the promotional program

should go to the supplier, said Fer-

guson. The software atmosphere is

enlivened by personal appearance

of popular artists.

(To be continued)

CHASE MANHATTAN • IBM • DANA
IN MEMORIAM ENGINEERING
MUTUAL OF OMAHA • STANDARD
OIL • HALEWITT-PACKARD • LIN-
COLN-MERCURY • J. WALLER
THOMPSON • VETERINARY ADMINI-
STRATION • U.S. POSTAL SERVICE
UNIVERSITY OF PITTSBURGH • S.C.
EDUCATIONAL TV NETWORK
LAIRD, INC. • ARTHUR D. LITTLE
AMERICAN ACADEMY OF FAMILY
PHYSICIANS • N.Y. STATE LIBRARY
ASSN. • SONESTA HOTELS • U.S.
ARMY • VIRGINIA TECHNICAL
COMMUNICATIONS COUNCIL • INTL TAPE AS-
SOCIATION

You Last Call to See How These Leading Organizations Are Profitably Using the New Video At—

VidExpo 73

BILLYBOARD PUBLICATIONS’ 3rd VIDEO CONFERENCE AND EXHIBITION
SEPTEMBER 4-6, 1973 • THE PLAZA HOTEL, NEW YORK

EXCLUSIVE Vid Reports

Experienced video users show how video is solving their communications and training problems...and yours

VidShows

Two three-hour closed-circuit telecasts...highlights of the best commercial and in-house programming now in use

VidExhibits

Major hardware, software, duplication, distribution systems now on the market

... MAKE THIS UNIQUE, USER-
ONCENTRED CONFERENCE THE ONE
YOU MUST ATTEND

Facts on VidExpo 73

What and who

Third Video Conference and Exhibition sponsored by The Billboard Group of International Publications—VidNews, Billboard, Merchandise

Week, Photo Weekly, High Fidelity, Modern Photography, Music Week (Europe), Music Life (Japan), Featuring exclusive VidExpo—

in-depth solutions to training and communications problems.

Share your experiences with other leaders from a cross-section of the international video industry. Among first registrants: AMR Interna-

tional, AT & T, C R/Ros, C R/Pace & TV, Cooper General, Delco Electronics, Electro-Gear, Ge Post, Video Products, S R/Pace, Video

Makers, Manufacturers Hanover Trust, Muntz Canada Ltd., Polytone, Production, RCA Records, Universal, Universal Modern Publish-


del Secondary School for the Deaf, Videoconcepts of Wisconsin, Kayan & Schacht, Vio Video, Universal Films, Comprehensive Imago, Richo


Library, Motown Records, Ampex Corp., Coca-Cola USA, Metro-

soul Life.

Where, when and how much

The Plaza Hotel, New York, September 4-6, 1973. Special room rates: $30 single, $50 double, per night.

$175 fee includes exhibition reports, two VidExpos, exhibits, work materials, opening cocktail party, two luncheons, one-year sub-

scription to blacksheep VidNews, Group rate (20% discount) for three or more registering from one organization at same time is $140 per

person. Singles day fee is $100 for videxpos, vidshow, exhibits, for information, contact American Radio History Publications, 1

Astor Plaza, New York, N.Y. 10003 (212) 764-7484.

VidExpo '73—Two-three-hour programs of current Commercial and In-house productions telecast over closed-circuit TV channel. For

information on exhibition tapes, contact Billboard Publications—

VidExpo 73, 1 Astor Plaza, New York, N.Y. 10003 (212) 764-7484.

VidExpos—Featuring displays and demonstrations of major hardware, software, duplication and distribution systems now on the market.

For information on display space, Russell Flagg, Inc. 103 E.

84th Street, New York, N.Y. 10028 (212) 969-6149.

AUGUST 18, 1973, BILLBOARD
VidExpo 73

WEDNESDAY, SEPTEMBER 5

**VidReport—9:00-10:45 A.M.:**
How is using video to improve employee performance?
WILLIAM Y. THOMAS (Moderator), Manager, Educational Services, American Academy of Family Physicians (PA); integrated a/v service group, all media.

**VidReport—2:00-3:45 P.M.:**
How business is using video to improve employee performance.
WILLIAM Y. THOMAS (Moderator), Manager, Educational Services, American Academy of Family Physicians (PA); integrated a/v service group, all media.

**VidReport—3:45-5:30 P.M.:**
Specially applications in advertising, medical, hotel, free TV, retailing.
DR. GEORGE ROWLAND, Chairman, Education Committee, American Academy of Family Physicians (PA); serving 22 years national and state level.

**VidReport—7:30-9:00 P.M.:**
Home Entertainment—What does the consumer want?
MASSAC IPS, Director, National Home Video Council (VA); President, New York Video Council (NY); Past President, National Home Video Council (CA).

**VidReport—9:00-10:45 A.M.:**
Education—Does the "eustudumation" concept really work?
HENRY J. CAUTHEN (Moderator), President, General Manager, South Carolina Educational Television Network; chairman, National Council on Arts.

**VidReport—2:00-3:45 P.M.:**
An up-to-the-minute look at many areas government agencies are utilizing video.
**Tape/Audio/Video**

**Philip Morse Views 'Q,' Fair Trade, Brand Names, Imports**

Continued from page 37

field were those who insisted on waging the seemingly unwinnable battle of discrete vs. matrix, et al. "These are the people," he said, "who should make a more determined effort to get together on a truly composable standard, and get down to the task of launching 4-channel as the viable new sound innovation it is." Morse talked about marketing. The company side-steps the popular practice of selling through reps, and, instead, sells directly to their customers via a network of 300 company trained salesmen, servicing more than 3,000 retail accounts in the United States and Canada.

Morse said that the company maintains regional offices and warehouses in 15 strategic locations. The 1973 trend is toward increase market penetration and insure prompt product delivery. The Electrohome line of products is not fair traded. With much good fortune, Morse explained that rejected the thinking of fair trade advocates was, he saw it as a deterrent to free enterprise and open competition.

Morse's thoughts about wattage ratings were just as candid. "It really is not fair," he said. "Whether the IPP or RMS rating is used, just as long as all companies standardize the same thing is good." He feels, however, that the average consumer is more familiar with the IPP system of rating, and that this should be accepted as the standard.

RCA's 4-Channel Contab

NEW YORK—RCA Records has completed three successful seminars on the technology of the 4-channel, or discrete 4-channel records. The seminars, designed for the firm's artists, producers and engineers and held at RCA Studios in New York, Nash- 

Korvettes, Goody, Wards, May Co., Federated Push 'Q'

Continued from page 37

Together in some cases and conducting demonstrations.

Mass merchandisers also agree that while 4-channel is heavily youth oriented, and rock listeners may move best in many cases, consumers are hungry for product and will purchase quadrasound music of any type if its well done.

There is also a universal agreement that quadrasound is no longer thought of as a gimmick by the consumer, but is recognized as a legitimate musical form.

Dave Rothfeld, vice president, divisional merchandise manager for Korvettes, said that "Both disk and tape are selling fairly well, but the problem is the public is not well enough acquainted with quadrasound yet. We've been pushing software and hardware toward, and we've been using demonstration rooms. And, of course, we have been doing and will continue to do is sell our software near the hardware departments."

