Industry Tackles Plastics Shortage

Geneva Piracy Pact to Senate

By MILDRED HALL

WASHINGTON—In a brief and friendly hearing last week, the Senate Foreign Relations Committee approved U.S. adherence to the Geneva antipiracy treaty, and forwarded it to the Senate for the necessary two-thirds ratification vote. The treaty, negotiated in Geneva in October 1971, will protect producers of copyrighted recordings of members countries. By mutual agreement.

Postal Rate Hike Proposed

WASHINGTON—The Postal Service has proposed a four-class rate raise for mailing records, books, sheet music and films that will reach 30 cents the first pound, ten cents additional, by July 6, 1976. A five-cent rate raise schedule begun in 1972 has brought present rates to 16 cents the first pound, 8 cents additional, and would have reached rates of 21 cents and 10 cents in annual increases, by 1976.

LA Accelerating Drugola Probe

By ELOI TIEGEL

LOS ANGELES—The Los Angeles County Sheriff's narcotics bureau is accelerating its investigation into payola and drugola as a result of leads developed during its first weeks of probing the record and radio industries.

The Sheriff's narcotics wing, in concert with the Los Angeles District Attorney's office, began a joint investigation into payola activities here in July.

As part of the acceleration, Capt. Norman Hamilton's narcotics bureau has added 15 additional detectives to the five already working on the record-breeding industry probe.

The Sheriff's narcotics bureau is working on the twin industry investigation with the D.A.'s year-old narcotics and dangerous drugs section headed by deputy district attorney Ronald H. Carroll.

NEW YORK—Columbia Records, the nation's leading custom record presser, has underscored the severity of the current raw materials shortage by calling the situation "critical."

In a survey conducted among major labels, all indicated concern over the materials shortage while about half said the situation was affecting them now and the remainder watching the situation closely.

The shortage, primarily a benzine shortage which is the main compound from which polystyrene (PSV) is made, is a result of the worldwide energy crisis.

(Continued on page 12)

Stars Sparkle at $600G Audio Fair

By INGRID HANNIGAN

CHICAGO—Pace Stereo's planned Sept. 28-30 "Sound Experience," at a cost of $600,000, featured three days of live entertainment, a CES-type show with 40 exhibitors, seminars, two continuous feature movies, and $5,000 in give-away equipment, all designed to acquaint the Chicago consumer, who are "backward in knowledge of hi-fi components," said store execs. They expected to draw over 50,000 people.

To promote its eight new stores, Pace Stereo planned to cash in as it did just February during its Los Angeles extravaganza. "In one week after the show," said Pacific Electronic's regional manager Bob Schomaker, "stores in the area doubled their monthly quota. But what's more, our show helped every store sell hi-fi equipment, and the market hasn't dropped yet."

(Continued on page 12)

Syndicated Air Show Sells LPs

By CLAUDE HALL

LOS ANGELES—MCA Records is teaming up with Pop Chronicles, the radio syndication firm, to market a definitive nine-LP $14.85 package of albums strictly through the radio show.

The show, created and narrated by John Gilliland, is a 12-hour documentary called "The Pop Chronicles Presents the 60's." The show features either excerpts or full versions of all the albums in the package, as well as the commentary of Gilliland, who is now an air personality on KSPO-AM, San Francisco, which has been featuring a regular show of '60s music hosted by John.

Bob Dempster, director of special marketing for MCA Records, pointed out that many record companies have gone the television route of old products, but this deluge...
The single is now an album.

RIDE ON

"Freedom For The Stallion"

The Hues Corporation is off and running again with their new album. Featuring their winner's circle single of the same name.
4 Principals Debate Starday-King's Fate

NASHVILLE—Negotiations have been underway for about a week here and in New York to determine the ownership of the New Starday-King division of Tennessee Recording and Publishing Co., Inc.

Also at stake is Fort Knox Music Publishing, which owns assets of the Dickenson Road property and studio here.

Negotiations started after three men who own 70 percent of the stock in the firm voted out of office Hal Neeley, then-vice president, who owns 30 percent of the shares. Those who took the action were Freddy Standelock, treasurer; Jerry Leiber, secretary, and Mike Stoller.

Neeley said he was asked first to resign and when he refused, was forced to resign on grounds of "dishonest acts" and that he had "indefensible" amounts of his stock.

"This is not a 'takeover' attempt," Neeley said. "We were far apart at first, but we have been getting closer together. We are all hopeful of making the purchase."

In a complex series of events, Neeley said the cease and desist letter, which was written to Neeley by the Board of Directors, had been considered "over the way the firm should be run."

Neeley said he is unable to buy out the other three, and that he will have to start another recording company and publishing firm. The Sunday President, who took over from Don Pierce several years ago, owns a part of the physical properties and the existing company through Neeley Corporation, Inc.

"If I should get out, I will be free and clear to enter business and compete."

Stressing that the former partners are still "very good friends," Neeley said it is now down to the point where the lawyers are involved for the most part, protecting their clients.

(Continued on page 98)

British Decca's Record Profits

LONDON—Increased record and tape sales once again contributed significantly to another sparkling set of final figures, showing a profit margin which has turned in a record pre-tax profit for the year ending March 31 of $39 million.

This is more than double the 1971-72 figure of $18 million and despite the ever-rising signs of a firm that has passed the 1950s period of rapid expansion.

For the year, profits after taxation and minority interests amounted to $22.5 million compared with $10 million the year before. Consolidated turnover was $220 million compared with $175 million in the previous year and including exports of $4 million.

Special mention is made in the firm's preliminary statement of an "improvement" in the sale of the record division, part of the firm's consumer goods side which increased by $10.3 million in 1971-72 to $25 million. Decca's capital goods division—navigating equipment radio, etc.—had best year to date with profits of $12.5 million, compared with $6 million.

According to Decca, the continued expansion of the Group is expected to continue unhindered and the firm reports that the current year is "progressing well."

(Continued on page 98)

Good for SLY

NEW YORK—Sly and the Family Stone, who recently released a single "If You Want Me to Stay" certified gold by the RIAA. The Epic release is the Family Stone's third gold album "Fresh." This marks the eighth Sly and the Family Stone gold award.

Appoint Once Shunned Ms. Ringer Copyrights' Register

WASHINGTON — Barbara Ringer, former assistant Register of Copyrights and a prominent figure in domestic and international copyright law, has been named Register of Copyrights by the Librarian of Congress.

The appointment of Ringer, who has been serving as Director of the Copyright Division of UNESCO in Paris since May 1972, will take on her new position as early as October 1 in Washington, D.C.

If the Senate, the last body to vote on Ringer's appointment, fails to do so by October 1, she will continue to serve at UNESCO until her official departure date of December 31, according to a source close to the Copyright Office.

Ms. Ringer is the first woman to head the Copyright Office, the agency responsible for overseeing and administering the U.S. copyright laws. She succeeded the late Mr. Abe Goldstein as Acting Register in the interim.

"Ms. Ringer has already made a major contribution to the Copyright Office, and I am sure she will make an even greater impact in the years to come," said Librarian Allen V. Lemer, director of the Copyright Office.

Ringer's appointment was announced by Librarian of Congress Hamilton L. Johnson, who said, "Ms. Ringer's appointment is well known to the music and record field for her appearances before House and Senate committees considering proposed revisions to the Copyright Act of 1976."

Ringer has consistently shown support for the need to establish a new Register of Copyrights, and her appointment underscores the importance of having a Presidentially appointed Register as required by law.

"I am very pleased to have Ms. Ringer on board, and I am confident that she will do an outstanding job," said Lemer.

(Continued on page 98)

Lauds Labels' Boost for PUSH

CHICAGO — Operation PUSH's seven talent shows during PUSH Radio and Television week (Sept. 19-26) helped the music industry business press with a "white out" of PUSH Expo shows.

However, in an exclusive interview at press week, one of the industry leaders, who asked not to be named, told Push Magazine, "I love doing a better job than others."

He estimated Operation PUSH had attended the talent shows, with probably another 200,000 visiting the exhibits.

"The shows were $4.50, $5.50, $6.50 and $3 for a gospel show," he said.

PUSH represented in Philadelphia where they had their television show, he said that total tabulations were not available. A total of 750,000 was estimated at 500,000.

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(Continued on page 98)

RCA Completes 4 Channel Sampler

NEW YORK—RCA Records has completed compilation of a Quadraphonic sampler album featuring 16 discrete albums just released.

Copies are being distributed to record stores, radio and playback equipment and the national music critics, both for use as a demonstration album that shows the level of audio quality to the public and as a tool enabling demonstration of discrete four-channel sound.

The sampler, which is not yet released, comprises a simply written description of discrete four-channel sound in order to give the listener a new experience.

Also included is a complete list of all RCA four-channel albums currently available.

The four-channel sampler Lp's will be tested on the demonstration range at public events and conferences by Edwin Ommey of the Philadelphia Orchestra to major pop titles such as the original cast recording of "Hair."

Discotheques Break Singles

NEW YORK — The re-emergence of discotheques as an important medium for product exposure was among key issues discussed at the two day promotion conference held here by Famous Music Corp., at the Essex House.

The renewed impact of discotheque exposure on singles sales was emphasized in the meeting, which was conducted by Fred Ruppert, newly appointed national promotion director, who met with 23 promotion managers from across the country.

(Continued on page 98)

More Late News

See Page 98
DENVER—Collective effort to promote greater sales themed the second annual Real Estate Journal of the National Association of Independent Record Distributors here Sept. 20.

**Roulette Production Deal With Exuma**

NEW YORK—Roulette Records entered into a long term production deal with Exuma Productions, according to Joe Kolkey, the company's vice president.

Under the agreement, Roulette will release an album, “Letter from Miami” by Priscilla Rollins, a Bahamas entertainer brought to Roulette through Fred Bulbin, the label's director of A&R.

A national promotion campaign is planned to coincide with the release of the album.

**CBS Inc. Buy Organ Firm**

NEW YORK—CBS Inc. has purchased the headquarters of Gulbransen Industries, Inc., an organ manufacturer, according to John Philip Guarino, president and CEO of CBS Group.

Gulbransen, which will continue to operate under its present management as a unit of the CBS Musical Instruments division, is headquartered in Chicago, with manufacturing facilities in Hopewell, Ill.

**Wakefield Forecasts LP Shg.**

DENVER—The impending pinch on LP production (see separate story starting on page one) will get worse, said one industry executive, as hot weather eliminates heavy petroleum use for fuel and “could remain with Joe Smith Predicts Continued Growth

LOS ANGELES—The sky is the limit of the recording industry’s growth potential. This was the basic theme of Warner Bros. Records President Joe Smith in his address here last week before the California chapter of the Conference meeting.

Smith, a favorite on the industry speakers circuit, attracted the largest attendance to date for a “Business of Music” luncheon in the room. Smith got down to the business of answering a Forbes Magazine put-down on the record business in its Sept. 15 issue.

Smith said: “I am here representing an industry that’s dead, that’s stopped growing, that’s moribund, that’s corn.” For the source of that information I go to such noted chroniclers of the music industry as Forbes Magazine, one of the great testimonials to reportorial muckracy. We’ve been told how bad off we are. “Forbes said ‘the party is over’ for the record industry, that the phenomenal growth had stopped. If that is true, then the over-the-counter sales of cassettes and compact discs will not just stop growing, they will fall in excess of $3 billion in 10 years.”

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To the question:

"How in hell did you guys ever get two million-selling singles, two great albums, your picture on the cover of Rolling Stone, a huge and manic following, and now nationwide airplay on the just-released single 'Life Ain't Easy'?

Doctor Hook's devastatingly immoderate third album **Belly Up!** responds with a firm

"What?"

**DrHook/Belly Up!**

Including:

- Roland The Roadie And Gertrude The Groupie
- Life Ain't Easy
- You Ain't Got The Right
- Come On In
- The Wonderful Soup Stone

On Columbia Records®
**Editorial: Forbes' Phonograph Folly**

With the eucalyptus, confident air of one who really has the inside scam of what’s going on. Nike’s (NYSE: NKE) recent statement about its plan to produce a smartphone in partnership with Apple (NASDAQ: AAPL) has taken a look at the music industry and its leaders better look elsewhere if they are seeking growth potential.

From a legal and management point, the recording industry has peaked. Why? And Forbes lists the negatives that plague our business as it sees them.

Recording cannot get radio exposure because, says Forbes, "...the trend has been away from playing new records on the radio stations which are favored by the teenagers and other heavy record buyers." (We don't know where Forbes is located, but the teenagers and heavy buyers are still listening to rock to rhythm & blues and country, and this has fragmented the market. We had thought all along that a record is a record, and once the consumer buys it, all participants enjoy its sales.)

There are but a few samples of Forbes' obvious lack of understanding as to what makes the music-recording business hum. Unfairly so, the Forbes can deny them an opportunity to participate in one of the few industries that keep growing despite unfavorable general economic conditions in the U.S. today.

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**Genaebna Anti piracy Pact**

- **Continued from page 3**

Copyright Office Acting Register Abe A. Goldman, emphasized the need for the U.S., as the major producer of phonograms, for the protection of the global protection, Sen. J.W. Fulbright (D., Ark.), chairman committee on inventions and inventions in the world, as well as of the benefit of all in solving the worldwide piracy problem. Writer estimated that the current level of pirated recordings are made and sold all over the world annually.

A statement by Reading, M.W. Meyers explained that the domestic business would gain competitively, technologically cheap, easily, and frequently interior tape copying crews to the benefit of the far fewer legal records and tapes. At the same time, piracy rob artists, music, song writers and publishers of royalties. It is estimated that one of every three tapes produced is pirated product.

The terms of the relatively simple anti piracy agreement, the State Department pointed out, are compatible with other international anti piracy conceptions such as the Universal Copyright Convention, to which the U.S. has already signed, and to which the United States does not subscribe. Under the Geneve amendment and regulations, the lack of enforcing protection against the illegal manufacturer, importing, or distributing can happen. Therefore, the domestic law of each member country can be made through grant of a copyright, or un- der laws against unfair competitive practices, or by penal sanctions.

The duration of protection (if specified in the domestic law of a contractor country) shall not be less than 20 years from fixation or release of the recording. In the U.S., the current law requires that the present copyright law would be a term of 28 years, plus a similar renewal period, making a total of 56 years of protection for recordings of member nations. Notice is required on the part of the member country to the domestic law.
DAWN'S RAG ROCK
A SOUND SO NEW IT WILL BRING BACK THE GOOD OLD DAYS!

A Spectacular Programme
Of Songs In Their Newest Album

DAWN'S NEW RAGTIME FOLLIES
featuring TONY ORLANDO

Includes:
SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?

DAWN'S NEW RAGTIME FOLLIES
featuring TONY ORLANDO

Production by HANK MEDRESS & DAVE APPELL
Bell Album 1130

Bell Records
A Division of Columbia Pictures Industries, Inc.
GRT's Future 'Favorable':
Faces $1 Mil Royalty Taxes

LOS ANGELES—The road ahead for GRT Corp., is favorable, particularly since the company structured its financial arrangement and both sales and earnings continue to rise. Except for a few minor deterrents, GRT is "a long strong today" for the long term with significant "opportunity ahead," according to corporate officers.

The look ahead for the company, while bullish, should be measured in light of industry developments, like the prospects of the prerecorded tape business.

According to GRT, "The trend in the music industry during the past 24 months has been one of rapid sales expansion. The industry now anticipates a slowdown in the rate of expansion over the near term."

"While we expect to continue to do better than the industry as a whole, we anticipate that our earnings will reflect this trend," the company stated.

Another trend, affecting all music companies in California, is a sales and use tax on certain royalties. GRT has recovered $73,000 for the Jan. 1, 1969 to Sept. 30, 1972 period. An additional payment of $200,000 for subsequent periods through June 1973 will be assessed by the State Board of Equalization if GRT is unsuccessful in its action to remand the assessment.