"In software, the contemporary product that is coming out now is helping, but the fact that some companies aren't involved in quadrasound at all is a detriment. But there is a lot of good material available and I look for a good fall. I think you can compare it with stereo and with more companies entering the field the consumer will become more and more aware. We're planning a big push on hardware and software for the fall." Al Geigel, national record, and tape buyer for Montgomery Ward, said that "quadra sales have been pretty flat so far. We're starting to get more hardware in and some of our store will have special displays in the fall, with the big push coming from the ceiling to offer the consumer a quadra-audience effect."

For as displaying quadrasound software, Geigel said there are separate buyers for 4-channel disk sales, while RCA and the in-store quadrasound system have LPs placed in both stereo and 4-channel sections.

Geigel added that "the configuration does not really matter, it's the content you are selling CD-4, SQ, and QS, and rock is still selling the best."

Jerry Sten of the 19-store May Co. chain here said that "quadrasound software is doing pretty well. We find it that there are more sophisticated areas of town selling more, and the music is moving all over the place."

Ms. Hansen also feels that advertising tie-ins between hardware and software are important in 4-channel. She said that additional labels moving into 4-channel are helping the market. "It's not a rock material that's selling," she said. "It's the content." The emphasis is on the big sound, so a MON ART with a big band behind him will probably sell."

The May Co. tries to display hardware and software close to each other, and has a separation for 4-channel disks. "I think the consumer now realizes this is not a gimmick," Hansen said. "We're not looking like a gimmick when it started out, too."

Chuck Fishline, record buyer for Federated Electronics here, said that quadrasound software, both record and tape, is doing "quite well. We're finding more and more more for the newer product," he added. "Because more people more interested in the configuration have already picked up the catalog items."

More set model numbers ... More hard-to-find needle types ... More cross reference information: the everything you need in one place. Become a PFANSTIEHL DEALER and you’ll be able to sell more PROFITABLE NEEDLE REPLACEMENT NEEDLES.

**Carl Marks**

**BLANK CARTRIDGES**

Best quality—lowest prices

- Ampex 8-Track Cartridge 25c
- Ampex 8-Track Cartridge 16up
- Ampex Head Cleaners 50c
- 100% Guarantee
- C.O.D. only

Write or call:

**SUPER CARTRIDGES**

2709 Armory Road
Wausau, Wisconsin 54401
(877) 767-1547

**Tape/Audio/Video**

August 18, 1973, Billboard

© 2023 The Billboard LLC

**You can buy their needs, you can order them?**

**You can order them?**

<table>
<thead>
<tr>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>1976</td>
</tr>
</tbody>
</table>

**There’s a difference — the difference between re-zoom, deal, which has a sales force and total margin on top merchandise that makes your account happy.**

A major reason Fideline need-

dealer stores aim for people that talk about needle sales, is their Fideline Distributor.

Your Fideline Distributor is a trained needle specialist provi-

- fast, personalized service
- extensive back-up stock
- including special items
- world's best, most complete needle replacement guide

**Your Fideline Distributor is a trained needle merchandise specialist.**

If your business is just buying photographic needles, you may be missing profit opportunities.

If your business is selling photographic needles, then you can contact your Fideline Distributor.

**FIDELITECH**

The Touch of Magic

207 N. Washburn Lane, Parson, Illinois 62087

217-637-1547

**You can order them?**

**You can order them?**

<table>
<thead>
<tr>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>1976</td>
</tr>
</tbody>
</table>

**There’s a difference — the difference between re-zoom, deal, which has a sales force and total margin on top merchandise that makes your account happy.**

A major reason Fideline need-

dealer stores aim for people that talk about needle sales, is their Fideline Distributor.

Your Fideline Distributor is a trained needle specialist provi-

- fast, personalized service
- extensive back-up stock
- including special items
- world's best, most complete needle replacement guide

**Your Fideline Distributor is a trained needle merchandise specialist.**

If your business is just buying photographic needles, you may be missing profit opportunities.

If your business is selling photographic needles, then you can contact your Fideline Distributor.

**FIDELITECH**

The Touch of Magic

207 N. Washburn Lane, Parson, Illinois 62087

217-637-1547

**You can order them?**

**You can order them?**

<table>
<thead>
<tr>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>1976</td>
</tr>
</tbody>
</table>

**There’s a difference — the difference between re-zoom, deal, which has a sales force and total margin on top merchandise that makes your account happy.**

A major reason Fideline need-

dealer stores aim for people that talk about needle sales, is their Fideline Distributor.

Your Fideline Distributor is a trained needle specialist provi-

- fast, personalized service
- extensive back-up stock
- including special items
- world's best, most complete needle replacement guide

**Your Fideline Distributor is a trained needle merchandise specialist.**

If your business is just buying photographic needles, you may be missing profit opportunities.

If your business is selling photographic needles, then you can contact your Fideline Distributor.

**FIDELITECH**

The Touch of Magic

207 N. Washburn Lane, Parson, Illinois 62087

217-637-1547

**You can order them?**

**You can order them?**

<table>
<thead>
<tr>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>1976</td>
</tr>
</tbody>
</table>

**There’s a difference — the difference between re-zoom, deal, which has a sales force and total margin on top merchandise that makes your account happy.**

A major reason Fideline need-

dealer stores aim for people that talk about needle sales, is their Fideline Distributor.

Your Fideline Distributor is a trained needle specialist provi-

- fast, personalized service
- extensive back-up stock
- including special items
- world's best, most complete needle replacement guide

**Your Fideline Distributor is a trained needle merchandise specialist.**

If your business is just buying photographic needles, you may be missing profit opportunities.

If your business is selling photographic needles, then you can contact your Fideline Distributor.

**FIDELITECH**

The Touch of Magic

207 N. Washburn Lane, Parson, Illinois 62087

217-637-1547

**You can order them?**

**You can order them?**

<table>
<thead>
<tr>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>1976</td>
</tr>
</tbody>
</table>

**There’s a difference — the difference between re-zoom, deal, which has a sales force and total margin on top merchandise that makes your account happy.**

A major reason Fideline need-

dealer stores aim for people that talk about needle sales, is their Fideline Distributor.

Your Fideline Distributor is a trained needle specialist provi-

- fast, personalized service
- extensive back-up stock
- including special items
- world's best, most complete needle replacement guide

**Your Fideline Distributor is a trained needle merchandise specialist.**

If your business is just buying photographic needles, you may be missing profit opportunities.

If your business is selling photographic needles, then you can contact your Fideline Distributor.

**FIDELITECH**

The Touch of Magic

207 N. Washburn Lane, Parson, Illinois 62087

217-637-1547
If you’re a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many radio personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, all managers report back to the Radio-TV Mart ads can be dropped five times the results of the next leading radio-TV publication.