GRT has filed a formal petition with the Board in 1973, however, GRT claims operating performance achieved in 1973 continued to move forward in the first quarter of fiscal 1974. Sales and earnings were "considerably above" of the same quarter a year ago.

Sales for the quarter rose to $7,820,000, a 36 percent improvement over last year, while earnings increased to $394,000, or 10 cents a share, compared to $103,000, or 3 cents a share, in the first quarter of fiscal 1973.

Since the company's return to profitability in mid-1971, GRT has increased earnings almost 30 percent and net income tripled from periods ending June 30, 1970 and 1972.

Though the company benefits by its long term development is enhanced by a refinancing agreement with its two principal shareholders, Bank America and Source Capital Inc., both of Los Angeles (see story, Sept. 1).

Prior to the refinancing agreement, GRT had started a debt reduction program which has reduced debt to $7,500,000. This compares to a debt of $14,000,000 when the program started in March 1972. With the conversion of a portion of the remaining debt to equity, GRT has reduced its current debt to $5,500,000.

GRT chairman Robert W. Sams, said he still sees "a possibility of record earnings" in 1973. "Trans-

americana Corp., boosted quarterly dividends 14 cents from 13 cents a share, payable Oct. 31 to shareholders of record on Oct. 10. The company also plans to suspend prior practice of issuing common stock dividends on a regular basis. Last stock dividend was four percent in September 1972. "Under present market conditions," Trans-

america has adopted policy considering regular annual cash dividend increase in line of the common stock dividend formerly paid.

TELECOR INC., Los Angeles, has agreed in principle to acquire Electro Rent Co., Mountain View, Calif., for cash and notes. Electro Rent rents instrumentation and test equipment to industrial users. It reported earnings of $250,000 on sales of $2,124,000 for the third quarter of this year. Acquisition agreement must be approved by each company's shareholders.

NEW CONCEPT REPLACING ROCK CONCERT OCCASIONS FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1975, after two years and $500,000 DIN-A-ROCK was created. Our full-length movie with special action show was synchronized to merge with our original Live Rock Musical. The DIN-A-ROCK cast performed live while the movie played on, 20,000 theatre introduced. It soon gained national publicity and acclaim and has been playing in movie theatres ever since. It opened up a whole new source of business for the music theatre industry. Now, additional promoters are needed in many states to present this entertainments revolution that does not depend on big-name—high cost performers. You can bring it into every size movie theatre and college in your state on an exclusive basis for one year on a royalty to us. Good for big cities and small towns. We'll give you our formula, our powerful promotion materials, our training, and the sensational DIN-A-ROCK show itself for mass bookings in your state. It's simple, very easy to schedule, the crowd will still come. Strike while it's hot!

INDIE RELEASING CORPORATION, MERT TIKKER, President
400 East 61st Street, New York, New York 10021, (212) 222-2946

"*Thea Counter prices shown are 'prices' (as opposed to 'sales'). Neither the list nor the actual prices of solicited securities represent actual transactions between the buyer and seller, but are a guide to the range within which those securities could have been sold or bought at the time of computations.

The above contributed to Billboard by Rache & Co., members of the New York Stock Exchange and all principal stock exchanges.

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Off the Tricker
RCA chairman Robert W. Sams, said he still sees "a possibility of record earnings" in 1973. ... Trans-

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Charts
(Ask a friend for the copy of the most recent Market Quotations issue).
In Billboard. Get into it!
Some people reach out and feel nothing. Jim reached out and in someway touched everyone.
Some talk of love and goodness as if they alone remained its custodian. Jim gave his love and goodness as if it belonged to everyone.
He told me, last New Year’s Day, that he enjoyed taking care of his son’s 2 AM bottle and diaper change because it gave him more time to spend with the boy, something he had precious little time for, in light of his heavy travel commitments.
We are now all the losers for not being able to spend more time with Jim Croce.

Jay Lasker
and all his friends
at the company
RCA Mounting 'Soul Explosion' Promo

NEW YORK—RCA Records has inaugurated “Soul Explosion,” an ongoing promotional campaign focusing on the label’s rock roster. Initial concentration will be placed on six acts, Wilson Pickett, the Main Ingredient, Jimmy Castor and Labelle. Advertising exposure will include omnibus ads in black consumer print media including Ebony, Essence, Encore, Soul Sounds, Jet and the Dann Supplement. Mass-"ive radio advertising is also scheduled, as is a television time buy on the “Soul Train” television show.

Additionally, RCA will mount a mini billboard campaign in the Los Angeles area.

HOUSTON—The Budget Record & Tape store chain, based here, is undergoing a drastic renovation, with Cleve Howard, founder-president of the three-year-old retailing franchise concept, reporting that 23 stores, primarily in the South and Southwest, are still operating.

Terry Moon, Moon Enterprises, Atlanta, confirmed that he is servicing most of the stores in which Howard is still involved. He noted that when he took over servicing the stores five months ago after Howard decided to hold his own Ramada record/tape warehouse in Atlanta, he hired Dave Edwards, former Ramada Atlanta manager, to handle servicing the Budget chain through Moon.

Howard, when contacted at his new Houston base, would not divulge how many of his retail stores had been closed, but it is believed they would number about 20. They stretched from the Midwest to the Southwest.

A strong link in the Budget national chain flourishes, but there is no national connection with Howard. Phil Laske, Denver businessman who got into the Budget retail franchise concept several years ago at the beginning of the Howard venture, told Billboard that he bought out Howard’s interest in a number of stores in which they were partnered a year ago. Laske said that his own mountain region chain of Budget retailers now numbers 24, most of them in Colorado. Check with Denver distributors indicate Laske stores are enjoying a boom period. Laske is now franchising additional stores for his Budget chain.

Dallas Action

Four Budget stores, located in the Dallas area, are part of a Chapter XI action filed recently in federal bankruptcy court there. Saber Enterprises, which operates the four retail outlets, filed under the Chapman Act recently. The Saber management is still operating the stores. A check of creditors’ committee has not indicated any creditors’ committee has not yet been formed.

Chrysalis Celebrates First U.S. Anniversary; Booms With Tull, Procol Harum

LOS ANGELES—Celebrating the first anniversary of England’s Chrysalis Records distribution in the U.S. by Warner Bros., and two gold Jethro Tull LPs, Terry Ellis, co-owner of Chrysalis along with Chris Wright, admitted that each side had early suspicions about the five-year deal.

“Warner was afraid we’d be a big pain to work with and we feared they’d be too large and impersonal a corporation to deal with,” said Ellis.

“But we all soon learned to let each other do what we do best. I’m convinced that only a big company with proven expertise in selling quantities of contemporary records can do the job in today’s unbelievably complicated U.S. market.”

The other big Chrysalis international act, Procol Harum, is close to going gold on their first Warner release, “Grand Hotel.” The final push is expected from the group’s sold-out Hollywood Bowl concert backed by Los Angeles Philharmonic last Friday (21). At press time, all musician union negotiations had been worked out to allow the concert to be filmed as fourth episode of the “Don Kirshner Rock Concert” series seen in 105 cities.

Ellis explained that the Hollywood concert was not part of a tour. But future concerts of Procol Harum with symphony orchestras will be set for New York, Chicago, Detroit and San Francisco in coming months.

“American demand for the group to perform live with symphony orchestras has continued to build since they cut their gold album with the Edmonton orchestra,” he said.

(Continued in next issue)

Postal Rate Hike Proposed

Library record and book rates, over a ten-year period will increase from their proposed “full” amount of 10 cents per pound and 5 cents each additional in 1981, to 14 cents the first pound and 6 cents each additional. Current library fourth-class rates are 6 cents the first pound, 3 cents each additional. Current library fourth-class rates went into effect Sept. 9, on approval of the Cost of Living Council, after the 60 day freeze preceding Phase IV of the administration’s economic policy (BB 9/13/73).

Although the Rate Commission will hold hearings on the proposed new rates, the Board of Governors must act on their recommendations, to effect permanence, the Postal Service can increase the rates on a temporary basis while awaiting the final decision—which is generally a favorable one with slight, if any changes. The Service can begin the new temporary rates 90 days after filing its proposal with the Rate Commission, which means the new rates could go into effect as of January 1974. Proposed rate raises include first-class to 10 cents, airmail to 13 cents per ounce, and various increases for publications using second and third class mail.
REMEMBER!
20TH CENTURY RECORDS
CAPTURES THE SHADOWS
OF THE PAST
IN A UNIQUE NEW
2-RECORD SET
COLLECTOR’S SERIES

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Industry Alternatives

There are a number of available and/or possible solutions to the present raw materials crisis.

1. Prudent Product Planning

Long-range plans are needed to meet future product demands. Firms must be more positive of their sales ability rather than using "huckster" approach as some companies have been doing.

2. Better Marketing Plans

All appropriate product at appropriate markets. Sending out quantities ordered and being prepared to fill orders is a safer rule of thumb than the possibility of being gared by returns.

3. Recycling

Though some quality is lost through this process and wear increased, recycling is considered a viable solution, especially with 45rpm disks.

4. Outbid Other Industries

Manufacturers of raw material used in disk fabricating have traditionally talked of low profit margins. In recent years, other industries have outbid disk industry for chemical production. Higher payment may be able to draw disk business.

5. Seek Other Sources

It is possible that raw chemicals may be found in other areas of the world besides the U.S.

6. Research and Development

All major record firms and chemical manufacturers are continually experimenting with new chemicals and improvement of existing materials.

Raw Material Shortage Worsens

*Continued from page 1*

(Billboard, June 2), has "lightened considerably since June," according to Boyle Johnson, industrial manager of compounds for Tecknor Chemicals, Piscataway, N.J.

"It is quite possible," Johnson said, "that major record firms are not feeling a pinch yet. They probably have enough material to get them through the peak selling season now through December.

But I think what they really mean is that companies haven't split up their compound allocation yet. In other words, concentrating between the sure hit releases and the material for new artists. But when the slack season hits at the beginning of the year, they're going to have to rationalize their heads and really think about this.

Johnson said that several firms have been attempting to import PVC and are trying to pay up to 52 cents a pound for it when the normal price is 15 cents per pound. But even at these inflated prices, the material is not available.

Many small pressing plants say their orders are bigger than ever, but Johnson said this is the natural procedure under present conditions.

"A record manufacturer may have to farm out some of his pressing when he finds out his normal presser can't keep up with his work load," Johnson said.

"So a large company may need 250,000 LPs quickly. What they may have to do is pay $50,000 an independent presser and be happy if they receive 200,000, or $50,000 less than what is actually required. All of the majors are on allocation, so orders are going to be farmed out.

While record companies probably with go release schedules now, Johnson said that those who have not done some "long-range planning" may not be in a position to roll with the punch that will hit after the first of the year. The result could be a large number of backorders to distributors and dealers.

"In other words," Johnson continued, "it is likely that many if not all record labels will be feeling the pinch when they are not feeling a pinch yet, but a "let's cool it" go, as they anticipate could get them in trouble in the future.

Singles' Basic Dearth

Johnson also added that polyvinyl, the rubber that makes up discs, is drying up "even faster than PVC," at the rate of 7 percent a year and that the increased demand for the plastic industry for the compounds used in the manufacture of PVC as well as the huge growth of the record industry. There is also the problem that the industries producing the necessary materials for PVC have traditionally been low profit industries. Now, even though firms are willing to pay more for these chemicals, it will come from three to five years to conceive a plant and make it fully operative. The more important point, however, is that the worldwide energy crisis means these materials simply cannot be had, no matter what the price.

General News

Plastics Dearth Being Probed

*Continued from page 1*

growth of the record and tape industries, growth of other industries using PVC, the small profit margin of firms making these chemicals and several other factors.

A survey of labels asking what effect the materials crisis was having on them provided responses covering the wide spectrum.

At CBS vice-president, operations, Al Earl said that while the company has not had to curtail any record production, he does consider the situation "critical." Earl said the firm definitely has enough vinyl to meet all production needs through November, but added that beyond that date there is an air of uncertainty "I cannot speculate beyond November," he said, "it is a question mark.

At MCA, the picture looked somewhat different. One source said that production for the next several months would be cut by 50 percent, with jazz releases included among the cutback. The projected release figure for that time, according to the source, had been some 12 million units.

Bill Dearborn, director of record operations for RCA Records confirmed that "There is developing an industry wide shortage for mono-, vinyl, a vinyl chloride. One reason is that the use of monomer has exploded in other industries," among them the automotive industries which is demanding increasing quantities of vinyl chloride resources for use in impact absorbing bumpers. Dearborn added that this has yet to effect RCA's output, and said their pressing operations are continuing at 100 percent output.

Orders are also expected to be filled for next year.

Warner Bros. vice-president Joe Smith said his firm is proceeding on schedule. "Columbia pressing has informed us," he added, "that they have enough vinyl on hand to supply their regular customers, such as ourselves, though they have had to cut back accepting new business.

At A&M, operations vice-president Gil Friesen said "We are not cutting back in either titles or quantity of units in our fall release." Friesen said A&M's pressing is done by Columbia and by Monarch in Los Angeles. "Neither one has told us they can't supply our needs," Friesen said.

Erika/Asylum/Nonesuch president Mel Posner expressed "concerns" over the shortage of vinyl, but said the ability does not intend to alter its release schedule. "We have been fully assured by Columbia, which does the bulk of our pressing," Posner said, "that the limited amount of vinyl available for record manufacturing will not affect the production of our product."

At ABC/Danhill, president Jay Lasker said his firm has felt no affect from any vinyl shortage and has not altered its release schedule. Lasker added that in the event of a serious shortage, "I'm sure many will discover some substitute for manufacturing records. If we can get to the moon we can manufacture records."

At Famous Music Corp., president Tony Martin said, "Although our producers do not think that the shortages and price increases will not have an affect on their work at all."

At Century Records, vice-president Bob Regan said, "We don't anticipate any problems getting our records pressed."

Wesley Rose, president of Aurif, added "We are not experiencing any shortage and is not planning on cutting back any pressing simply." At Prestige, Capitol, Atlantic, Motown, United Artists and MGM were not available for comment.

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Rock May Roll Again At Las Vegas Center

By LAURA DENI

LAS VEGAS—Rock may roll again at the Convention Center. The Convention Authority facilities committee recommended recently to award a Nov. 24 concert date to a Los Angeles rock promoter and single date to five other promoters at the beginning of next year.

The action stemmed from a request by controversial Las Vegas rock promoter Gary Naseef to stage one or more concerts at the Center during the remainder of the year.

The recommendation, approved by members Frank Scott, William Hofered, C.R. Coddan and Hal Morelli, must be approved by the full nine-member Authority before any guitars can be twanged in the Center's rotunda.

Attorney Don C. Tingley, representing Naseef and Guna Productions, made the request at a Sept. 4 Authority meeting. Tingley said Naseef had been awarded two dates in June of this year to produce concerts, the dates were invalidated by the Authority after a disturbance at the April 27 Deep Purple concert.

No conditions were placed on the Center since that date and the Authority has been discussing rock concert dates with six promoters present at the Tuesday meeting were given a chance at the Nov. 24 date when their names were placed in a box and drawn at random.

Two Selected

The first two selected, however, were promoters who had not been present at any of the previous discussions when the Authority was attempting to establish a concert policy and criteria for the approval of promoters. The date was awarded to the joint venture of Skip Taylor Productions and Craig Clark, who stated they have staged concerts in

Carpenters' Gold

NEW YORK—The Carpenters have achieved gold status with an RIAA certification for the single "Yesterday Once More." Title is from the duo's gold LP, "Now & Then."

3rd Annual Las Vegas Awards Set

LAS VEGAS—The third annual Las Vegas Entertainment Awards, honoring the year's best talent and producers, will be held Oct. 26 in the new Superstar Theater at the Tropicana Hotel.

The special afterhours ceremonies will be hosted by Summy Davis Jr., recipient of the Male Star of the Year award in both 1971 and 1972. Davis has been a strong supporter of the awards since their inception.

The awards are co-produced by Brock Wall and Joe Peterson. Ballots covering over 900 nominations in 12 categories will be distributed to the recipients of the awards each year. The awards have grown from a few awards to a more than a dozen each year. The awards will be announced on March 25, 1973.

Talent

By S. AM SUTHERLAND

A recent Billboard survey of remote recording operations offered comments and projects handled by a number of major remote outfits. The survey did not cover the entire country.

One operator West Coast remote operation, first reported in this column a while back, is Haji Sound Recording, the outfit headed by veteran engineers Alex Kazanopoulos and John Fiore. The Haji Steves Rosenthal was enthusiastic about remote opportunities on the current recording scene, and added to the many comments about remote recording equipment offered the potential for remote operations to offer a valuable alternative to normal studio facilities.

Recent activity for Haji included Johnny Nash's stint at the Troubadour in L.A., a new band on Columbia, Buddy Warbucks, slated to begin production on a remote "studio" LP. "Fine's" mainstay hony for Faith with Ted Glasser, sessions with Columbia's Fresh Air, rehearsing in Haji's permanent studio, and the current recording arrangements that have brought Terry Melcher to the United Artists, Alex Kazanopoulos working with Jim Messina, and a series of singles for KTTV-TV, Metro media affiliate handled by Candid Productions, along with remote concert recording for radio and television.

Yet another L.A. remote work is reported for the Remote Plant van.

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Includes 16 track recording on an Ampex MM-1000 and Stereo mixdown to a Studer A-80.
The hungry leader.

At Altec, we're not taking our leadership position for granted. We're always trying harder—challenging ourselves to develop studio monitor speakers that stay a step ahead of constant improvements in the contemporary recording process.

Throughout the United States, recording industry professionals—engineers, producers, A&R men, musicians—have responded to our continuing ability to produce the finest monitor loudspeakers by installing more Altec systems in studios than any other brand.

And we can prove it. Here's the latest data on monitors installed in U.S. studios, as published in Billboard's 1973 International Directory of Recording Studios.

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But we're not really satisfied—even with this impressive track record. We're still trying to better ourselves. In fact, Altec has three all-new studio monitors available right now. They're a whole new generation of speakers designed to meet the whole new range of tomorrow's dynamic recording techniques. Your studio may need them. Why not call your local Altec representative to find out?

Or write us for full details.

Altec gives you the best of both worlds: proven leadership, plus an unrelenting commitment to doing a better job. That's because we've really grown to enjoy being #1 in studio monitor sales during the past three decades. And we intend to stay right there for at least the next three decades by always being our own biggest competitor—in research, in quality, in service and in satisfying the demanding needs of an ever-evolving industry.

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BILLY ANDERSON SHOW (Becca): DJ Convention, Nashville, Tenn., Dec. 21.
JEANNE CARR (AMA): The Fabulous House of the Pacemaker, New York City, N.Y., Oct. 16.
JOHN CARR (AMA): The Rhythm Room, Dallas, Texas, Oct. 28.
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Jim Croce will be missed and deeply mourned by the Phonogram group of companies throughout the world.
LOS ANGELES—When Conway Twitty recorded his first country LP for Decca following several pop smash hits in 1960, he wrote in the liner notes that Conway "had started in rock and then moved up to country." To the average music listener, the above statement might appear to be in contradiction to the fact that Conway represents the country charts of today closely, he reveals a number of top stars who began their careers in rock and then moved up to country.

Many of the names found in the country charts today reflect successful careers in the pop charts of yesteryear, and country and enjoyed their rock successes 10 or even 15 years ago through the medium of rock or rockabilly tunes. Others came from basically country stable which the public picked up as rock. This might be said of Sun Records, which started with Elvis Presley and Jerry Lee Lewis, and whose subsequent chart successes also included Charlie Rich, Roy Orbison, Carl Perkins, Johnnie Cash and Dickey Lee on the roster.

Conway & Lewis

The two top chart stars today cume up in any discussion of rock stars becoming country figures. Conway Twitty and Jerry Lee Lewis. Twitty first gained national prominence in 1958 when its "It's Only Make Believe" climbed one slot on the Hot 100. He followed with "The Story of My Love," and "She's Got You," the latter two top 10 hits. But after 1962 he faded from the rock charts. Lewis, on the other hand, has been seen surfacing on the country charts with "(You're My) Eyes Were Bigger Than My Heart," which attained the number one position. His first number one country single was "I'm Gonna Love Me Again," in 1960 and he has enjoyed more than half a dozen number one country hits since then, the latest being the remarkable "Lonely Week End Before," now nestled in the number one position. He also has had several number one country single hits which have been charted by Jerry Lee Lewis. He is the country's leading singer of the most unusual tenor voice.

There was a difference between Lewis and Lewis. Lewis' major rock hit was "Heartbreak Hotel," his first two reaching number one and the next two hitting the top 10. In 1960, he topped the country charts, reaching number six on the charts with "Invitation To Your Love," a song from his original LP and "I'm Gonna Love Me Again." It was less spectacularly adopted by country music, however, and as such it was a major hit on the rock charts and peaked at number one.

Emo's Rock

Among the other singers who began in rock and went up to country is Johnny Burnette, whose LP for Decca in 1963 was entitled "Danny Boy," and it held the number one slot for two weeks. Before going it alone, Burnette was a major pop star, first as a part of brother Bill and the group the "Comets," then with his own band, "The Squires," which reached number three in the nation. He had one other Hot 100 hit at the same time and has only resurfaced within the past several months with a country cover of "Davy" as "Davy" on the label "Capitol." He has been consistently at number 25 with "Darlin' (Don't Come Back To Me)," and "I Love You," respectively.

General Hamilton IV has had a top 10 pop record in 1956 with "A Rose and a Baby Ruth" and was sporadically on the country charts with "Like a Prayer" in 1962. He has been consistently at number 28 with "Darlin' (Don't Come Back To Me)," and "I Love You," respectively.

By BOB KIRCH

The Rock Event

By NAT FREEDLAND

LOS ANGELES—Theatricality and vocal elements in rock performances have been taking an extremely dominant role here this season. Entertainment, which has recently been accepted by contemporary audiences as not necessarily opposed to the "honest" musical presentation demanded today.

Increasingly, rock stars feel they have to put up more than just putting up their wardrobe with a hit. Rather than just getting up there wearing Those shirts and This hat, the "show" can still be called "fireworks," lighting up smoke bombs, and fireworks, but the" once such as the execution by guillotine featured in his last tour: the 20-minute musical, and the "grand screen" during Jethro Tull's tour.

Time, many headliners still rely solely on the energy of their music or the flamboyance of their stage appearances. But during September, Los Angeles was treated to a wide variety of performers, a mix of rock and rock concert format in several directions.

Elohn John

Elohn John, by now, is expected to provide a unusually flamboyant setting for his show, with the emphasis on the musical style at major arena appearances. He set the pace in his Hollywood Bowl tours, which he encased by none other than Linda Lovelace of the film "Ari." The Bowl's staying power. The group was traded for him, and the Queens of the "Garnet." The tour has been a much hit to them. Elohn John, by now, is expected to provide a unusually flamboyant setting for his show, with the emphasis on the musical style at major arena appearances.

Elohn John, by now, is expected to provide a unusually flamboyant setting for his show, with the emphasis on the musical style at major arena appearances.
Who would want to own...an 80dB dynamic range record?

Examples of records selling because of superb sound, alone, are becoming more numerous. And small wonder! For, in a recent survey of customers who already own high-quality, home sound systems, over 80% of those who responded to a request for suggested improvements said, “Do something to get better sounding records, tapes and FM.”

How can records of 80dB dynamic range be produced? The fact is that only the Burwen Noise Eliminator makes such recording possible... and it's expensive! You will be convinced, as we are, that it can boost your record sales 10% to 20%... and decide that it is more than worth the investment.

To get complete facts on the Burwen Noise Eliminator, Model 2000... just call or write:
MONTEREY, Calif.—Big, brassy and technically bland are three descriptions best describing the 16th annual Monterey Jazz Festival. The five concert-three day outdoor gala (Friday through Sunday, Sept. 21-23) at the 7,000 seat Fairgrounds, sold out three of the five shows (Friday and Saturday night and Saturday afternoon) for a box office gross of $180,285. That was $6,715 down from last year.

And while there were the customary long rows of artists on each hill, there was unfortunately a lack to extreme excitement or spark to most of the music. Festival meant having a social time more than it meant hearing music expressly written for this grand-daddy of all American jazz spectacles.

For this listener there were a number of really clever and outstanding performances which made Monterey come alive: pianist Billy Taylor in his Monterey debut working strongly during the Friday evening "Piano Playhouse"; the Pointer Sisters singing, dancing, vamping Friday evening; Bo Diddley roaring and rocking his sexy blues Saturday afternoon and Roland Hanna playing humorous and full throttled piano with the Thad Jones-Mel Lewis Band from New York closing night.

Festival director Jimmy Lyons had two special events which were supposed to be standout features, a night dedicated to Charlie Parker (who would have been 53 this year) on Saturday and "Family Night" Sunday bringing together relatives of the musical world.

In both instances we heard nice music by many performers who have played Monterey before but nothing spectacular on both of these special bills. It wasn't that the music was badly played—there doesn't happen at Monterey—but just that it floated by and didn't stick in your mind.

Billy Taylor's marvellous two-handed, driving, inventive improvisation on "There'll Never Be Another You," a tune which hasn't received too much concentration during the 70's, and his duet with Ellis Larkins on "My Romance" stood out.

Taylor, long a fixture of the East Coast, made many friends as a result of his California appearance. His playing had just the right amount of infectious power and soul to hit the right nerve-endings.

They, along with Toshiko, who played two modal un-accompanied pieces with great concentration, and John Lewis, who played slow and carefully laid out semi-bluesy licks, made up the "Piano Playhouse."

They were assisted by bassist Ray Brown and drummer Roy Burns who turned out to be the house rhythm section along with Lewis for other featured soloists.

The Pointer Sisters demonstrated what having a hit pop record can do: they were the closing act Friday after Buddy Rich. And that's a twist because it's been Rich who has brought down the house and closed the show here before.

Nevertheless, Bonnie, Jane, Anita and Ruth proved to be masters of their fate this night. The Blue Thumb act, working with its own tight trio, lived up to all the off-beat descriptions which preceded it here. Coming out one by one in their 1946's wardrobe, they proceeded to take off like jet (a significant fact since there was a huge picture of an American Airlines plane behind them as a backdrop and tribute to their commercial participation in the festival).

They are definitely jazz flavored, singing in the style of Lambert-Hendricks-Ross plus one. (Jon Hendricks made a surprise visit on stage and scatted with the girls on "Cloudburst" to bring the post and present together in a cogent manner.

They really socked home their vocal power on "The Way I Feel You Know," and then made soul sound sexy with their single hit, "We Can Can." For additional fun they offered a modern blues "Wang Dang Doodle."

The Clare Fisher Quintet, with the leader playing his special Yamaha electric organ and Rich and his stall- warts of dynamics, played expertly to round out the evening.

Saturday's "Singin' the Blues" afternoon re-affirmed that the blues are a basic communication of the human spirit.

While the program featured some old and established names like 78-year-old Mance Lipscomb, pianist-vocalist Dave Alexander; Chicago guitarist-singer Jimmy Rogers, and Eddie (Cleanhead) Vinson on alto sax and vocals, the afternoon belonged to the big, broad, bulbous frame of Bo Diddley (Elis McDaniels). Bo, who thanked the audience for keeping him alive in show business for 18 years, took off like a combustion engine with "Willie and the Hand Jivers," his two drummers walking away and his female guitar-
WDQ found 'em first...and...

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"IS FOR KIDS IS FOR METELICA"

BECAUSE

THE BOYS

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SAID SO...

So, we want to thank ya all just for knowin' that that's so!

Yellow Jacket Productions

(Thirteen Offices Thirteen Cities)

(Scale Q)...Please call me, luv, still love y'all.
Service Station: KAUR-FM, Augusta State College, Sioux Falls, S.D., has kicked off its 20th anniversary with a training seminar and IC Information affiliation added and an expansion in programming to 96 hours per week. Music director is Kent Holland. At Michigan State University, East Lansing, WMSN-AM is back on the air, with Dave Mockler station manager and Dave Lange taking the music director's slot and handling the folks at the record companies. This year's format theme calls for 60 per cent new music, with the playoffs to include reject reports from four local outlets as an assist to the business folks. Music director handling reviews is Wayne Kahn. Also at M.S.U. is WBR-S-AM, located in Brodley Hall, where Dan DeMartine has taken over as music director and Rhip Holme is station manager. Program director is Neil Parker.

At Loyola U. in New Orleans, WLDAM-CAM music director Tad Jones is preparing for Loyola's extensive New Orleans music and its impact on r&b music since the late '50s. Envisioned as documentation with music interview to date is Fats Domino, Dave Bartholomew, Allan Teardrake, Dr. John, Earl King, Earl Hall, Dee Doby, Irma Thomas, Harold Bafiste, Jerry Wester, Lou Chidly, Johnny Vincent, Huey Smith, Jimmy Clinton, Fanny Longhair, Chris Kenner, Frankie Ford and Clifton Chenier. Jones begins editing and scripting those conversations this month, and anticipates completion of the project by the end of this coming December, when he will hopefully begin distributing the series to other college stations. What Jones could naturally use would be some feedback now regarding potential interest on campus, so record companies, programs offices and other radio stations are invited to contact Jones at the station, or "History of New Orleans R&B," WLDAM-CAM Radio, Box 178, Loyola U., New Orleans, La. 70118.

Playlists and Promotion

The music director of a recently-formed station at a Midwestern college campus has touched bases with a curious problem: legal advisor to the university cautioned the administration about the non-commercial status of this FM station with a view to possible suits from the board, constituted treatment for preferential treatment for the record companies releasing reported selections. That line of reasoning, according to this student, suggested that Picks and Plays was out of bounds for non-commercial broadcasters. Such a limitation seemed unreasonable to the music director.

BILLBOARD'S SPOTLIGHT ON OKLAHOMA is "sooner" than you think

That's right, Billboard is moving into the Oklahoma territory and we're loaded for bear. What's more, you'll be able to read about the phenomenal growth of the Oklahoma music industry in Billboard's November 3 issue. So you don't have much time to get yourself into Billboard's special Oklahoma spotlight. Not with the ad deadline just around the corner, October 19 to be exact.

And Billboard's "Spotlight on Oklahoma" is going to be one special you won't want to miss. Included in the Oklahoma spotlight are in-depth stories on:

- the country and pop music scene
- religious music
- recording studios
- radio and television stations
- radio and television syndication
- live concerts
- music publishers
- artist management companies

Like we said, Billboard's "Spotlight on Oklahoma" is sooner than you think and already the excitement is peaking from Tulsa to the Oklahoma panhandle. The "Spotlight on Oklahoma" is your chance to show the entire music industry what Oklahoma has to be proud of.

Don't miss Billboard's "Spotlight on Oklahoma." It's coming in the November 3 issue. And the ad deadline is sooner than you think: October 19.

Ad Deadline: October 19
Issue Date: November 3

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(615) 322-8582

www.americanradiohistory.com
Latin Rise In Soviet

MOSCOW—Latin music is continuing its upward spiral in the Soviet Union, with the third big gala show in five years resulting in standing-room-only crowds.