Rates: “POSITION WANTED” is $8.5—in advance—for two times, 2” maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

“POSITION OPEN” is $8.5—in advance—for one time, 2” maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. Box number ads asking for tape samples will be charged an added $1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITION WANTED

VERSATILE, ADAPTABLE JAZZ Jock six years format. Six years on air, management and production. Excellent rapport with downtown advertising people, and always in good standing. Would consider major city. Available immediately. Please send resume to:

G. J. HODGES, 3510 Indiana Ave., Chicago, Ill.

PERSONALITY, J.O.C. with 10 years experience.難歌. WORDWIDE TRAVELER. Excellent voice, outstanding record of radio commercials. Available immediately.

YOUNG, MARINE, 18 TUNES 3-18 years of age. Former stock boy, now radio deejay. Available in major cities. Please send resume to:

ATTENTION KENTUCKY! If you’ve got a station looking for a guy with a decent voice and a knowledge of the business, check this one out. I’m your man. In my present job (one of the best in the country) I get to use my English and a great interest in live music to make some money. I’ve been doing this for the past 20 years. Please see resume, 3510 Indiana Ave., Chicago, Ill.

ATTENTION ANGEL, a HANDY WOMAN and I'M NOT Afraid to work hard to make a name for myself. I’ve worked at various jobs in radio, television, and film. I’m a hard worker and I’m looking for a place to go where I can make money. Please send resume to:

WHEN IN NEW JERSEY YOU CAN BUY BILLBOARD AT THE MONNOUGH CIGAR STORE

2 Monnoough Street
Redbank, N. J. 07701

Copyrighted Material
TORONTO—Capitol this week unveiled “Summer Festival Promos.” The LPs, which are being released by a flock of acts including Edward Bear, Anne Murray, A Foot in Both Doors, Don Williams, Bob McBrine, Bill King, the Flying Circus, New Potatoes, Privilege, the Canadianaires, the Perth-based National Inuit Singers, and the Toronto-based Corktown Singers, are a part of Capitol’s Summer Festival program. These are the second group of Capitol releases for the summer festival, with the first group featuring a total of 11 artists. The album was distributed by Capitol from coast to coast, Legault said.

Citing broadcast industry predictions of a dry summer spell as a motivation for the special campaign, White said: “At Capitol we feel there is room for these artists if we are to maintain our commitment to supplying stations with Capitol records. Every LP release is variegated enough so that each artist can expect maximum promotion potential from Capitol.”

White said that Capitol had already shipped “Walking On Back” to Canada and the U.S. in anticipation of a strong summer sales season. Capitol is the major new release chairman of the American Broadcasting Company’s summer radio promotion program.

Song Choosen For Rumanian Music Festival

BUDAPEST—Thirty songs were chosen from 161 to be played at the recent New Orleans International Jazz Festival at the Black Sea Summer resort, Mamaia. The songs were performed in front of 6,000 people on two evenings. Judging for the festival, which aims at upgrading the quality of music played on the airwaves, is done by a national jury and a jury of seven non-members.

Three grand prizes were awarded in all: the price of the Council of Culture and Socialistic Education went to George Grigoriu’s compositions of Steble and Dulce, Dolce Romanian radio songs, which were by Angel Grigoriu and Romeo Iorgulescu. The Romanian Radio Broadcasting’s first prize was announced for the Orson Welles radio programs of the Romanian Radio’s “Thursday Night,” the Call of Love and One is Young, by Angei Grigoriu and Romeo Iorgulescu.

It was the first time that foreign observers were invited to the festival. They were a group of five from Moscow and Igor Samo of Kiev represented the Union of Composers of the USSR. The composers were the only ones who represented the Union of Hungarian Composers.

MCA Canada’s Chislett Retires

MONTREAL—J. K. Maitland, president of MCA Records Inc., this week announced the retirement of Robert Chislett, executive vice president of MCA Records (Canada).

Maitland said that although Chislett was the company’s oldest employee, he was a distinguished and dedicated employee in the career in the Canadian record industry, he would continue to work in the Canadian record industry for an indefinite period.

Chislett began his career in the music business in 1940 when he joined H. B. Berliner at the Compo Record Company in London, England. He was appointed as an executive post in 1950 when Compo was acquired by Decca Records.

Most recently Chislett was vice president and general manager of MCA Records (Canada).
International News

Third U.K. Chain Rejects Full Price

LONDON—Following the news last week that two of the biggest Supermarket chains in the U.K., Tesco and Pricerite, have virtually pulled out of full-price retailing, a third major chain has revealed that it is also in talks of stocking full-price repertoire.

The latest firm that has encountered so many problems with full-price product that it will in future concentrate solely on stock material is the Fine Food chain. The company is currently selling records at around £1.30 per item, but 190 of the bigger stores were handling full-price lines. In future, however, all branches will only stock budget albums which are being supplied to the firm by Pickwick and Music for Pleasure.

Arthur Fitch, housewares director of Fine Food, told Billboard that he had been in discussions with suppliers and brought about the company's change in record retailing policy. Fine Food has not previously supplied records, but the company is now planning a full national roll-out of a new range of products.

Record Merchandisers, he continued, were supposed to be offering a regular service but it became obvious that the supermarketeers found themselves becoming increasingly more responsible for stock and special reordering of product supplied by RM.

EMI Award Kuhn Batton

BERLIN—On Aug. 30, on the eve of the Radio Exhibition in Berlin, EMI will give a dinner and a special presentation to Paul Kuhn. In 1973 Kuhn will have been with EMI for 20 years and in this time he has managed a large number of successful records. In recent years he has been soloist and leader of the Berlin Symphony Orchestra. He will receive a golden baton from EMI.

Jose Wins '73 Benidorm Fest.

BENIDORM—The fifteen Spanish Stockings, the boy group that in the past was celebrated in the country—has been won by Emilio Jose. Jose could win the title in December, "Soledad," published by the Belter Publishing Company and released on Belter.

Second place went to Isabel Paton, with the song "Tell Me," published by Mego and released on EMI. Third place went to Nydia Caro, singing "Nee Ya," published by Nokes Magicas, and released on Columbia. The Belter record and publishing company have scored a better success with "Como Un Pueblo Vacio," sung by Bernardo Xoxe, which was a prize special for the best lyrics.

German Gold Lions Awards

FRANKFURT—On Sept. 29, Beno Chaver and Jagger won the award for the Silver Lion by Radio Luxembourg as the most successful pop singers in the first half of the year.

Cliff Richard will receive the Silver Lion for his song, "Power To All Our Friends" and the Bronze Lion will go to the duo, Cindy and Bert for their song "I'm Winder Wunderworts..."

AUGUST 18, 1973, BILLBOARD

International Turntable

Jim Austin as custom sales manager. MCA Records Inc., Canada Austin, who has served for five years in sales and credit positions at MCA, was named its new custom sales manager. He will be in Toronto in September and support Vvan Hove in Melbourne. Austin will coordinate his schedule between the two cities.

Ralph H. Hovland, president of Vancouver's Studio 3 Productions Ltd., has announced the addition of Brian Cassidy, and Steve Ruby to the Stamp Records staff. Cassidy, who has had experience in management and promotion of West Coast artists, will head up product promotion. Ruby, who majored in composition and arranging at the University of Miami and the Manhattan School of Music, will be the label's chief producer. He has worked with Harry Hall, Jeff Beck and Gene Pitney, Cassidy and Ruby will share all duties and the management of the featured independent companies. Mr. De Rocher will go to the post of Ontario sales manager MCA Records, Canada. Cassidy has been a sales representative for MCA for the past three years. Supporting Cassidy in his new position will be Jim Gordon.