The show, "Melodias de Verano" (Melodies of Summer), was held Aug. 25 at the Central Concert Hall here and featured the New Tempo vocal/instrumental quartet from Yalta, Russia; Cuban singer/flamenco artist Fara Maria; and Columbia Records singer/actor Leonor Gonsalves, who sang in her first Latin show in this country.

Other acts were Jimmy Tani and Mabel Luna (Mexico); Monte Carlo; Peru's Mario Guenzelena; and the Los Efigias Paraguayan quartet.

M&M Sets Concert

MIAMI—In a first for a Miami-based label, M&M Records will present the M&M All-Stars in a concert at the Gusman Philharmonic Hall here Dec. 16.

Among the label acts slated to perform, according to M&M president Manny Matos, M&MRecords will present the group Coke, Jovenes del Hierro, Orquesta La Sirena, Ray Fernandez and his Combo Capital, Sergio Fallao, Wild Wind, Lighter Than Air, Zodien, Mario Fernandez Porta, and Juanito Ayala. Matos also stated that a gold record will be presented during the concert to Coke for their label sales.

Budget, Latin-Afro Lines by Catytrons

NEW YORK—Nor-Mex, a budget-label specializing in Mexican music, and Katunga Records, a Latin-American label, have been formed by Catytrons Corp.

Joe Cayre, president of Caytronics, said that the release date for Nor-Mex product has been set for Nov. 1 and that distribution of product will cover only the midwestern and western states in the U.S. "We will only release select product on the East Coast at a later date," said Cayre.

He said that the Nor-Mex label will release only albums until further notice, stating that "it isn't economically feasible to release singles on the Mexican music market." LPs will retail for $2.98, with a $1.99 discount price available, and 8-track tapes will retail for $3.98, with a $2.98 discount price available.

Latin Scene

NEW YORK

Alegre Records artist Charlie Palmieri, recently involved in a motorcycle accident, is resting at his home recovering from broken collarbone. While the injury should not impair his future playing, according to Alegre, Palmieri had to cancel a number of concert dates and radio appearances due to the result of the accident. Palmieri's latest album "Vuelva El Gigante" is due for release Oct. 31.

Also at Alegre, Joe Cain is producing the package... Audio Latino, Music, Radio, and affiliate stations have been picking up selections from this latest LP. Joe Cain has been producing Puerto Rico this month as part of a promotional campaign on their new label, Latin Records.

Joe Cain is currently visiting Puerto Rico this month and is working on a new release for the Jone Records. Ray Burrett (Panis) will be visiting for his first date here for 1973 in October. Ray has been picking up selections from this latest LP... "Velvet Records has released Concierto Universal's latest LP... Rumors are flowing that Tito Puente will play the Monimbre here this month... "Panis Records' Willie Colon recently broke all attendance records at the Centro Español here... Colon performed at the club for two weeks and Eddy Martínez is presently trying to line up another date for him as soon as possible. ART (ARURO) KAPPER
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**Contributors**

**Keep Soul's Soul Alive**

By LEROY ROBINSON

LOS ANGELES—As this day and time, there remains very much confusion as to what soul music is all about. But even without a rhythm and blues and soul which no one seems to know anything about, is being pushed and found in some corners out of the music scene altogether in some of the "confederates" whose major contributions have been increased confusion.

Just who are the confederates we're talking about is not as important as sensing where soul music stems, and naming some of those worthy confederates who contribute to the roots of soul music more. Briefer, a little history might be helpful.

Therefore, music on records by black musicians, regardless of styles becoming a way of life for the stay-at-homes. And through the combined styles of music men as the "black" Walker, Howlin' Wolf, Joe Turner, and Louis Jordan, to name only a very few, there emerged a blending of blues styles into what became rhythm and blues.

The musical shape of the folk form came through the rhythm in instruments, such as the guitar, the organ, the bass, and the drums, a setting not too unlike what we have today. What did more importantly emerge was a beat that was not at all compatible, although not every modern community got into the trend of it. And neither did many of the whites of that period.

Unlike today, today there are only a few new distributors and what black people have to offer, to a degree, is probably that form that was big business was jazz. As one musician of that period put it, "R&B must all the musicians go on, and degrading for respectable people." It is obvious that black people have come a long way since the earliest days of rhythm and blues.

Soul became big business because the Europeans were striving for a word (soul) and a revised music form that more people, who were included some so-called white soul singers, could enter and make some large money.

The above naturally meant control by a group of people that supposedly knew black music. But it managed the very improbable end to this musical era based on money and mass confusion. It's too bad, because with all the new stars coming on, there should be projects to back and one of the correct word to all Americans in this present heritage.
MONTREUX - Classical music is to be given the hard-to-sell-on television in the same way that just over 12 months ago brought an upswing in pop music sales, as K-Tel and Ar- 
cade make a simultaneous high-pressure push at the mass consumer market with competing albums. The prize is reckoned to be up-
wards of 300,000 albums and each company is backing its release with campaigns which together will cost a total of $1.5 million, with 
prices—ever more than was claimed as the cost of promoting a pop al-
bum. K-Tel is increasing twice as much for a two-album set, and K-Tel sticking to the well-established famous-name formula.

Both companies have produced "Bollywood" collections of favorite classics, and faith in the appeal of the London Symphony Orchestra—the company's first classical album and K-Tel sticking to the well-established famous-name formula.

K-Tel's first hit alone is the battle last week when the first adver-

tissements on a double-album, Classics 100—so called because it 
offers 16 minutes of play-
ing time—appeared in the New York Times. The twin-set features 33 selections of fa-


"It's known that we've been one of the most formidable forces in 
music. At 91, his powers of perception 
are by no means dulled. For these 
recordings, Stokowski will record for the first time in 4-channel 

sound.

Two recordings have been com-
pleted and the first, Dvorák's Ninth Symphony (from the "New 
World"), will be released in January in a deluxe two-record set which also 
contains Stokowski's first electrical 
recording of the symphony. It was the very first set released. RCA 
re-

dealed in 1926, signaling the start of 
the first golden age of symphonic recordings.

Also recorded for future release is 
Tchaikovsky's "Pathétique" (6th) Symphony also appearing being performed for the first time in 4-channel sound.

Muses says that among the other projects well along are to be recordings of orchestral ex-
ccepts and Bach, both of which are 
Stokowski specialties.

NEW YORK—K-Tel & Arcade, Inc., in a simultaneous move, 

released the Grand Prix de L'Académie Charles Cros and a Grammy as the Best Opera Recording of 1973. "Benvenuto Cellini" is the latest addition to the history-making 

Davies has set the lead role of 

Gioacchino Rossini in the title role along with Christiane Eda-Pierre, Jules Bastin, Bruno Prat, Jean-Claude 

Barbarin, Raymond Hermer, and Jean Berth. The chorus of the Royal Opera stars Peter Pears, Sir John Barbirolli, Leonard Bernstein, George Szell and Andre Kostelanetz, and the orchestra is the 

Philharmonic. Columbia Symph-

ony, Halle, New York Philharmonic 

and London's Royal Philharmonic.

Within one week, according to man-

aging director Ian Howard, K-Tel will have its commercials 

shocked throughout the country.

Armed with a promotion on Sept. 24, in London, Harlech, Malink and Angis areas, and began on- 

screen in the rest of the country from Saturday (4). The exception will be the Westward region, in which the 

All Tel TV ads of its stamp was tested with market with Arcade director Michael Levene described as "very impressive results." K-Tel's album will be called "The 

Head, "StVERAGE," "Slavonic 

Dances," "Tsar Breeze," the Overtures from "Romance and Ju-

liet" and the "Marriage of Figaro," and the "Slavonic Dances." 

Although neither company is pleased that the other has had a 
similar idea at the same time, and fear that the competition on 

a similar concept could result in disappointing with the ult-

imate sales volume. But they will have less reason than might have been the case, to have cause for concern 

over the matter of repertoire. As one of 42 titles, there are only two duplications—the Flight of the Bumble Bee" and 

"Blue Dan-

unce." Both companies claim to have had their albums in the pipeline for some time. The RCA/ARC record was 
told Music Week that it had not been due to manufacturing problems and the one due this week is two-albums 

Classics 100 would have been released four weeks ago.

Levene commented, "I don't think it's a good idea for the two albums to be out at the same time. In fact, it's 

meant to make sure that competition doesn't make sense at all. We are not looking at the classical market as a one-off project and we mean it to have something further into this area." He added that Arcad was looking to selling 500,000 copies of All-Time Classics.

MENHUN A JAZZ FIDDLER IN NEW ANGEL RECORDING

MENHUN A JAZZ FIDDLER IN NEW ANGEL RECORDING

NEW YORK—Violinst Yehudi Menuhin will go from the screen to the sublime in a new recording of jazz versions pop music of the 

1930s. The recording, "Jazz Menuhin," is a collaboration with French jazz violinist Stephane Grappelli and will be released by Angel Records early in October.

A recent BBC television program 

proved that the following after Grap-

pelli enthralled the assistance of Men-

uhiin. Their performance of Gade's "Jalousie" was well received by viewers who they obtained more ar-

rondements and made a recording. 

Max Harris created for them 14 more arrangements of favori-

ute themes such as "Blue Room," "Lady Be Good," "Those Foolish Things." Other themes by Gershwin, Porter, Berlin and Kern. Four original com-

positions by Grappelli were in-

cluded.

Grappelli's violin was an integral part of the Quintette of the Hot Club of France. Since the U.S., Grap-

pelli has led his own groups and has been active as a jazz composer. Men-

uhiin has been a feature of several 

symphonic and vocal groups on the "West Meets East" recordings with Indian sitar Ravi Shankar.

Also featured on the "Jalousie" LP is the Alan Clare Trio.

'CARABET' GOLD

NEW YORK. The original soundtrack recording of the motion picture "Carabot" has been certified by the RIAA. The ABC/ 

Dunhill LP features performances by Liza Minnelli and Joel Grey.
OMAHA AREA OUTLET SPLITS AM & FM

COUNCIL BLUFFS, Iowa—After five years of simulcast Top 40, KCRR-AM/FM has split its format into two separate stations, according to program director Mark Andrews. KCRR-FM has become a 24-hour progressive station, broadcasting with 200,000 watts. The lineup includes Tom Lee Anthony, Frank Lehmann, John Street, and Mike Riley until 3 p.m., Jon Kegh 3-8 p.m., and John Frederick until 1 a.m. Kim Morari and Sue Slevy handle the weekend air personality chores.

MARTIN COUNTRY TV SUB GETS FALL SLOT

NEW YORK—The summer replacement for the Martin show on NBC that lasted this past summer will go into October to take its place on the network as a regular show this winter.

"Martin Presents Music Country" grabbed big audiences this past summer as a replacement to Martin's hour show. Greg Garrison was executive producer to the country music hour show, which will again be taped on location in and around Nashville.

Patrons’ Survey Shows Trends

LOS ANGELES—Young white males 12-15 years of age are listening much more to FM radio than AM radio, according to a survey just compiled by Los Angeles record company promotion executives (Billboard, May 5). This is true throughout the day, but more strongly at night than during the day. And it’s true even more of male members of minority groups.

The survey was conducted by Tolman Research, Inc., with AM radio listeners who worked in the Los Angeles area and interviewed from May 10-19. The survey was conducted by Tolman Research, Inc., with 78 AM radio listeners who worked in the Los Angeles area.

"The concept of selling oldies on radio is not new," Dempster said. "But very often, the station may be unique, a super deluxe package of records that are closely related to the station’s format, and the Andrews Sisters, and the best of the big bands.

"This is certainly a different way to market a catalog, reaching a buyer who may not be tuned into his local record store but enjoys a broadcast of a specific station during specific programming, and buying a specific package of records that is related to the station's format.


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Phil Silvers
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Nat "King" Cole
Bette Davis
Roy Rogers
Doris Day
Billie Holiday
Abbott & Costello
The Mills Brothers
Gene Kelly

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I would like a demo record and additional information.
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National Promotion Director: GEORGE JAY (213) 469-5838 1608 Argyle Hollywood, CA 90028 Prod. by: HAROLD SPINA

Radio-TV Programming  

Roberts Revamps WDHF-FM: Using Mature "Top 100" Pitch  

By INGRID HANNIGAN  

CHICAGO—WDHF-FM has revised its format to a contemporary sound that program director Dick Roberts described as "Top 100, minus teen music": aimed at 20 to 40 years-olds with a playlist of 60 singles and, very soon, a number of LP cuts.  

Roberts, who listens to new product at least at 8 hours a week, makes all decisions concerning additions to the playlist and the feature LP artist of the weekend. "Sometimes deadlines will suggest a new record they've heard and liked, so I'll listen to it and maybe I'll approve it," he said.  

Stems 95 here, recently purchased by Metromedia, re-worked its format to be similar to that of WKYC-A in Cleveland where Roberts was previously program director. "Exhaustive market studies, interviews with people on the street and local officials and the success of WKYC-A led me to revise the format here," Roberts explained.  

"Teen music can be basically described as hard rock or progressive rock, and records with more instrumental than vocal." Roberts said. "So we don't play records like 'Smoke on the Water,' 'Gypsy Man,' 'Brother Louie,' or releases by groups such as Edgar Winter or Grand Funk. I guess what's left could be described as soft rock, with some cross-over to easy listening.  

One of the newest albums and older LPs of the featured LP artist is played each hour, around the clock, with one repeat of each cut in a 48-hour period. Bobby Goldsboro was the Sept. 1 artist.  

Another programming device geared to attract the "adult" crowd, and probably creating interest with the younger set too, is the scheduling of two oldies per hour. When the style of oldie (female vocalist, for example) is similar to the next regularly-scheduled record is the play pattern changed. Usually one record will follow another all day and night, with about five repeats per 24 hours.  

During the off-hours, individual records and keep a running tally. Eventually, Roberts will set up a cartridge type library to simplify the work.  

During the 7 p.m. to 2 a.m. segment, WDHF-FM will play occasional harder rock numbers to adjust to evening audience differences. "Moody, women listen during the day, while more men and younger adults tune in later," Roberts continued.  

To accommodate the uptempo needed during drive time, the deejays are encouraged to ad lib about bizarre area happenings and use a puffy announcing style. Roberts explained that WDHF-FM is the only FM station here stressing personality and news, public service, program features, and on-air promotions. Herb Mendelesohn, station manager and general manager, said, "Our motto is more than music."  

Roberts thought WDHF-FM was, one of the first, if not the first, stations in the Midwest to play Alpert, Hammond's "Peace Maker." We tried in a brief on-air interview with Alpert, who was on a major tour of the Midwest. In this case, we played the cut off the LP before the single was released and played a few other cuts too, but basically, I wouldn't play an album if the group didn't have a hot single, or at least a year past hit that was still holding on.  

Roberts will play singles not on the charts, which he follows religiously, only if a significant number of calls request it; he gave the recent puzzle record as an example. After the station's purchase by Metromedia, we've got only one of the former staff of five remaining—Chuck Scott. 7 p.m. to midnight. The music not used for 25 per hour. The deejays, each with distinct on-air personality differences, include: Mike Elliott, 5:30 to 10 a.m.; Fred Sanders, 10 a.m. to 2:30 p.m.; John Podnar, 2:30 to 7 p.m.; and Vern Blagden, 7 to 10 p.m.  

The news team, headed by Larry Butler, former business-financial editor of WBBM. A news special three times during morning drive and four minutes an hour regularly.  

An added plus to the station, Roberts emphasized, is its location on the dual between the city's two most popular FM rock stations, WDAF-FM and WBBM-FM.  

Phillips’ AM-era  
Feles Williams  

FLORENCE, Ala.—WXOR-AM, a country music station owned by veteran producer Sam Phillips, recently just broadcast a Hank Williams weekend, featuring 15 hits per hour by the late Hank Williams, MGM Records artist.  

The weekend also featured excerpts from an interview Williams conducted with the first wife of Williams, Audrey Williams. Audience response was so good, according to operations manager Bill Reeves, that another weekend will be planned for the future and the station intends to persuade Mr. Williams to be on hand in person.  

Syndicated Country Show  
Selects Favorite Artists  

JERRY NAYLOR, right, host of the weekly three-hour country music syndicated radio show "Continental Country," telephones the grand prize winner in the show's Dream Concert promotion. At left is Claude Hall, radio-TV editor of Billboard Magazine, who was a guest host on the show that will be airing the weekend of Oct. 6 on more than 77 country music stations coast-to-coast.  

LOS ANGELES—"Continental Country," the three-hour weekly country music syndicated radio show produced by Diamond P Enterprises here, selected Charley Pride as best male artist and Loretta Lynn as best female artists, with "Why Me" by Kris Kristofferson selected as the best song of the year.  

These winners were decided in a nationwide contest to pick the artists and tunes to listeners to the designated show would like to hear in a "Dream Concert." Several thousand cards and letters came in from all over the U.S. and Canada. The show is presently heard on around 77 radio stations in the U.S. and Canada, as well as armed forces stations overseas.  

Best group was the Starlet Brothers. Most promising female artist was Tanya Tucker, with Johnny Rodriguez named as most promising male artist.  

Diamond P has produced the dream concerts in show history. Jerry Naylor, MGM Records artist, sitting in as guest host on the show was Claude Hall, radio-TV editor of Billboard Magazine. The show was produced by executive producer Frank Marina and producer Phillip Browning. Listeners who sent in votes to participate in a drawing and grand prize winner received a week's free vacation in a Rodeway Inn, among other gifts; Rodeway Inn is a sponsor of the show on a barrier basis in many markets. Naylor will fly to Nashville to present the awards personally to the recording artists during the annual country music convention the week of Oct. The awards presentation will be taped by WKDA-AM, which carries the show in Nashville, and later edited for a recap on the syndicated show itself.  

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Interesting information about recording artists with hits or hits in the making. Not a tip sheet and no record company hype. WXKI FD John Leader says, "Very useful," KJY Jock. Normal price is $14 per 14 pages bi-weekly: 3 mos. $14.00, 6 mos. $28.00.  

The Sullivan Letter  
588 Seventh Ave. N.Y. 1, N.Y. 10019  
OCTOBER 6, 1973, BILLBOARD
Radio-Television Programming

VOX JOX
By CLAUDE HALL
Radio-TV Editor

Don Williams is at WFTL-AM in Fort Lauderdale. The station I mentioned in a previous column, said Chuck Collier of WGBG, "is out and called it, but some of the guys I used to work with ain't that bright. I think he's taken a bad turn though. Not after what you did to poor Tom Adams of WIOD-AM or WFUN."

Tom Tram, now the morning drive man at WYSP-FM in Philadelphia, writes that the station did an hour of a show that night which features interviews with ABC/Dunhill Records president Ed Lasker and record producer Tommy West, among others. Other stations have got copies of the tribute by paying for tape costs and postage. Call Tom at station, 215-665-9740. Tram, most recently was with KSEF-FM in San Diego, the home of Dan McKinnon.... Lineup at KKKY-AM in Corpus Christi, now includes at weeknights, and who'd be lost with KNOX-AM in Grand Forks, N.D., program director Dan Bramson, former VP and editor Trudy Sheed and noon-3 p.m., Lloyd Wright 3-7 p.m., Alex Garcia 7-11 p.m. and all-night man Jack Harrison.

Mike (Brother Marcus) Betts reports in from KCBQ-AM in San Diego, where he's doing morning drive. He's been with several stations in Los Angeles. Says he gave the mayor a Great Z Tap ieshirt. And Mayor Pete Wilson doesn't ordinarily let radio stations do that sort of thing.

...Steve Warren reports in from weekend work at WHIM-AM, New York, to say: "It's a tremendous privilege to be working with such pros here as Don Daniel, Jack Speck, Bruce Bradley, etc. This is a good staff and Ruth Meyer and Chuck Kerwick are two of the very finest people any air personality could hope to work for." Say hello to Dan for me. Whatta great show. One of the best air personalities there is. We once had a good laugh about eight or nine minutes of him doing country. Because he's another old Texas boy like Rabbit and Lundy and a couple of other guys in town.

Tex. Progressive To Daytime Rock

CORPUS CHRISTI, Tex.--KZFM-AM, owned by Texas Media out of Houston, has altered daytime programming to program director Jim Allen, "It's best described as Hot 100 Chart programming. We're going to play chart music tempered by oldies and album cuts to broaden our appeal. We're still going to stay country in the afternoons, though." Lineup at the station has Casey in the mornings, 6-10 a.m., Bob Brannan 11-noon, Ryan Michaels noon-5 p.m., Allen 5-10 p.m., Chase Morgan with progressive music 8-11 p.m. Chase also does a progressive album review show on Sundays, "American Top 40" the syndicated Watermark Inc. weekly show, is aired Saturdays.

"I might mention that we're changing the format from Top 40 and large lasting (75 records; we program for days) to a more station-oriented format with chart changes and more emphasis on local coverage. It's been a great change." Gary Cates, owner of KZFM, adds.

...Steve Buzzard, program director of WATQ-FM, Oak Ridge, Tenn., writes: "I had a nice chat with Dick Clark about his six hours of 'The 20 Years of Rock and Roll' package. Just in case a lot of program directors are not aware of it, this program has all the ingredients that give a large or small market station that extra touch of professionalism. Dick Clark has got a lot of great performers, because of his bandstand shows, and I think his package should give Dick a hand by airing this great program. WATQ-FM is a Top 40 station in the Knoxville area and the lineup has Buzzard 5:30-10 a.m., Gary Stone until 2 p.m., Alan Moore 2-6 p.m., Kevin Dempsey 6-11 p.m. and Hugh Newson on weekends.

...Paul Drew again takes me to task regarding the Apr./June Pulse for Washington and my column a Linda Laurie. Ms. Laurie visited me and WMAL-AM being No. 1 in the market. "WMAL-AM-FM are simulcast, as the AM is daytime only, WMAL-FM is a separate format from WMAL-AM. I think that on the basis of the attached Pulse report, WMGK-AM-FM is the No. 1 station in Washington." In Pulse, WMGC-AM-FM has a total 825,100 coming to WMAL-AM's 84,000. But this is the Pulse that Paul sent me; I think the Pulse I had from Harvie, program director of WMGC-AM-FM, was a different breakout.

I goofed in my last issue when I didn't point out that the blacks making all of those demands against KZFM-AM in San Francisco were members of the Community Coalition for Media Change, not blacks in general.... Tom Miles, program director of WHEL-FM in Birmingham, Mich., reports that the station has changed call letters to WHINE-FM and is featuring an automated oldies package. WQTE-AM is automated good music in format. Julian Green of Broadcasters' Workshop in Mill Valley is national program consultant.

And the two stations are looking for a good major-market production news; delivery service is a must.... David Breuer finds that Steve, 2-3 p.m., personality at KOLD-AM in Reno, was asking about getting into the air personality market. Next year, Du-vid.

Ronald J. Rolland has joined WCN-AM and WCN-TV, Chicago, as an announcer. He'll do 10:05-10:15 p.m. Saturday and Sunday night and the all-night Monday night show. He'll be on WPMF-FM, Chicago. Dick Res, program/music director of WLEE-AM in Richmond, Va., for the past six years and editor and publisher of the Res Record Report, ispeaks, has resigned from the radio station. He's looking for a job as music director, program director, or programming consultant and can be reached at 804-768-0858. Good man. All he..." (Continued on page 41)
**QUALITY BLITZ**

CHICAGO—One of the hottest jukebox association meeting weekends over found Billboard reporters Earl Paige in Wisconsin, Carol Buck in West Virginia and her husband Ray Brack in Virginia all delivering talks on the push for better quality 45's. Moreover, reporter Sara Lane in Florida was prepared to talk on the topic too, but the program ran too long. All the talks drew on the many efforts underway by Billboard and various industry associations (Billboard, Sept. 29).

**Copyright 'Peril'**

By RAY BRACK

VIRGINIA BEACH, Va.—Music Operators of America (MOA) Counsel Nicholas Allen, in his annual copyright status report to members of the Music Operators of Virginia, reported that members of the Senate Judiciary subcommittee involved with copyright legislation revision are "about evenly divided" on the issue of the $1 annual recording fees.

Speaking Sept. 22 at the Virginia operators' 15th annual convention here, Allen (who has been representing MOA 15 years, incidently), called the recording fees the "most important provision" being considered by Congress in its monumental task of rewriting the copyright and reversion. He told the Commonwealth businesses that the jukebox industry has a good chance of defeating the recording fees proposal in the full Senate Judicial Committee. "If it isn't in the full committee, we'll have to defeat it on the Senate floor," the Washington, D.C. attorney added.

Allen called on the Virginia operators to maintain good relations with their Congressional delegation, keeping them informed accurately of the industry's interests. He suggested that operators writing their Congressmen refer carefully to the MOA position paper which can be obtained from him. Allen said he was in favor of the $1 performing rights fee, a position understandable in view of the complex and longevity of the copyright revision process.

Allen reported that the status of the bill—still containing the industry's $8 annual royalty fee compromise proposal—that work on revisions of the draft legislation has begun in the Senate subcommittee.

"We hope to have a new draft in six weeks," Allen said. He noted that work on the music section of the legislation may begin later in September.

"We're getting down the way on this," Allen went on, "and the full committee will be deliberating early in 1974."

**ILL: Ask MOA, Assns. Act on Small Hole: Blast Long Singles**

By EARL PAIGE

LAKE GENEVA, Wis.—Peoria, Ill, jukebox programming foreman Bill Bush called on Music Operators of America and state organizations of jukebox business people to "take a stand" on the proposed small-hole 45 in a talk here at the Ill. jukebox operators meeting. Delegates also spoke out on lengthy singles, which Bush said could "eat up by a third," because of the short peak play hours in locations.

Other highlights included a report on the widespread efforts to improve the quality of singles (see separate story), Illinois Coin Machine Operators Assn. director Fred Gain's report on a leasing bill, MOA president Harlan Wingrave's talk on MOA's upcoming Nov. 9-11 convention and 25th anniversary celebration and recreational activities at the Playboy Club.

Rolling Meadows, Ill. operator Wayne Hach was elected president and the group voted to study hold.

(Continued on page 41)

**JUKEBOX BUSINESS PEOPLE ELECTED**

Martinsburg, W. Va.: Urge Program Marketing Analysis; Rip Too-Thin Singles

W. Va.: Urge Program Marketing Analysis; Rip Too-Thin Singles

**QUALITY BLITZ**

CHARLESTON—Market Analyst, a new area for Jukebox pro-
gramming operations, and troublesome 45's came to the jukebox business at the West Virginia Music and Vending Association convention held here Sept. 20-22.

Complementing the plain business side of the affair was a show business side which highlighted Bill-
board's "Instrumental Night of the Year," Charlie McCoy, performing for the formal concert and dance.

Dr. Robert E. Boewadt, associate professor of marketing at the University of Florida, told the operators that they really don't know their customers well enough to price their plays accurately and suggested using such statistical aids as crossover, sort data to form player profiles—toward which boxes could be more precisely programmed and priced.

"The worst thing in the world," the economist said, "is to sell something underpriced." He maintained that there are, in every area, "juke-
box addicts" whose main concern is what's on the box, not whether plays are too one or too one for a quarter. He said that it is these people who must be studied in order to sell profits to be maximized.

Boewadt also suggested that operators should familiarize themselves with record locations. He said that college dorms, for instance, are a virtual jukebox's paradise because there are students who want entertainment where they live and college administrators who need an effective way of providing it.

Emphasizing that operators should use their imagination to push profits up, Boewadt noted that "lo-
cation owners are basically not out to promote you." This being the case, he said, operators must not only listen to the ideas but actively seek them out.

As an example, Boewadt de-
scribed the work that he and his stu-
dents at U. of Fla. did for Bally Manufacturing Corp. They sought answers to such questions as "Who plays pinball machines?" "What does the general public think about pinball players?" "How do you influence legislators in your company's favor?"

It is through such systematic in-
estigation, Boewadt said, that mer-
chandising goes from the gut to the brain level. "You're probably doing more things right than wrong oper-
ing on the gut level," he said, "but I think you can do a lot better."

Carl Dille, salesman for Royal Distributing Company, Cincinnati, picked up Boewadt's advice that operators seek new locations for their own machines. He recounted his company's successes in getting up "arcade rooms" in family motels.

Dille noted that the average occupancy rate, year-round, for motels is about 80 percent and that motel owners are more than eager to make use of untapped room space. He said that game rooms are also being installed in new apartment complexes, usually in the laundry areas in the base-
ments.

Royal has a full-time researcher to survey all locations to determine where the best places for jukeboxes and games are for the game areas. Some motels have been so taken by the idea of amusement machines for their occupants that they have set up spaces in hallways.

(To be continued)

Wash. Group Organized


"Jukebox operators in Illinois met at Playboy's Lake Geneva, Wis., with (from left) association officials Chick Henske, Fred Gain and outgoing president Charles Mark.

"Bunny Trophy" from Les Mon tooth, former MOA president and advocate of effective programming methods in his many trips to state associations.
Danny Thomas
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DANNY THOMAS SINGS

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GRAPHICS

It's an industry within an industry. Within the music business, graphics shape and reflect the musical philosophy of all the companies. Because of the importance of graphics in the marketing of recorded product, it is one aspect of the music industry that deserves, to be explored in depth.

Coming in Billboard's October 27 issue you'll get a first hand report on the major role graphics play in the music industry.

You'll get an up-close look at the "easel riders" of the recording industry: the artists who create album covers and promotional materials. And Billboard's "The Look of Music" issue will also focus on the photographers and photographic houses that develop LP covers and ads for the various record labels.

Included in Billboard's "The Look of Music" are interviews with leading photographers working in the record field and the labels' art directors who are responsible for hiring freelance artists.

Billboard's "The Look of Music" provides the record industry an opportunity to see how an important aspect of the music business functions. Not only will the "Look of Music" be an education, but it will also be a worthwhile advertising vehicle for anyone in the industry who draws on the talents of graphics artists.

"The Look of Music" will also feature stories on: PRINTING, PACKAGING, SHRINK WRAPPING, IN-STORE DISPLAY FIXTURES, MERCHANDISING AIDS.

Billboard's "The Look of Music" is coming in the October 27 issue. Now is the time to plan your dynamic ad for "The Look of Music" because we draw the line on final art on October 5.

Ad Deadline: October 12
Issue Date: October 27

For further information, contact a Billboard sales representative at any of the following locations:

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New York, N.Y. 10036
(212) 764-7500

CHICAGO:
Jill Hartwig
150 N. Wacker Drive
Chicago, Ill. 60606
(312) 737-2614

NASHVILLE:
John McCumber
1710 West End Ave.
Nashville, Tenn. 37203
(615) 326-3525

For further information, contact a Billboard sales representative at any of the following locations:
What the hell are these people talking about?

"If I see an ad for a record, I learn of a new release..."
—Radio Station Operations Manager

"I read the ad and listened to the record."
—Radio Station Air Personality

"...the ad provoked my interest...."
—Radio Station Music Director

"I saw the ad in Billboard."
—Radio Station General Manager

They're talking about record industry trade paper advertising, that's what!

Billboard recently commissioned the research division of Hagen Communications, Inc., to conduct in-depth research to disclose—for the first time—how advertising in trade publications influences air play.

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

The findings were impressive.
Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement.

Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarian to provide a copy of the release after reading the trade paper advertisement.

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the record and discarding it prior to seeing the trade paper advertisement.

However, the ad prompted them to give the release a second chance.