German Price Rise—Mixed Cos Feelings

HAMBURG—The raising of single prices in Germany has been recognized. slaben by Wiesbaden's Artilo-Eurodisc has already made a start with singles at $1.50 while firms such as Teldec and the Deutsche Grammophon are still waiting. Since there is considerable slackness on the German market, a few feel there is a chance to increase in price. While the Association of German Record Dealers points the price rise as an overdusk, many of the bigger retailers remain skeptical.

Artilo's managing director, Friedel Schmidt, said of the price rise: "Costs have increased tremendously, both for recording and distribution." In order to maintain a uniform price, the other firms want to follow suit. It is assumed that the beginning of 1974, album prices will be raised from $9.25 to $10.

Two More Dutch Pirates

AMSTERDAM—Two new pirate radio stations have started broadcasting along the Dutch and Belgian coasts, Radio Condor and Radio Atlantis. Radio Condor is aimed at the religious market and financed by a radio-hardware dealer in Heemstede. The station is using the 229 medium waveband. Radio Atlantis broadcasting from a ship on the North Atlantic, its flaggaappel called Mio Amigo is owned by the Adentian Van Landerdijk. The wavelength is 285 metres.

A Belgium has ratified the Strasbourg Treaty the authorities in Gent have investigated in which way measures could be taken against the new pirates. However, these measures can only be taken if Holland has also ratified the Treaty.

U.K. Composer With Chevron

LONDON—Film score composer Ron Grainger has signed an exclusive, world-wide publishing agreement with Chevron Music, the publishing arm of York Records. His songs will be published in the U.K. by J. A. Services' William Guercio Enterprises via their cross-publishing agreement. Grainger, whose background of well-known works include the film scores for "To Sir With Love," "The Noah Factor" and TV themes for "Spectre and Son," "Dr. Who" and "Magnez" now lives in Portugal. At present he is writing with fellow Chevron composer Michael Mallows, lyricist of the current Tony Bennett single, "Tell Her That It's Snowing."

From the Music Capitals of the World

Continued from page 9

AMSTERDAM

The annual popularity poll, conducted by pop-monolith Popfolk, voted Donny Osmond the most popular singer from abroad, with Chi Coltrane the most popular singer and the Osmonds the most popular group. The Osmonds' single, "Down By The Lazy River" was nominated best single and their album, "Greatest Hits," best album. Gilbert O'Sullivan was voted the best foreign composer and the best all-round musician. Donny Osmond again was chosen as the international pop personality of the year. In the domestic field, Ben Kramer was voted the most popular Dutch singer, focus the most popular group and Earth, Wind & Fire the most popular record artist. Top single was "Maybe Tomorrow" and top album was "Atlantic." From Aug. 21-25 the International Jazz Festival 1973 will be held in the hotels at the seaside resort of Scheveningen near Helderberg. The organization is under the auspices of the Dutch State Radio and in cooperation with...
When you retire, you'll still want to take vacations.
When you retire, you'll still want to buy new clothes, have an occasional night out, drive a newer car, buy gifts, and be independent.
If you have your health there's only one thing that's going to keep you from living the way you want to. Lack of money.
That's where U.S. Savings Bonds come in. You can join the Payroll Savings Plan where you work right now.
That way an amount you specify will be set aside from your paycheck and used to buy Bonds. It's an almost painless way to save, and before you know it, you'll have a sizeable nest egg built up for your retirement years.
U.S. Savings Bonds. Because you want to retire from work, not from living.
Eton John Sets Biggest U.S. Tour

LOS ANGELES—Eton John’s huge international success will hit the U.S. on Wednesday (15) in Mobile, Ala. He will play 42 cities in nine weeks, including a big three-night stand at the Greek Amphitheatre (24-25).

Large halls have been set at each location, including the Forum (July 21, 22, 23) and Madison Square Garden (Sept. 23). Opening act for Eton John will be his brother, John’s younger brother, and their band, The Eton John Brothers and Quiver.

Title: Talent in Action

Signings

Continued from page 17

United Artists Music Publishing Group has signed singer-composer Billy "Crash" Craddock, an exclusive, long-term, worldwide writing and co-publishing deal under which the United Artists Music Publishing Group will be sole administrators for his Yawehs Tun (BMI).—Ester Satterfield and Gerry Nie-wood have signed long-term recording contracts with Sagona, a division of Casa Music Inc., Billy "Crash" Craddock, ABC recording artist, has joined the roster of the Nashville-based Morris Agency.—Eric Records has signed four man rock group Thend-ers, of Bangalore, India, to an exclusive contract. A Canadian band based in London, Ontario, Thundering is reportedly finishing recording a new album which will feature a chart with their Big Tree recording of "Africa." The group is produced by Hamburg, a London-based producer.

United Artists Music Publishing Group has signed singer-composer Pam Grier, an exclusive, long-term, worldwide writing and co-publishing deal under which the United Artists Music Publishing Group will be sole administrators for her Yawehs Tun (BMI).—Ester Satterfield and Gerry Nie-wood have signed long-term recording contracts with Sagona, a division of Casa Music Inc., Billy "Crash" Craddock, ABC recording artist, has joined the roster of the Nashville-based Morris Agency.—Eric Records has signed four man rock group Thend-ers, of Bangalore, India, to an exclusive contract. A Canadian band based in London, Ontario, Thundering is reportedly finishing recording a new album which will feature a chart with their Big Tree recording of "Africa." The group is produced by Hamburg, a London-based producer.

"Who/Where/When"

Monica Gentlemen immediately after finishing his education in the mid-1940’s became a prolific songwriter. He is already established as a top Hollywood studio harmonica player, since there are numerous session records featuring his harp who could read music and follow a conductor baton.

Fields has adopted many classical principles to his compositions, and decided to try an album, he felt that the expenses of month of studio multi-tracking would be too much for an impossible budget. An experienced audio engineer, he decided to tape the LP, then transfer the tapes to be cut, using a variety of equipment, working late at night to minimize outside noise traffic. Despite the complications, the LP was completed in two years. Fields played from two to four harmonica parts on each piece, using four-ocaviate Holnner chromatic harmonica and bass harmonica.

Continued from page 18

Claudia Lenzen, Warner Bros artist, is a powerful vocalist who simply latches the premises and individuality that marks a solo- solo performer. Minnie Lenzen’s performances, supported by an all star arrangement have been outstanding, and her harmonica playing has been in the forefront of the compositions.

SAM SUTTERSON

DOUG MARTIN MULL

Troubadour, Los Angeles

After last night’s performance, this writer didn’t even feel it. The only way to figure it’s difficult to understand why Doug Martin-San has not received recognition as a major artist.

Holding his unique composition of country and blues, Martin-San has captured his voice’s own impact and his deep emotion. When he started playing his harmonica, the feeling he is at home with whatever material he is singing to the music. It is the feeling that comes across as "Image Of Me." "And the Hangin’ Song," is a rock hit, with a particularism that is just plain sound. Martin-San poses an impressive and interesting one who uses his best as a musician. As a singer, he is skilled in guitar and does magic and blends to the hand perfectly. San plays to the audience, but he is always there in the act of the performance. His solo of single or single score goes well beyond the limits of the moment recognized as much farther than he can be.