Obviously, these people know exactly what they were talking about!

Maybe that accounts for the many advertisers who are not only sold on Billboard, but are sold in Billboard.

Billboard: We take your advertising one step further.

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*Statistics compiled from independent research conducted by Hagen Communications, Inc., and is available for examination on request.

Billboard. We take your advertising one step further.
If you're a diehard searching for a radio station, or a radio station searching for a deer, Billboard is your best buy. No other trade publication is read by so many air personalities and production managers, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next Inland Radio-TV publication. Rates: "POSITION WANTED" is $15—in advance—for two times, $25 per issue, no maximum. No charge for Box numbers. "POSITION OPEN" is $15—in advance—for one time, $25 per issue, additional space or variation from regular ad style is $25 per issue, no maximum. Box number ad asking for tape samples will be charged an added $1 for handling and postage.

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OCTOBER 6, 1973, BILLBOARD
Gaither-Huff Musical Aired On 30-Market Web, LP Due

NASHVILLE—A musical written by Bill Gaither and Ronn Huff was premiered nationally on radio and television the week just ended in 30 major markets.

Titled "AllieLouia," the musical was an hour-long presentation featuring the songs of Gaither as arranged and conducted by Huff. A recording of the broadcast is being released on the Impact label, and a book published to accompany the musical was handled by John T. Benson Publishing, headquarters here.

Kathie White coordinated the radio premier for Impact. In conjunction with the premier, a special dealer campaign in each city has been set up. It involves album giveaways, radio and newspaper ads, and other promotional tools.

Major markets, stations and dealers who have been participating are: Houston, KFMY, McDuff Brothers; St. Louis, KQEN; East St. Louis Book Store; Chicago, WCKA; Kolas Music; Seattle, KGDN. Gospel Publishing House Inc., Detroit, WMUZ, WBFG, Grandis, Pittsburgh, WPIT, Family Bookstores; Cleveland, WJWL, Family Bookstores; Los Angeles, KOFG, KGER, KSFG, Zondervan Family Bookstores, Lighthouse Bookstores.

Dove Awards Anticipated

NASHVILLE—The coveted Gospel Music Association Dove Awards are to be presented to the winners in the Grand Ole Opry House here, following a two-hour concert last night honoring the nominees.

The Dove Awards will be given in 14 categories and there will be an induction of two new members of the Gospel Music Hall of Fame.

Following this two-hour affair, to be broadcast live, the entourage will be bused to the Sheraton Motor Inn for a reception highlighting the winners.

Last night's show, which also originated from the Opry House, was headlined by current members of the Gospel Music Hall of Fame. Talents were coordinated by Herman Karper of the Don Light Agency, Mrs. Lou Hildreth of Nashville Gospel Talent, and the Batter of Sudden Talent. Each is a member of the GMA board of directors.

For both the 1977 Gospel and tonight's Dove Awards, a special 12-foot extension was added to the front of the stage. The decorative theme is "peace," and it was carried out with down and flowers.

Twelve names will be added to the Hall of Fame tonight, according to W. J. (Jim) Myers, president of the Hall of Fame. The names of 10 deceased persons will be added, along with that of a deceased "hero" of gospel music, and the name of one living person.

Those names to be entered in a "block" are: R. J. Baxter Jr., E. M. Barrett, John Dansek, Ardge Pacer, Homer Redekever, A. J. Shoemaker, Walter, V. O. Stamps, Frank Stamps, W. B. Welbert and R. E. Winettt. This list of names has already been approved by a special group of 100 editors. A final ballot later was determined to determine the winners from five nominees in the living and five in the deceased category. The living nominees are LEROY ABERNATHY, James Blackwood, Conner Hall, Eva LeQuan and B.B. Seabrook. The deceased nominees are George Bennard, C. M. Bradford, Fanny Crosby, Denver Crampler and Bobby Strickland.

The 1973 winners will join five other names already enshrined. Those names added were: Mrs. Lena Sper, James Vaughan and Albert Brumley. Prior to the winners had been G.T. Sper and Jim Wailes.

The Bill Gaither Trio of Alexander (Continued on Page 50)

GOSPEL GAMBOL

By JOHN SIPPEL

JOHN DANIELS, Glori Records, Jersey City, N.J., reports that JOE BOSTIC now is heard per week on WBNJ-AM, New York, from midnight to 6:30 a.m. Bostic is also heard as a half-hour weekly on WACAM-AM, Camden; Van SEND records to PO Box 19, New York City, 10011.

HERMANN HENDRON SINGERS have a new LP, "Working on the Building." HENDRON, the president and former president of Savory Records, is recovering from serious surgery. Send a get-well card and we'll forward the longest proponent of gospel music at his office. 56 Ferry St., Newark, N.J. B. PAULINE WEBB celebrated her 50th anniversary at WSJAM-AM, Baltimore, Sept. 9. REV. ROBERT L. OWENS, Chicago Gospel Chord's Program, 1238 Bedford Ave., Brooklyn, N.Y., 11216, reports the 13th annual anniversary dinner to raise funds for the project will be held Oct. 7 at 7:30 P.M. at Junior's Restaurant, Flatbush Ave. Ext. at DeKalb. The music program has acquired the building next to the new place. It will house a music school, a remote broadcast station and recording studio. There will be the annual anniversary dinner.

THE JAMES HENDRON SINGERS have temporarily moved their base to California. ..EARLSTON FORD has been added to Satch Le- bal. He and the Ford Siders have released an LP, "I Can Tell It Was the Lord."

REV. C. H. DOR- SEY, heard over KOWH-AM, Om- aha, would like to be contacted for participation on the "Road Show" of gospel music.

OCTOBER 6, 1973, BILLBOARD
Country Music

Improve DJ Taping Conditions

NASHVILLE—A set of 60 isolation booths have been ordered for the WSM "Grand Ole Opry" Birthday Celebration scheduled here Oct. 17-20. E.W. "Bud" Wendell, manager of the Opry, said the booths would provide disk jockeys higher quality interviews during the taping sessions scheduled for convention week.

Music City Nine Packs Major Stadiums

NASHVILLE—One of the most successful country music promotions of all times at each, some reaching 100,000 people in person and "millions" by radio, has been concluded by the Nashville Pickers baseball team.

Headed by Gene Ferguson, Columbia's astute promotion man, the baseball team played a series of games at Busch Stadium in St. Louis and the Astrodome in Houston, and then performed shows for the assembled crowds. Ferguson saw the single game in St. Louis, while 46,000 witnessed two games at the Astrodome.

Working with local country radio stations, the game and show was promoted "over the air" with interviews with the participants. Twenty-one days of solid promotion preceded each appearance, and was credited by both clubs with helping to swell attendance.

"We got a shot at a lot of baseball fans who previously had not been exposed to country music," Ferguson said. "The Pickers have made new buyers and reached fans who normally were outside of our industry."

The St. Louis crowd was capacity. At the Astrodome, where the Astros played the Philadelphia Phillies, the two teams had previously drawn more than 12,000 to a single game. He estimated the crowds in Houston to be 25,000.

In the games, a group of recording artists and musicians joined in a ball game against local groups. In St. Louis, for example, Stan Musial got a group of former major league stars together to play a baseball team, which included RCA's Jerry Reed, Monument's Charlie McCoy, and many others. Regulars on the team are Tommy Cash, Bob Luman, Jerry Foster, Roy Drusky, Charlie Pride, Ed Bruce and Don Smith, along with the others mentioned. They played the game solely for expenses. Next year the team will be joined by Johnny Duncan and Hank Williams Jr.

KIKK in Pasadena, Texas, a

"TOO MANY MEMORIES"

WGNN is a HIT!

Plain and Simple

Col & CMF Rush Vintage Country

NASHVILLE—Primarily to satisfy the needs of serious country music collectors, the Country Music Foundation and CMF Records have initiated a "quality release program" to make historical country material available.

Two albums already have been released as part of this series: "Leroy Van Dyke Sings the Songs of Jimmie Rodgers," and "The Bob Wills Anthology."

Wayne Ivey, director of CMF, said the arrangement was not financial, but rather the result of the foundation's need to make the material available in quality reissues. The jacket contains discography material which provides history.

The double album is memorial, and the jacket contains the matrix and issue numbers of every recording, as well as the date and location of each session and a list of personnel present. CBS provided the technical expertise, the jacket designs.

(Continued on page 50)

2 Irish Acts Record Using Nashville Base

LONDON—Two of Ireland's leading entertainers have departed for the United States to record albums in Nashville.

Roy Lynam and Larry Cunningham, who have regularly featured country songs in their stage routines and in their past recordings, are making Columbia-Epic albums, the "Nashville Sound." They will be

recording current material, and will use the city's leading studios in the process.

Each artist will record three sessions, using such musicians as Lloyd Conley, Bob Moore, Bobby Thompson, Jerry Shook, Pog Robbins, Buddy Harmon, Billy Danoff, Weldon Myrick and Ty Corbett.

Tommy Hill will do the producer's work. The new LPs will be released as the result of negotiations between Des Dolan of Country Records (RCA), Mike Clark of CMG Record (Ireland) and Tommy Hill of Gusto Records (Nashville).

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(Continued on page 48)

Lee Hosts CMA Banquet Oct. 19

Bill Hudson, chairman of the CMA banquet committee, revealed plans for the annual spectacular, set for Oct. 19 at the Municipal Auditorium.

Brenda Lee will host the show, which will feature the Walkers and his Stone Mountain Cloggers, Brush Arbor, Del Reeves, Tennessee Ernie Ford, Sonny Stitt, Pat Boone, and Johnny Cash.

(Continued on page 50)

Col & CMF Rush Vintage Country

NASHVILLE—Primarily to satisfy the needs of serious country music collectors, the Country Music Foundation and CMF Records have initiated a "quality release program" to make historical country material available.

Two albums already have been released as part of this series: "Leroy Van Dyke Sings the Songs of Jimmie Rodgers," and "The Bob Wills Anthology."

Wayne Ivey, director of CMF, said the arrangement was not financial, but rather the result of the foundation's need to make the material available in quality reissues. The jacket contains discography material which provides history.

The double album is memorial, and the jacket contains the matrix and issue numbers of every recording, as well as the date and location of each session and a list of personnel present. CBS provided the technical expertise, the jacket designs.

(Continued on page 50)

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(Continued on page 50)
When it comes to Country...
MGM's got it!
Check the Charts!

billboard Hot Country Singles

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<td>YOUR SHOESHINE GIRL Leone Williams</td>
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That's 14!

AND COMING:
LAST LOVE SONG Hank Williams, Jr. MGM K 14656
TOO MANY MEMORIES Billy Walker MGM K 14669
ANOTHER FOOTBALL YEAR Jeannie C. Riley MGM K 14666
HONKY TONK WOMAN Jerry Naylor MGM K 14637
LOVE WILL STAND Lois Johnson MGM K 14638

Thanks for making this possible!

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Country Music

Songwriter Pens Tome on Singers

AUSTIN, Tex.—Mac Ben Ax-
ton, one of the most prominent of songwriters in the country music field for nearly 24 years, has written a book titled "Country Singers—As I Know 'Em".

The hard cover book of over 350 pages contains 34 stories and pictures reflecting the personalities of country music singers.

The introduction was written by Bill Collie.

Mr. Axton has written 92 recorded songs, including the early Elvis Presley hit, "Heartbreak Hotel". His son, Hoyt Axton, records for A&M, and has written numerous hit songs.


Promoter Alleges
NC Coliseum Bars Competitive Gigs

CHARLOTTE, N.C.—Concert Express, the Los Angeles-based promotion office which announced it would rock to go all-out country (Billboard, Sept. 22), is challenging that its attempt to book into the Coliseum here is being blocked by Coliseum manager Paul Buck.

Michael Davenport of CE has written letters to Buck, Charlotte Mayor John Belt and members of the city council, questioning Buck's right to determine all country shows played at the Coliseum. Davenport in his letter alleges that Buck has blocked out prospective 1974 bookings by Porter Wagoner and Merle Haggard, whom CE will book exclusively in 1974, because Buck promotes all country shows in the facility. In his letter, Davenport states: "I feel your position is illegal." Davenport claims the Coliseum is the only facility which will not rent to CE.

Buck, when contacted, said he would be glad to play Wagoner or Haggard, but that the Coliseum must be part of the promotion. He explained that the Coliseum has promoted country shows since 1960. "Like the circus and Disneyland and other shows, we promote these attractions in the area," Buck said.

Palomino Links
With B&B Disks

FALLS CHURCH, Va.—Billy Joe Burnett, owner of BJB Records of Burbank, Cal., has joined forces with Palomino Records, headquartered in this Washington, D.C. suburb.

According to Danny Davis, owner of Palomino, Burnett has just released a single on his label cut at the 24-track Tommy Bartrow Studio in Washington. "We are opening a joint venture here," Davis said. He is no relation to the Danny Davis of Nashville Brass fame.

Irish in Nashville

• Continued on page 45

Des Dolan, managing director of Record Companies, recently returned from Nashville and announced that his organization would be representing even more Nashville recording companies within the British Isles. Among the labels signed for distribution are Gusto, Gemini, Stoneway, Pantheon and Merry Country. Initial releases are scheduled toward the end of the year.
Jerry Wallace

Primrose Lane / Don't Give Up On Me

Album MCA-366

Don't Give Up On Me

Single MCA-40111
**Country Music**

**Gospel Studio in Major Upgrading**

GREENVILLE, S.C.—Mark Five Studio here has completed its second 16-track facility, believed to be a "first" for a gospel operation.

The new addition, adjacent to the present building, covers 2,400 square feet with a 25' x 38' studio, designed for sound isolation. One half of the studio is completely "dead" with the floor and walls covered with carpet, while the other half is "live" with walls and ceiling of cypros and inlaid tile floor. The interior is enhanced by color lighting.

The control area has been equipped with the latest 16 track Quadrasonic Console (expandable to 24 tracks), with 18 inputs (expandable to 24), each input equipped with a graphic equalizer. Quadrasonic monitor speakers are JBL, driven by 1,500 watts of power.

Two innovative live echo rooms have been constructed at the rear of the present studio, and these will be available in addition to EMT and Fairchild units.

The present studio has been used by virtually every major gospel group and all major record labels, and is noted for its staff rhythm section, which supplies back up for most of the talent recording there.

A special two month celebration is planned, beginning Oct. 1. This is the second expansion in two years for the company, which was established here in 1964.

**1st Seminar's Success To Organize 2nd Next Year**

NASHVILLE—The First Annual Gospel Radio Seminar was such an unqualified success that plans already are in process for next year's event.

The strictly-educational seminar was a Monday, session devoted to panel discussions on the areas concerning the gospel disk jockeys. Registration took place from around the nation.

Brock Spencer, president of the Gospel Music Association and a panelist, noted that Gospel Music is leaning more in the direction of entertainment and inspiration, and that groups today must provide both.

Billy Ray Hear, Word, Inc., said Gospel today shows a trend toward rock, contemporary, country and black Gospel. He also pointed out a trend for professionalism and quality, and said today's acts are contemporary-oriented.

"The lyrics are more relevant and honest," he said, "and perhaps might be better called Christian music since it reflects the real meaning of Christianity." He said there is a turning away of music that is geared toward the over-60 set. Hear also stated that Gospel music is having a profound influence on the popular music of today.

Wayne Hilton, of Superior Sound Inc., said Gospel music is going places it's never been before. "There are more fair dates, more school promotions, and certainly more exposure on the campuses. It's going wherever we take it, and Christian testimony needs to go everywhere."

Bob McKenzie, Heart Warming Records, took issue with categorization. "There really is no such thing as Gospel music, as such," he said. "There is no point of definition."

But he said that what is called Gospel music is paralleling that of other forms of music in that it keeps changing and developing.

Bill Gauthier made the keynote address. Other panelists were Sam Scott, WPET, Greensboro, N.C.; Tilly Lowery, WLTC, Gastonia, N.C.; Toby Rivers, WTH, East Point, Ga.; Dan Hubbard WHKK, Erlanger, Ky.; Tom Armstrong, WPET, Greensboro, N.C.; Dick Reed, WWGM, Nashville; Joe Vincent, RAB; Charlie Monk, ASCAP; Norman Smiddy, Norman Smiddy Sales; Jim Blac, WWGM; Jerry Kirksey, Singing News; Mike Burke, KDTX, Dallas; Jim Price, KWFC, Springfield, Mo.; Richard Lawrence, WVQG, New Orleans.

The seminar was climaxied with a banquet and show, handled by Don Butler, president of Sunstar Talent.

**Vintage Country**

**Continued from page 44**

the marketing system. Arrangements were made through Frank Jones, CMP board chairman. Jones said, " If you have any questions about the availability of early product, please contact the CMP office."
May 1974

Even if it rains, we guarantee they’ll be the brightest four days of the year!

For four days in May next year, London, Europe’s music centre, plays host to the 5th International Music Industry Conference. Sponsored by The Billboard Group, IMIC-5 will be the most important music conference of next year.

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In short, IMIC-5 is your chance to learn something new. And because it’s in London, you’ve a great opportunity to renew your acquaintance with the place you probably like visiting most. Enjoy its pubs, its shops, its birds, its sights and sounds.

What better incentives do you need?

So make the time to come to IMIC-5 in May. We promise you’ll go away a richer, wiser man.

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QUEEN – Produced by John Anthony, Roy Baker and Queen
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NINE RELEASED

LINDA RONSTADT — Produced by John David Souther
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DENNIS LINDE — Produced by Dennis Linde EKS — 75062

MELBA MONTGOMERY — Produced by Pete Drake
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BLANK TAPE
OUT OF THE SHADOW
OF ACCESSORIES
AND INTO THE
SPOTLIGHT ON ITS OWN

A Billboard Spotlight
EVERYBODY LOVES BLANK AUDIO TAPE

By Earl Paige

Motorola has just added it to an accessory line. Actually, considering that all the major accessory marketers such as Le Bo, Recoton, Plantin, Fidelitone and dozens more offer blank tape, it is not surprising that the market is burgeoning.

Just a random examination of the recent summer electronics show exhibitor lists finds these firms offering blank tape: Amatrace/Audiocinex, DAK Industries, Dynasound, Magnetic Communications, Melody Recording, Sicom, G. Szemore, Tape Services, Universal Audio, and of course, the major companies.

How many brands are offered? Well, of course, many firms do not manufacture, even some prominent ones, but the list does not seem to grow shorter. Some prominent companies have had executive changes, and in the case of TDK with George Sadder leaving, a new brand was born, his Toyota line under his firm Electronic Home. Sadder is ITA treasurer.

Other firms have had organizational changes and changes in the direction they are taking in blank tape. Noreco, for example, is known to be restructuring its blank tape posture under Fred Negan as director of marketing, consumer electronics division. Other firms have been relatively quiet in terms of announcing dramatic new moves—Agfa Gevaert and Mallory, for example. And of course, brands such as Ampex, Audio Magnetics, BASF, Audio Devices, Longines Symphonette (Preferred Sounds), Maxell, Certron, Wabash, Memorex, Columbia Magnetics, Irish, 3M and TDK only encompass the domestic market.

The international market is booming as well, with many of these named firms expanding overseas.

Indeed, 3M has recently gone to metric measurements on its open reel line partly to beat the burgeoning overseas business and Ampex's Shad Helmstetter says packaging must now reflect international dimensions with Ampex placing length in numerals as well as words.

Probably as dramatic an aspect of blank tape growth is the emphasis in advertising educating the consumer and dramatizing myriad technical improvements, even to such things as screws being lighter because plastic shavings from threads drop into the corners of holes, as Maxell ads point out with its "Round screws in square holes" headline.

Of course, merchandising of blank tape has taken on all the punch of detergents or any other item promoted aggressively in the major retail outlets. This reflects the efforts of Ampex to establish brand loyalty and its thinking that the sophisticated consumer is tired of hearing that this brand is better than that. It also points to the philosophy of 3M, which is that usage should be promoted more than discounts, deals and offers of head cleaners and demagnetizers and other incentives.

As in most product areas, now that blank tape is seen as an item in its own light rather than an accessory, well conceived marketing programs will point to the success of a company, or so believe a growing number of blank tape marketing experts.

INCORPORATED APPLICATIONS OUTSIDE THE MUSIC\n
FIELD AID THE CONTINUED SALES RISE.

SALES OF BLANK TAPE CONTINUE TO SURGE UPWARD. A major manufacturer's estimate is that audible range will shoot up 25 percent this year from $100 million in factory level sales to $125 million.

Videotape increased slightly. Spurring sales are a number of factors including the increased involvement of the mass merchandiser, burgeoning use of blank tape by prerecording duplicators and increasing applications outside the music business.

Just one example of the latter would be BASF's formation of a new division to pursue the premium market. Still other factors include dramatic advances in packaging and merchandising, new forms of distribution with manufacturer reps becoming involved in a major way and improvements in hardware, particularly B-track recorders, spurring sales of blank cartridges.

There is also the exploding international market. Over all, tape is being improved phenomenally and the consumer is showing more confidence in it and making more imaginative use of it, says experts.

Factory level sales according to one report will go up 17 percent from $195 million to $230 million this year, with videotape going from $25 million to $35 million and computer instrumentation staying at $70 million. Audible range is comprised of cassette, B-track, open reel and tape used by duplicators.

The most recent figures from the International Tape Assn., according to executive director Larry Finney, parallel those of the manufacturer's and show that imports are rising as well.

ITA figures put 1972 factory level sales at $183,120,000 (including imports) as compared with $171,000,000 in 1971 and $164,000,000 in 1970. Imports went up from 12 percent in 1979 to 14 percent in 1971 to 17 percent in '72, says Finney.

Though industry seems to have plateaued, new and exciting applications for blank tape continue at a dizzying pace. Only recently, Panasonic demonstrated what looks like a fine cassette deck but which actually displays sequences of still color pictures over a standard television set using an ordinary blank cassette. A C-60 size can hold as many as 1,000 pictures.

The mass merchandisers involvement with blank tape is everywhere apparent and blank tape marketers are concentrating efforts through large stores as never before. Among trends are the tendency to limit the number of brands offered, more knowledge about the consumer, efforts to build brand loyalty in the user of blank tape and offering it in many new areas in concert with promoting usage through themes (Christmas gifts, learn a language) and special merchandising displays.

Marketers are concentrating too on pushing through to smaller stores through combined rep forces who then sell to distributors, though variations exist. Memorex, for instance, goes only through rack jobbers, yet another area where more sales growth is anticipated. It is common for reps such as Howard Roach of Kansas to claim that their organization was built with blank tape. Roach is near the giant religious organizations and reports sales of blank cassettes running into the tens of thousands annually.

The lists of blank tape marketers pushing into mass merchandising channels extend even to otherwise hardware image firms such as Superscope, which now offers blank tape among a variety of products. The giant Sony-affiliated firm is not alone as Hitachi also offers blank tape and
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SHORTAGES OF MATERIALS:

THIS YEAR'S PAIN IN THE NECK

By Bob Kirsch

The Blank Tape Industry has been moving forward at a fantastic rapid pace for more than a decade, with little standing in the way of its yearly introduction of new configurations, higher quality products and a pricing structure that has been a consistent downward spiral in direct contradiction to almost any other industry one can think of.

Now, however, for the first time in the history of widespread appeal of blank tape, something may be threatening, at least temporarily, the low pricing, rapid introductions and proliferation of products. That “something” is a series of shortages ranging from solvents to plastics, as well as the devaluation of the dollar, inflation and high interest rates.

While most spokesmen for the industry do feel any shortages are temporary, they also admit that shortages do exist and say a number of changes may occur within the industry.

Major companies will almost surely weather the storm, but minor or peripheral manufacturers who have not made long-term contracts with plastics and chemical manufacturers may find themselves folding up shop. As a result of the dollar devaluation, competition in the international market will become keener, and firms with a strong overseas base are already taking advantage of this situation.

Many major manufacturers are working on new compounds, solvents and various recovery systems. Such work is always going on, but it has certainly accelerated during the current shortage. While manufacturers may be able to use the solvents they currently use at a similar pace several years from now, new means of coating and manufacturing tape may emerge as a result of the shortages.

Another “plus” factor that may result from the current shortage problem is a tightening up of price structures. The tape industry is almost unique in that as product has improved year after year, prices have continually gone down. This trend may soon find itself reversed, however, and while no major manufacturer is talking of giant price hikes over the next several years, rising costs will almost certainly force some increases to the retailer and therefore the consumer. The probable price tightening may also prevent some of the firms who have been lowballing prices over the years to cease these practices.

The international aspect of the devaluation of the dollar may indeed provide a positive note for the tape industry when the dollar situation is straightened out, for large companies will probably have built their international market up while maintaining strong structures here.

As a result of the chemical shortages, many major manufacturers have already cut out or reduced certain lines in certain areas of their production. In some cases, the lower grades of industrial tape have been dropped, and in almost all cases it appears that promotional lines aimed at the consumer market will be at least curbed if not dropped over the next several years.

The fact that many, if not all manufacturers have been placed on some sort of allocation as far as materials are concerned, may have been overplayed to some degree. There is indeed an allocation of materials, but it will not force large firms out of business. The major firms have readied themselves for this in various ways. Some are devoting a great deal of time to the international marketplace where the profits will be higher for the time being at least.

Other companies are specializing in certain areas, such as computer tape or instrumentation tape to help pass through the current shortage situation. There is also the fact that each major manufacturer may feel the pinch in a different manner. Some companies are very well set in the plastic areas through ties with parent or partner firms while others have the same situation in chemicals.

What do some of the major manufacturers have to say about the various shortages now at hand? How do they plan to handle these shortages?

To begin, it should be noted that most large firms are in agreement on certain points. Besides the background discussed above, firms agree that prices are going to rise even more than they already have. Manufacturers have to date avoided passing on their own increased costs to their accounts. Part of this avoidance of lifting prices has been voluntary, while part, of course, is a result of governmental economic controls.

But some industry figures predict that costs to the manufacturer of such supplies as plastics, petrochemicals and packaging material will rise as much as 20 to 40 and 15 percent respectively in the next year. These prices would have moved up earlier in most cases, had not it for existing contractual agreements.

The last mentioned category, packaging material, brings the paper shortage to the front. This is not the most serious worry the manufacturer feels at the moment, but it is something all are thinking about.

Manufacturers are also in agreement about the cause of certain of the shortages. The energy crisis is certainly playing a major part, particularly in regard to petrochemicals. Compounds and products including toluenes, methanol, ketones, styrenes and polyester films are simply running out. Nobody is holding them back.

Large firms also agree that it is possible to produce more of these products, however, than are now being produced. But the industries involved in producing and refining these materials have traditionally been low profit industries. Prices are now starting to rise, but the time from conception of a plant until it is operating at full capacity can be anywhere from three to five years.

(Continued on page 61)
More people have purchased cassettes manufactured by Audio Magnetics than those of any other company in the world.

While other companies brag of more product lines, and some insist on confusing the industry with a plethora of trade names claiming dazzling characteristics calculated to boggle the mind, one simple fact remains unchanged.

Audio Magnetics has manufactured and sold more cassettes than any other company in the world.

That's a fact.

So if you're tired of being bombarded with the same old lines from those other tape producers, here's a fact that you can easily understand.

Audio Magnetics is not only a tape manufacturer. We are the tape merchandisers!

To prove it, here are a few of our fall Tracs promotions. A cassette bonus-pack (three C-60s plus a free head cleaner). And an 8-track cartridge twin-pack. Or how about our rotating counter display merchandiser which holds both cassettes and 8-track cartridges.

We have much more to offer, but we're not here to brag. Just to give you the facts.

If you're not doing business with Audio Magnetics shouldn't you be wondering why?

From Audio Magnetics, a prime producer of blank tape, serving the consumer, educational and duplicator markets. Audio Magnetics, 14600 So. Broadway P.O. Box 140, Gardena, Calif. 90248 / (213) 532-2950.
BLANK TAPE MANUFACTURERS AND MARKETERS are concentrating more than ever before on mass merchandising outlets. One reason is that blank tape is now being seen as an item with its own identity, rather than an accessory. Marketing people, also more than ever, are now able to pinpoint the number of turns mass merchandising can expect from blank tape, and massive research is going on to determine the best packaging, display, and advertising. The result is a new merchandising program for a consumer who is also increasingly being identified in much sharper focus.

Indeed, some marketing people believe it should be possible to develop brand awareness among consumers and that more merchandise can be sold, rather than in claiming that one type of tape is better than another. If nothing else, this is a way to increase the visibility of tape, according to Shad Helmstetter, Ampex Corp. sales manager, and several others interviewed for this report.

Packaging has taken on more emphasis too as a result of the many grades and types of blank tape. One of the firms leading in terms of simplifying packaging is 3M where John Taylor, retail market manager, points out that 3M has just added the metric measurement to its open reel line, with an eye toward eventual adoption of the metric system as well as the growing international demand for blank tape.

Many firms, Ampex and Audio Magnet- ics among them, have adopted methods of simplifying buying and inventorying for the mass merchandiser, who also can be a victim of the proliferation of tape grades and lengths. Jim Lantzi, national sales manager, Audio Magentics, says that the firm's computerized ordering system offers access to his firm's account blank tape buying procedures and inventory characteristics, and can cut down ordering time by as much as two thirds.

Another dynamic of blank tape is the trend to combine rep and distributor marketing formats. Blank tape has increas- ingly become a major item with reps and reps must likewise become of more importance to blank tape marketers. BASF, for example, has recently stepped up its use of reps, says Gerard Berhanen, marketing manager, although it will still continue to use distributors, especially because of the changing nature of retail mar- kets. Variations exist, however.

Memorex's blank tape division, says Robert Janson, president and vice president, uses reps, preferring in- stead to work through rack jobbers, be- cause of their expertise in working with mass merchandisers and because they understand heavy traffic merchandising, the area where blank tape moves best.

Yet another significant trend is the vast effort to educate both sales force person- nel and the consumer. BASF uses a color slide presentation and has brought out a 125-page book covering everything from the history of blank tape to its varied uses and care. BASF also initiated a direct mail program addressing both the dealer and the consumer.

Maxell Corp. of America and TDK Elec- tronics, are among those blank tape firms developing clinics, according to Brice La- Brie, new national sales manager, Max- e1, and Jules Rubin, TDK marketing vice president, and Ken Khoda, TDK national brand manager.

Basically, blank tape marketers are now more than ever aware of what mass merchandisers think is important to the market and expanding very fast, spreading to many different kinds of outlets and reaching a more sophisticated consumer.

"Blank tape is no longer simply an ac- cessory item," says LaBrie. "It has more profitability per square foot than prere- corded product and there is no return problem."

Two critical areas marketers are concentrating on are packaging and display. Because of the unusually high impact fac- tor in blank tape sales, "Color and style of packaging has great impact on buying tendencies," says Bill Dawson, vice presi- dent, marketing, Audio Devices, yet an- other executive stressing brand name consciousness.