Marine Mull opened the set with a set of tunes from the critical set, old time, and the music was at its best. The music was at its best for the audience. His song "Kansan," a piano piece for geological purposes which he uses, is a hard one to write, but he is a musician to prove that he is a fine musician, and should be a headliner.

BOB KIRSCH

JOSE FELICIANO

Schafer Music Festival, Los Angeles

Together, RCA’s Jose Feliciano did an enthusiastic performance at the Schafer Music Festival in Central Park. Covering one voice between the harmonica, the performance, but the occasional din of Cahn Cited

On 60th Yr.

LAS VEGAS—A gala birthday party hosted by Paul Anka honored the composer Sammy Cahn on his 60th birthday took place at CaesarPalace.

The 60 invited guests and their dates arrived at the Caesar’s Palace to present a Shapiro Park High School diploma “like one illustre” asked to come as a surprise to Sammy Cahn. Johnny Carson did a scroll from Mayor Lindsay who “housed George, head of Fabergé who was in California” and Gary Grant, “be-cause he after all was Cole Porter, who may now be spinning in his place in Heaven,” presented an ASCAP plaque to Cahn.

The program included a cocktail and dinner party in the Permai Penhouse. The guests also at- tended a reception in the main show at the Sahara followed by the midnight Paul Anka show at Caes-ar’s. The party was a great success with guests viewing Sammy Cahn’s latest movie “A Touch of Class.

A tasty hors d’oeuvres were served at the Reilly Road Pub, Farmers, Calif., Aug. 8-12.

SABRINA (Joplin): Harmless Honey, Dallas, Texas, Aug. 16; Thinman, Dallas, Texas, Aug. 19; Country Music Association, Sarasota, Florida, Aug. 23; Metropolitan Opera Co., Aug. 24; Metropolitan Opera Co., Aug. 25; Metropolitan Opera Co., Aug. 26; Radio City Music Hall, Aug. 26-Sept. 2.

SABRINA (Joplin): Harmless Honey, Dallas, Texas, Aug. 16; Thinman, Dallas, Texas, Aug. 19; Country Music Association, Sarasota, Florida, Aug. 23; Metropolitan Opera Co., Aug. 24; Metropolitan Opera Co., Aug. 25; Metropolitan Opera Co., Aug. 26; Radio City Music Hall, Aug. 26-Sept. 2.

SABRINA (Joplin): Harmless Honey, Dallas, Texas, Aug. 16; Thinman, Dallas, Texas, Aug. 19; Country Music Association, Sarasota, Florida, Aug. 23; Metropolitan Opera Co., Aug. 24; Metropolitan Opera Co., Aug. 25; Metropolitan Opera Co., Aug. 26; Radio City Music Hall, Aug. 26-Sept. 2.

SABRINA (Joplin): Harmless Honey, Dallas, Texas, Aug. 16; Thinman, Dallas, Texas, Aug. 19; Country Music Association, Sarasota, Florida, Aug. 23; Metropolitan Opera Co., Aug. 24; Metropolitan Opera Co., Aug. 25; Metropolitan Opera Co., Aug. 26; Radio City Music Hall, Aug. 26-Sept. 2.
CORPUS CHRISTI, Tex.—Major Chicano Texan acts are breathing a sigh of relief after a first of the year price increase to wholesalers has failed to slow sales volume during the first six months of 1973. Many major Latin labels throughout the state raised their album prices from $1.99 to $2.20 to distributors and recordjocks in order to help absorb higher album production costs. Where record prices on the retail market varied from $1.99 to $2.20, the old price per unit, Chicano albums are now bringing between $3.99 to $4.98, and, according to Motown, R. & B. Records, of Rancho Music Distributors in San Antonio, the consumers are gladly paying the increased amount.

"In the past, the key to doing business in the Tex-Mex field was low price and special deals," according to Rangel, "but increased transaction costs have made it necessary for the larger manufacturer to demand a fair deal from the wholesaler. Although many of the smaller manufacturers have not yet demanded a higher unit price per album, three major Texas companies are standing by their decision to demand increased prices. Key Lo, Lucho Suere and Mr. I. Labels each say their product is moving as fast at the present time as it was before the new price went into effect late last year. According to Johnny Zaragoza of Key Lo, there was a surge of buying just before the price increases went into effect, but in two months of "bell tightening immediately following the increase. Business, however, has returned to normal and "is as good now as it ever was, except in Califonia."

California recordjocks have not accommodated the new price increase as readily as those in Texas, Illinois and Michigan, the states where Tex-Mex has maintained a strong following in recent years.

Fall Off

"Although business has fallen off for us in California because of the increase, we feel the demand from consumers will return to the '72 cut," explains Rangel. He sites increased bookings in that state by Chicano stars. In addition to the Sunliners, Little Joe and the Latinaires and the Latin Breed, plus increased radio play in regard to this art, are major factors in predicting the increase in volume.

The reason for the increase is "pure economics," according to Tony "Top" Hernández, president of Broadcast Records. "Chicano groups are spending more money in production and merchandising than ever before," he explains. "There was a time when we wanted to put a small studio and recorded an album with a little attention to the quality of sound, but now the consumer demands the same quality that they get from the major Anglo groups."

Chicano record buyers are more fickle than their counterparts in album than ever before, according to Rangel. The young Mexican-American groups are strongly bonded and now enter a record shop and pay $5.99 for an album by Rare Earth and then look for a lower priced album by Sunny and the Sunliners. "Why shouldn't we demand a reasonable price for our product like other companies," questions Rangel.

Panuelito."
**Chartalk**

Steve Wunder’s musical career is certainly worth looking at, from a simple rhythm and blues foundation, to his now expanding sound and non-conformist approach today. His new single, "Higher Ground" which was one of our pop picks last week, hits the chart at a strong position. His new LP, "Interventions", which is one of our pop picks this week, hits the national survey at a strong position. Sadly as many people know, Steve was in a serious car accident which required hospitalization. He was with his brother down South and the car hit a loging truck, knocking him unconscious. The reports show that Steve is recovering well and we look forward to hearing more from him soon.

Several weeks ago Steve appeared at the Newport Jazz Festival West and with his Wunderland band, played a solid set of powerful moving pop tunes, featuring his fine vocals and slick keyboards.

**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 makes a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor — Elin Tiegel.**

**Pop**

**GRADY KNIGHT & THE PIPS — Midnight Train To Georgia (2:55); producer: Tony Camicci; writer: J. Wrightly; publisher: RCA, ASCAP, Budatok 303. The group sings slowly and softly about dashed dreams in the big city. Gradys cries about having to be without her man back home, and that her coming back in just what's left of their world together. Flip: no info available.**

**also recommended**

**LOU DONALDSON — Sassy Soul Stroll (3:17); producer: George Butler; writer: H. Oilt; publisher: Worldwide, BMI, Blue Note 287 (United Artists).**

**INJE FORD — Crossing Over The Bridge (2:55); producer: Randy Stewart; Willis Hall; writer: Inez Foss, Maci Ross; publishers: East-Memphis, Lip Pick, BMI.**

**LAURIE LEE — Fit Catch You When You Fall (2:29); producer: R. Dunbar; writer: W. Smith, R. Dunbar; publisher: Goldfireman, BMI, Hot Wax 7185 (Buddah).**

**Soul**

**FIRST CHOICE — Sweet Pants (2:40); producer: Stan & staff; writer: Allen Spector, Rosanne Harris; publishers: Nickel Shoe, Six Strings, BMI, Philly Groove 79 (Buddah). An irresistible beat and a lot of sweet soul whispering set at this cut finely at intermediate hearing. Early Supreme sound of record goes well with clever lyric text and contemporary theme. Flip: no info available.**

**also recommended**

**LOD DONALDSON — Sassy Soul Stroll (3:17); producer: George Butler; writer: H. Oilt; publisher: Worldwide, BMI, Blue Note 287 (United Artists).**

**BARRY STRONG — Stand Up and Cheer For The Prophets (2:55); producer: Barrett Strong; writer: B. Strong; publisher: Blackwood, BMI, Epic 5-1861 (Columbia).**

**THE MAIN INGREDIENT — Girl Blue (2:39); producer: Silverste, Simmons, Gooding; writer: Wender, Wight; publishers: Stein & Van Stock, Black Bull, ASCAP, BMI 0046.**

**Country Picks**

**BILL "CRUSH" CRADDOCK — Till The Water Stops Running (2:58); producer: Rick Clyne; writer: S. Mann, C. Wolf; Screen Gems-Columbia/Summit/MBM, BMI; Capital 369. The version of "Water" was never more apparent, and you’ll have to hear it to believe it. Great production work. Flip side: "Room Full Of Roses", (Buddah); producer: same; writer: E. Spencer; HIT & RANGE (BMI).**

**BUDDY CROSE — The Last Blues Song (2:27); producer: Joe Allman; writer: B. Mann, C. Wolf; Screen Gems-Columbia/Summit/MBM, BMI; Capital 369. The version of "Blues" was never more apparent, and you’ll have to hear it to believe it. Great production work. Flip side: "Room Full Of Roses", (Buddah); producer: same; writer: E. Spencer; HIT & RANGE (BMI).**

**SUSAN RAYNE — Plastic Trains, Paper Planes (2:24); producer: Bill Owens; writer: B. Owens; Blue Book (BMI); Capital 3659. Miss Rayne does wonders with her songs and she handles this one with tender detail. Bill has written her a good one, and she makes the cut of it. Both sides are from her album, "I Won’t Be Reaching You" (2:09) all credits same.**

**also recommended**

**JOHN LEE JONES — I See Her Love All Over You (2:36); producer: Jim Glaser; writer: J. Glaser, J. Payne, Glaze Bros. (BMI); WGN 14560.**

**PHILIP KELLUM — Huckabee’s Ferrypoint Building Blues (2:53); producer: Johnny Moms & Louis Mills, Atlantic/Leeds (ASCAP); Columbia 765.**

**GLENN BARRIE — Country Girl (I Love You Still) (3:41); producer: Wesley Rose; writer: Eddy Raven, Muscle (ASCAP); MGM 302.**

**YVONNE BURKARTY — Thing To Shake The Hand Of The Girl Who Was Kissed (2:44); producer: not listed; writer: Yvonne Belfield & Polly Bard; Sunny Lane (ASCAP); Compass 730.**

**WALTER KEMP — Kentucky Sunshine (3:12); producer: Walter Haynes; writer: CharlesArrington, Tara (ASCAP); RCA 46112.**
TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!

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

CONTACT BILL MORAN THE BILLBOARD MAN AT (213) 273-7040
Conway Twitty

Conway Twitty's remarkable hit single, "You've Never Been This Far Before," now stars on an album--solid gold country sounds from MCA's long hot summer.

SPENCER DAVIS GROUP—Guggis, Vertigo VEL 1255. Presentations of three of the four original members of this veteran British band convey top notch top of blues and folk. Best cuts: "Wows," "Tumble Down Tenement Row." 

CHAMBERS BROTHERS—The Best of the Chambers Brothers, Fantasy 24118. These are historically biased works built on the basis of the unit's career. They were originally recorded in the rhythm and blues field but they were a hit in the Latin music field. The album is well produced and should boost him on the way up to the ladder of respectability. Best new: "All in the Name of Love," "Before You Have To Go." 

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 

CAL TIMBER—Leslie Calcium. Fantasy 24117. This is a major role for this versatile bassist, Harvey Desil Dec 34-74 by Tjadger which satisfied the jazz public with the material. The material from two previous Fantasy LP's the same album. It's a real exciting work and gives the listener a taste of the jazz sounds. Best cuts: "Down in the Depths," "Peleus and Ocean." 

WAYNE SHORTER, Crescendo 2452P, 1970. These are works from 1959-60 offering some adventures in thematic color free improvisation. Best cuts: "Blue Diaries," "Gables in the Sun." 


HUNDRID LEDBETTER—Funeral, Fantasy 24157. Excellent double package featuring some of the greatest cuts. Best cuts: "Georgie Porgie," "Nice One." 

COUNTRY PICKS

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 


SPENCER DAVIS GROUP—Guggis, Vertigo VEL 1255. Presentations of three of the four original members of this veteran British band convey top notch top of blues and folk. Best cuts: "Wows," "Tumble Down Tenement Row." 

CHAMBERS BROTHERS—The Best of the Chambers Brothers, Fantasy 24118. These are historically biased works built on the basis of the unit's career. They were originally recorded in the rhythm and blues field but they were a hit in the Latin music field. The album is well produced and should boost him on the way up to the ladder of respectability. Best new: "All in the Name of Love," "Before You Have To Go." 

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 

CAL TIMBER—Leslie Calcium. Fantasy 24117. This is a major role for this versatile bassist, Harvey Desil Dec 34-74 by Tjadger which satisfied the jazz public with the material. The material from two previous Fantasy LP's the same album. It's a real exciting work and gives the listener a taste of the jazz sounds. Best cuts: "Down in the Depths," "Peleus and Ocean." 

WAYNE SHORTER, Crescendo 2452P, 1970. These are works from 1959-60 offering some adventures in thematic color free improvisation. Best cuts: "Blue Diaries," "Gables in the Sun." 


COUNTRY PICKS

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 


SPENCER DAVIS GROUP—Guggis, Vertigo VEL 1255. Presentations of three of the four original members of this veteran British band convey top notch top of blues and folk. Best cuts: "Wows," "Tumble Down Tenement Row." 

CHAMBERS BROTHERS—The Best of the Chambers Brothers, Fantasy 24118. These are historically biased works built on the basis of the unit's career. They were originally recorded in the rhythm and blues field but they were a hit in the Latin music field. The album is well produced and should boost him on the way up to the ladder of respectability. Best new: "All in the Name of Love," "Before You Have To Go." 

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 

CAL TIMBER—Leslie Calcium. Fantasy 24117. This is a major role for this versatile bassist, Harvey Desil Dec 34-74 by Tjadger which satisfied the jazz public with the material. The material from two previous Fantasy LP's the same album. It's a real exciting work and gives the listener a taste of the jazz sounds. Best cuts: "Down in the Depths," "Peleus and Ocean." 

WAYNE SHORTER, Crescendo 2452P, 1970. These are works from 1959-60 offering some adventures in thematic color free improvisation. Best cuts: "Blue Diaries," "Gables in the Sun." 


COUNTRY PICKS

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 


SPENCER DAVIS GROUP—Guggis, Vertigo VEL 1255. Presentations of three of the four original members of this veteran British band convey top notch top of blues and folk. Best cuts: "Wows," "Tumble Down Tenement Row." 

CHAMBERS BROTHERS—The Best of the Chambers Brothers, Fantasy 24118. These are historically biased works built on the basis of the unit's career. They were originally recorded in the rhythm and blues field but they were a hit in the Latin music field. The album is well produced and should boost him on the way up to the ladder of respectability. Best new: "All in the Name of Love," "Before You Have To Go." 

JOE HICKS—Nighty Joe Hicks, Enterprise ENS 5018 (Ori). Strong voiced singer with excellent backing from the likes of bassist Chad Esquivel and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Theme." 

CAL TIMBER—Leslie Calcium. Fantasy 24117. This is a major role for this versatile bassist, Harvey Desil Dec 34-74 by Tjadger which satisfied the jazz public with the material. The material from two previous Fantasy LP's the same album. It's a real exciting work and gives the listener a taste of the jazz sounds. Best cuts: "Down in the Depths," "Peleus and Ocean." 

WAYNE SHORTER, Crescendo 2452P, 1970. These are works from 1959-60 offering some adventures in thematic color free improvisation. Best cuts: "Blue Diaries," "Gables in the Sun." 

A MONTH TO PAY HONOR TO THE KING CERTAINLY COULD NOT BE CONSIDERED PRESUMPTUOUS.

Especially for B. B. King.
August is B. B. King Month highlighted by the release of a magnificent new album entitled: "To Know You Is To Love You" coincidentally the same title of his huge single but frankly not without purpose. Lucille heartily endorses this proclamation for her man and adds, "It's about time."

See your distributor about the gala pluses, such as displays, advertising, availabilities, prepacks, radio spots and other goodies. Exclusively on ABC/Dunhill Records.
The Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP’s are titles thought to wind up among the lower half positions.

**Bubbling Under The HOT 100**

106—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025
107—LET ME BE YOUR EYES, Tommy Thomass, Cladex 112
108—BANANAS IN BLUE, Doddo, C11E

**Bubbling Under The Top LP’s**

208—MILLS BROTHERS, Best of, Paramount Pass 1016 (Famous)
209—GEMINI SUITE, Sun Aries Rituals, Warner Brothers SS 2717
210—MILLER NILSON, Shotski Wigs, Atlantic SD 7616

**FM Action Picks**

**ATLANTA:** WRAS-FM, Drew Murray
**BOSTON:** WBCN, WBZ, WBBM, WBGK, WBCN
**BROCKTON:** WRAS-FM, Steve Bocchi
**BROOKLYN:** WNYC, WNYC
**BURLINGTON:** WRRN-FM, WPHD-FM
**CLEVELAND:** WSRE-FM, WIND-FM
**COLUMBUS:** WORFM, WORC-FM
**DENVER:** KQED-FM, KFAR, KQRT, KHOW-FM, KUVO
**DENVER:** KDUR, KUVO, KUVO-FM
**DALLAS:** KTRH, KRLD, KRLD-FM
**BALTIMORE:** WKTK-FM, WQXR-FM
**BLOOD:** WMMS-FM, WRQX-FM, WOR-FM
**CANNONBALL:** WPLJ-FM, WPLJ-FM
**CANNONBALL:** WPLJ-FM, WPLJ-FM

**Logone with Messenger**—Logone and Messenger, Columbia (S) matrix (Q)
31754—"Holiday Hotel" features sounding sounds that work well in the "soulful" type of music. The S format. The sax can often be placed in a new system. The phrase "Angel Eyes," coming off the last three minutes or so, is soft in noise and seems from all past selections in all four stations. During "Angry Eyes" and "Good Friends."
These Are the Hits

"Theme From Cleopatra Jones"—Joe Simon
"It Hurts So Good"—Millie Jackson

This Is the Album

Original Sound Track from the Motion Picture Featuring

JOE SIMON
Singing the 1st Theme from Cleopatra Jones

AND MILLIE JACKSON
Singing "Love Doctor and It Hurts So Good"

On Warner Bros. Records
Cos Urged Reaffirm Action Program—RIAA Statement

NEW YORK—Stanley Gottenkist, president of the Recording Industry Association of America (RIAA) has issued a written appeal to U.S. Senator James Buckley’s July 9 letter to the RIAA.

Referring to the RIAA’s recently withheld action program (Billboard Aug. 4), Gottenkist stated, “The program is not intended to ensure that business practices within the recording industry are conducted on the basis of sound legal and moral principles.”

Gottenkist also pointed out that the RIAA is in the process of developing a code of ethics that will set standards for the industry. “The purpose of the code of ethics is to ensure that business practices within the recording industry are conducted on the basis of sound legal and moral principles.”

Gottenkist emphasized that the RIAA’s long standing involvement in the fight for copyright protection and the application of the law in the fields of electronic information and communications is an example of the association’s commitment to sound legal and moral principles.

The letter went on to say, “It is our belief that the vast majority of the companies and employees in this industry follow sound legal and business practices, and that it is the responsibility of the RIAA to ensure that this entire industry will not be judged on the basis of reports concerning the practices of a few.”

Gottenkist likewise emphasized that the RIAA’s longstanding involvement in the fight for copyright protection and the application of the law in the fields of electronic information and communications is an example of the association’s commitment to sound legal and moral principles.

The letter concluded, “It is our belief that the vast majority of the companies and employees in this industry follow sound legal and business practices, and that it is the responsibility of the RIAA to ensure that this entire industry will not be judged on the basis of reports concerning the practices of a few.”

A.D. Dist. In Separate Label Promo Drives by ELOY TIEGEL

LOS ANGELES—Record Merchandising Stations is promoting Motown Month promotions at local major record store chains and the Outlet Mall. The promotions include a special July 13 T-shirt release at the Sunset Strip, Tower Records, Target Records, Zodya, Discount Record Centers and the Outlet Mall.

The 14 Lisciori Pizza outlets have begun the series with special emphasis on two ASCII and special T-shirts. Special T-shirts are being given away free to the first 10 customers each day. The Target, Tower and Zodya stores will promote new releases and a special July 13 T-shirt release.

For the Zodya chain, Record Merchandising is offering a $100 price to the department manager for the best in-store display.

The distributor just came off a month long campaign for A&M at Tower’s Sunset Blvd. store. “T-shirts make the picture of a line rather than individual albumst,” Lee Leiser pointed out. “We’re trying to keep the music in the forefront of the stores.”

‘Live’ Circus Parks UA Product Show

LOS ANGELES—United Artists Records held its first product show at the United Artists Building in Hollywood. The show was scheduled from Aug. 22-22 and will be held in a circus setting. There will be live bands, “jugglers” and “mimes” and a "butterfly" show. The show will be open to the public for the entire 16 day run.

AF Offers Free Demonstration

NEW YORK—In an attempt to aid its retail trade with a full-scale demonstration of the new audio equipment, Audio Fidelity Electronics, Inc. has arranged a special demonstration for the national audio show. The demonstration will take place from Aug. 25-26 at the audio show.

AF's new demonstration setup includes a complete audio system, including a high-fidelity receiver, a stereo amplifier, two speakers, and a microphone. The demonstration will be conducted by AF's technical staff, who will explain the features and benefits of the system.

The demonstration is open to the public, and visitors are encouraged to attend to learn more about the new audio equipment. AF is committed to providing excellent service and support to its customers, and this demonstration is just one of the many ways we are doing so.

General News

Questionnaire ‘39 Degrees’ 300 Cos.’ Promo Practices

New York: The National Association of Broadcasters has released a questionnaire to its members in order to gather information on the promotional practices of local radio stations.

The questionnaire is entitled ‘39 Degrees’ and asks members to provide information on the number of promotions conducted, the types of promotions conducted, and the costs associated with each promotion.

The questionnaire also asks members to provide information on the effectiveness of each promotion, including the number of listeners reached, the number of listeners who bought products as a result of the promotion, and the overall impact of the promotion.

The questionnaire is available on the NAB website and can be downloaded for free. It is recommended that members of the local radio industry complete the questionnaire and submit it to the NAB in order to provide valuable information on the promotional practices of local radio stations.

Executive Turntable

Dennis Carlhart, not Dennis Butte, has been appointed executive vice president of Crested Butte Packaging. Denver, producer of Don-T-Fak, self-contained packaging device... Pat West, president of Riverfield, Ltd. Chicago, has been named general manager of the company. West was formerly vice president of Riverfield.... Gil Bateman, formerly with Denver’s Tumbleweed Records, has joined Crested Butte as director of promotion and sales.

Jerry Hebold, veteran promotion executive, has left Stax-Volts. Bob Cohen, formerly of television movies for 20th Century-Fox, has been appointed vice-president creative for Motown Industries motion picture division.... Jeff Tornberg will handle RSO relations for the Philadelphia Broadcasting Organization. Part-time assistant to Stigwood for two years, Tornberg will now be in charge of all RSO activities on the West Coast.

Robin Rothman named Warner Bros. Records creative services market analyst. He was previously in a similar post at ABC/Dunhill. Rothman continues as marketing director for Sound Advice consultants. Bob Wunderlich has joined A&M Records as assistant to presidential director for promotion and sales. Andy Meyer. was formerly A&M's Detroit campus rep.

Koss Corp., has hired Gerald S. Parshalle as vice-president and chief operating officer. Parshalle, 49, was executive vice-president of Sunbeam Corporation and president of Sunbeam's Consumer Products division. John J. Coss, president of the 15-year-old firm, congratulated Parshalle and chided others for not recognizing the company's potential. Parshalle has been a member of the Koss board of directors since 1969.... Also new at Koss is Tom Needles, 43, former president of Brownberry Ovenics Inc., and young senior vice-president, marketing at Koss. While president of Brownberry Ovenics, he also served as sales vice-president, consumer food products, Peacey Company, the parent company of Brownberry.

Francis J. Spaldine has been appointed controller for Admiral Corporation. Spaldine will be in charge of the corporation's financial affairs. Spaldine was formerly a partner with the accounting firm of Price Waterhouse.

Butch Cassidy TV Music for MGM Release

LOS ANGELES—Butch Cassidy & the Sundance Kid will be the subject of a Saturday morning series for NBC-TV, with music supervised by Butch Cassidy and the Sundance Kid. The series will be broadcast at 8 a.m. on Saturday mornings.

The entire music package for the series is being handled by Hanna-Barbera Productions, the same producer that handled the成功的 national. This marks the booking agency's first venture into television music production. Negotiations for the show were handled by Buddy Epstein, chief of ATES.
MCA SUMMER SESSIONS

Get Dillinger

Chicago in the Thirties --
blood, bullets, and bad men. Get Dillinger --
and MCA did, on the original soundtrack recordings.
It'll kill you.
Eddie Kendricks' newest single, Keep On Truckin' was released just a week ago, and it's already sold over a quarter-million copies. That's truckin'.

Eddie Kendricks. Keep On Truckin'. Motown Single #T54238FA
<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
<th>Year</th>
<th>Sales</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>5</td>
<td>16</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>6</td>
<td>17</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>7</td>
<td>18</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>8</td>
<td>19</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

*NOTE: This is a mock-up of a Billboard Top LP's & Tapes chart. Actual charts were published weekly.*
Not a clouded smoke-signal,
but a full strong statement of our time.
Cher's new single produced by
Arranged by Al Capps. (MCA-40102)

"Half-Breed," now a smash single, will be the title for Cher's soon to be released album.

MCA RECORDS
Loretta Lynn

Truly, "Love Is the Foundation" of Loretta Lynn's enduring popularity, and the Entertainer of the Year now sings for the changing seasons. Another summer session from MCA.
DJ Finalists Competing

- Continued from page 1

ram Aug. 16-18 at the Century Plaza Hotel, who will be presented at the annual awards luncheon, this year organized and emceed by Gary Owens, will be available with KMP-AM, Los Angeles. David Mohnoe, chairman of the awards committee, announced this year that announced that five special programs have been selected as winners for the award and will be announced at the luncheon, as well as the program director of the year and station of the year in the five major formats.

Top personality candidates reaching the finalists include (not in any special order): Bob Barry, WOKY-AM, Milwaukee; John August, WPAS-AM, Dayton; Steve Wilkins, WMMR-AM, Philadelphia; Jerry Carroll, WPX-AM, New York.

MOR air personalities reaching the finalists include: Hal McClain, klan-A, Philadelphia; Rich Paul, KOM-AM, Portland; Portiel Woods, KOK-AM, Warrensburg, Missouri; Fred Densmore, KSF-AM, San Francisco; Dick Whittington, KGL-AM, Los Angeles; Tom Adams, WFUN-AM, Miami; John Ransome, KTAR-AM, Phoenix; Dick Spenst, WMZV-AM, Detroit; Scott Novak, WFIL-AM, New York; Mike Hirsch, WABU-AM, Atlanta; and John Longfield, WOR-AM, New York.

Contestants in country radio were: Edd Robinson, WAM-AM, Charlotte; Dick O'Brien, KCMO-AM, Kansas City; Deano DeWees, KDKA-AM, Pittsburgh; and Johnny Jackson, KLC-AM, Los Angeles; Bob Pershing, WABY-AM, Greensboro; Tom Brown, WAME-AM, Atlanta; David Long, WNSM-AM, Nashville; J. Paul McGonigle, WIX-AM, Raleigh.

Several special segments will be presented by the National Association of Broadcasters in association with ABC Network Radio, in honor of the 60th Anniversary of the 1973 Cuckoo's Nest film. The series will feature guest interviews with notable musicians, writers, and directors involved in the making of the film. The series will be distributed to radio stations throughout the country, and will be available for airing during the next two years.