Notable among packaging trends is the move to more uniformity, a factor stressed by Helmstetter, who says, "People don't want a mish-mash of pack- aging." Hal Wilde, vice president of sales, Certron, also says uniformity is important. Ed L essdon, blank tape national sales man- ager, Preferred Sounds, says his firm's Longines Symphonette line stresses "clean lines and simple graphics and in- structions on the package." Taylor sees a trend to more stress on the philosophy of tape usage, notes now 3M has pioneered in simplifying pack- aging with "a good," "better" and "best" labeling. "You'll always be running into different oxides. Blank tape is not as simple as beef, where about all you could do more is say it's soybean or corn fed." The remark was in reference to a delegate at a recent International Tape Assoc. consumer meeting, who asked why blank tape couldn't be graded like beef. "We have simplified packaging language so that the consumer doesn't have to read three or four paragraphs to find out what he's buying," says Taylor.

Another vital element of packaging is the many innovations in blank tape and the necessity to tell this story to the con- sumer, says Ted Cohen, manager of con- sumer sales, Columbia Magentics, which has introduced the 100 min. blank 8-track and the collapsible hub mechanism. BASF has also stressed its "no jam" mecha- nism and TDK has gone to great efforts to illustrate characteristics of its line, as just a few examples of explaining innovations.

Displays are being engineered for every possible type of account but particularly for mass merchandisers where space is critical. However, smaller accounts are not forgotten, Cohen points out, mentioning Columbia Magentics' mini-display espe- cially designed for counter use in small stores. Many marketers stress vertical de- sign for maximizing use in larger stores. Others emphasize a variety of displays, as with Ampex's rack that is designed for board racks, dump bins and a new tape center for displaying the whole line.

An important design for the mass merchandiser is the combination shipper-display unit, points out Lessdon, "It's not too expensive and simple for the seller, no extra displays are needed." However, Longines does have a variation of this in large shipping boxes with functional tote boxes for cassettes and 8-tracks. Many marketers are placing blank tape polybags in this assortment.

Cohen emphasizes a plan whereby the consumer is urged to buy three C-60s or three C-90s. Blank tape and receives as a bonus in the same polybag, one of many prerecorded tapes. The $6.98 lot package (cost of this Soundcraft branded economy line is 99 cents for three cassettes) has the four units of tape in a face-forward position, topped with a header; ideal, believes Cohen, for the mass merchandise account.

Consideration for floor space limits in mass merchandiser outlets is stressed by Dawson, who notes that Audio Devices furnishes its Stac Pack in a revolving dis- play that ranges from two square feet of space.

Yet another critical factor is pilferage, Wilde says. Certron has three displays that are virtually "pilfer-proof." Two counter units can be back-loaded and one for the gamma line has a top lock. "The object is to protect against the possibility of hand- fuls being taken out," he says. Most mar- keters resisted the idea of using prere- corded tape cases for blank tape. "The consumer wants to touch products before purchasing," Dawson says.

Advertising, of course, is being engi- neered to tie in all elements of packaging and display, as well as to educate the con- sumer.

Research, according to Dawson, is be- ginning to pinpoint some of the more ef- ffective appeals. An extensive study by Audio Devices found that people most re- spect features such as jam-proof mecha- nisms, 8,000 to 10,000 Hz frequency range, 90-min. cassettes and 100-min. car- tridges. He said terms such as "high out- put," "low noise" have little or no meaning to the average consumer.

Rubin says there is a falloff in advertis- ing only the high frequencies. "It's more important than high frequency is the balance of sound at the low and middle frequencies. We emphasize ability to record the overall spectrum, thus our circle of sound theme.

Many others are in or co-op adver- tising plans, point out Helmstetter and others. An example was Ampex's recent 100 percent co-op on the 370 series. Helmstetter says he prefers to see stores use local newspapers and tie in with in- store banners and also tie together hard- ware and software.

While 8-track is growing at a phenom- enal rate, considering its small base and...
Material Shortage Problem

The same situation is seen in the paper industry. Forestry firms have closed as a result of the government's anti-pollution laws of 1969. Marginal mills could no longer operate at a profit. As with other products, economic conditions have made it more profitable in many cases to ship product overseas. Like the compound business, mills have also been low profit operations for years while prices are starting to go up now, it can take three to five years to get a mill going at full capacity. And banks are generally unwilling to lend money for new mills because they have been low profit operations.

Tape manufacturers are also in agreement that business is going to have to be carefully forecast than ever, with the economic and sales forces of the larger companies having a lot more responsibility on their shoulders.

In the most recent survey conducted among some of the larger manufacturers, representatives of Ampex, Audio Magnetics, 3M Co., Audio Devices, BASF and Memorex talked about the various shortage problems.

"There is absolutely a solvent shortage," says Jack Porter, vice president and general manager of Ampex's magnetic tape division. "This is a result of the energy crisis," he adds, "and they are mostly with benzene related products. We are working on some reformulation, but we look at most of these as fairly near term problems although we can't say for sure how long the shortages will last. We are looking at water solvents as an possible solution as I imagine most other major firms are."

Porter also brought up another point about the shortage difficulty. "The chemical industry has never been high profit," he says, "and now a lot of the chemical manufacturers are using their own product in-house, finding that this can be a much more profitable situation. We have made a number of long term commitments and contracts, however, and we are fairly sure we will get through the current shortage problem without a great deal of difficulty.

Porter also adds that there is a definite plastic shortage, but says the company has been "promised" all the plastics we need. The prices for plastics have gone up and we haven't passed them along as of yet. There is an allocation of sorts in the plastics area.

"The dollar devaluation," Porter continues, "has helped us make a stronger push than ever into the international market. We are an international company, and our product is now becoming more competitive overseas. So we can concentrate on this area as well as the domestic field and hope to be as strong in both fields when the shortage is over.

"The shortages are not really hurting us in the long term," Porter says, "but they certainly cause some minor day to day operating problems." As far as the paper shortage is concerned, Porter says it has affected the company only in lead times for orders so far.

Bruce McGilwary, national sales manager for the firm, has stated in the past that there is a three to four-month load time on some chemicals and orders. And points out that recent months have seen prices on some compounds jump between 22 and 35 percent. "Anything to do with energy is in short supply," McGilwary says, "but we are looking at new families of solvents."

McGilwary emphasizes that while the shortage is not a panic situation, it is certainly not something that any firm can ignore.

At Audio Magnetics Corp., Irving Katz, president of the board of the corporation and president of Audio Magnetics International, has said there are severe shortages in solvents and compounds used in the manufacture of magnetic tape and that these shortages stem from petrochemical shortages which are also affecting the record industry. Company president George Johnson says "Audio feels the shortages most in the chemical area. In plastics we don't have the problem because as a part of Mattel, one of the world's largest plastic users, we are in good supply."

Johnson also points out that this is the first time in his experience in the tape business that he has seen output regulated by the availability of raw material, and that while prices would normally go up in a situation such as this, Phase 4 prohibits such measures.

Johnson also believes that the dollar devaluation may provide a bonus for the larger companies when all is said and done, because U.S. manufactured product is now more competitive outside of the country's boundaries. He feels that larger domestic manufacturers will be looking with more interest at the export business.

As for the "peripheral" manufacturers, Johnson feels they may be hurt from all angles since they are now on the supplier's priority list as far as obtaining chemicals is concerned. He can't raise prices under Phase 4 and a promotional line may be all he manufactures and he has

(Continued on page 58)

BASF:

The guaranteed jam proof cassette.

BASF's SM, Special Mechanics, has patented guide arms that guarantee no jamming, sticking or snapping.

More music is recorded on BASF cassette tape than on any cassette in the world. And less music is lost, stuck, jammed, distorted than in any other cassette in the world.

Because BASF has the only important mechanical innovation that has been built into cassettes. BASF's patented Special Mechanics eliminates distortion and wow; and guarantees no jamming; sticking or snapping. That's true of every cassette we make from the low-noise extended range; the low-noise high-output; to the ultimate cassette, our Chromodioxid. And they are available in all popular lengths.

And remember—we invented recording tape.

For over forty years—We've been improving our invention. It's the finest in the world.

For more information write BASF Systems, Crosby Drive, Bedford, Mass. 01730 or call 617-271-4000.

OCTOBER 6, 1973, BILLBOARD
ITASSEEKSTOSAFEGUARD
THE CONSUMER
WITH INDUSTRY
STANDARDS

CONSUMERISMHAS BECOME AHOUSEHOLDWORD in America over the past several years, and there have been few industries that have not been touched by what has become virtually a "consumerism movement." The publication of Ralph Nader's "Unsafe at Any Speed" was probably the first step in bringing the idea of a consumerism movement before the public, and since then, a Bureau of Consumer Affairs has been created by the Federal Government, most state governments have consumer affairs offices and many major cities have established consumer aid bureaus.

STANDARDS
America
industries
SAFEGUARD
CONSUMERISM
you collect
configurations.

SMALLSCOPE
over
that
before
have
of
duplicating
track,
Ralph
Nader's "Unsafe at Any Speed," has established the ITA, whose President, G. Van Zielke, has been named "Consumerist of the Year" by the American Radio Historical Society. The ITA is a non-profit corporation under the chairmanship of Ed Campbell, president of Lear Jet Stereo, Inc. "This is actually called the warranty policy, and procedures. We're requesting that all members, both hardware and software manufacturers, send in copies of our warranties and procedures so that an industry survey can be conducted to see what new is being done and what further steps can be set in this area. Ed is also going to try and be working on a more simplified warranty. We want to be able to live with. We would also like to set up warranty stations in various cities across the country, handled by our members and able to do a lot of work because of the ITA:

One project which has been long working on and which he sees coming up in the near future is an ITA seal of approval for devices that, having been serious about creating an organization to test tape and hardware through an independent system.

"We expect to establish where the testing lab will be by the end of this month," Finley says. "This is where members can help. We're going to have a board that is setting for themselves. The first software items we hope to place the seal on are C-6 Cassette and the 80-minute B-6 tape.

How will the average consumer know what the ITA seal means, since the organization is a trade group? "We hope to

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Mass Merchandisers Growth

Continued from page 60

Therefore spreading the market, appeals are being engineered to an expanding consumer market as well, but still much awareness is maintained on youth. Lantz notes that Audio Magnetecs is getting heavily into books such as Rolling Stone, pointing to the age 15-25 customer. One offer is a bonus coupon inside tapes where the consumer can send in for two free issues of the magazine.

Blank tape advertising received much impetus from television, notably Memorex's campaign for its chromium dioxide line, Jauch points out. However, Memorex was able to swing its image from the audiophile appeal to the mass merchandiser customer for reasons—mass merchandiser buyers respect an intelligent program, and TV generated a lot of demand for the Memorex line.

With the developing market already there, mass merchandisers have to be more and more concerned with how to offer the product. Dawson sees a trend to reducing the number of brands carried from six to three. Taylor of 3M finds that mass merchandisers offer want three lines in cassette, a private label line to feature, a higher priced line and a medium priced line. He says that unless the mass merchandiser is focusing on high-end equipment, it will probably not stock the very top high energy tape. He says, "It's a manager carries more than four brands, he will probably find he is not doing well with any of them."

As for 8-track at this point, Taylor suggests that mass merchandisers probably need not consider a private label line but rather just stock a medium price and higher price line.

Considerable variation in terms of turns per year is noted. Taylor finds there is a lot of multiple buying by consumers and feels that there are six turns a year. Dawson puts the figure at eight to nine turns on the average.

Buyers must realize the market is broad. Wide says, if the store is advertising blank tape heavily, there should be concentration on the standard and bulk packs. The 8-track line is by far the most popular cassette length; the 60 min. the most popular 8-track length.

The market is broad and demands a good spread of product because the range of consumers is so broad; now including everyone from the audiophile, the person wanting cassettes for home movies, people who want to record voice only, others music only, the school and college market.

3M's Taylor cautions merchandisers and buyers from making length comparisons. "The buyer must realize he has to sell three or four of the 45-minute or 45-minute cassettes for the length of a C-120." This is true of 8-track. He says 3M's mid-range 90-minute sells at $2.99 while the two-minute length lists for $1.88. "So right there's that $3.76 for two 45-minute tapes while the customer gets 90 minutes for $2.99," he said, adding that it's not surprising 90-minute outsells 45-minute two to one.

The problem of what to carry is an important now for many mass merchandisers are just getting into blank tape or are going into it more heavily than ever before. Thus, Apex's Heimstetter says that for a new client he suggests taking more of the 60 and 90-minute cassettes and less of the 42 and 120-minute. He urges in 8-track more of the 84-minute size.

Computerization of inventory is all the more critical today, points out Lantz of Audio Magnetecs. He tells how the computer setup allows Audio Magnetecs to "know what an account has ordered, what has been sold and what is left. We can punch in and get a readout by part number of what an account has bought over the last three months, the turnover he has. Then we can set up a schedule." The system is so sophisticated that a customer can call and be put on hold for 30 seconds to a minute and then be told exactly where his order stands in terms of being processed.

Merchandising becomes more critical too, many marketers point out, because of the multiple areas in stores where tape is carried. TDK's Khoda notes that these multiple areas are also increasing inventories. Camera departments and audio departments in mass merchandiser outlets used to carry mainly private labels and price leader lines but now are going to two good lines and one inexpensive one.

Examples of different areas where blank tape is merchandised range widely. Wide says the checkout counter in various departments might be logical but that certainly tape can be sold in the office supply department and the school supply department. Also, as 8-track blanks become more important, the automotive sections are another area to consider, one that has not (Continued on page 71)

Maxell proudly announces a big improvement your customers can see but can't hear.

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

Five seconds of nothing.

The first five seconds of our new UDC-46 cassette is a timing leader. And we've marked the place where it starts so your customers will always know exactly where they are.

But the leader's also a nonabrasive head cleaner. So it keeps their tape heads clean without wearing them down.

Improvements your customers can hear.

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

Round screws in square holes.

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

Our new long-playing cassette is shorter.

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

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales.

And you know who's happier then.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

Cover design by Eric Chan; cartoons and art direction by Bernie Rollins; section editor Ed Tiegel.

October 6, 1973, Billboard

Our business is improving
So can yours.

Maxell
Chromium Dioxide Is the Favorite
But Gamma Ferric Oxide Gains Supporters

The Coatings Race

The so-called "coatings race" of the past year or so that pitted chromium dioxide against refined gamma ferric oxide is shifting. Chrome, as it's called, is still felt to be important, and especially in helical video-tape applications, but more and more tape manufacturers are hurrying to further refine oxide coatings.

For one thing, chromium dioxide requires bias and equalization switches on equipment. Blank tape marketers sought to circumvent that requirement even in the early days of chrome and now want a more universal coating, even for video. Other improvements in hardware, the use of Dolby and other noise limiting devices, has tended to shift emphasis away from chrome too, and meanwhile, breakthroughs in oxide coatings point to formulas that may well exceed those of chromium dioxide.

According to Warren Simmons of Ampex's technical staff, several companies are working on what may be a kind of super coating incorporating metallic iron particles rather than iron oxide ones. Philips engineers report that finely dispersed metallic iron particles using a coating of less than half the thickness of most present tapes resulted in an improved high frequency signal to noise ratio around 7.5 db better than chrome.

Indications are that there would need to be further bias and equalization settings for such super coatings, but obviously blank tape engineers are not stopping in the search for an ultimate formula.

Hurrying the pace of such research is the growing importance of videotape, principally the tape used in helical systems being used extensively in industry now and hopefully in the home soon, says Jerry Gunnarson, video product manager at Ampex.

As for present broadcast requirements, standard energy coatings "apply 100 percent," Gunnarson says. "We expect to see no change here for the near future. Long range, it would mean that machines would require new formulas."

The helical market is another matter though. He says that while chrome is being used in the half-inch formats, the Sony "U" U-matic and in the RCA system soon to be marketed tested. Ampex, 3M and others are looking at doping methods using cobalt or other metals to achieve the high levels required.

"We expect to see several alternatives to chrome," says Gunnarson. Asked about chrome in terms of the trend to higher and higher speed duplication, he says the answer is "yes and no." He says simply that the only tape that lends itself to thermal duplication is chrome. "The results have been spotty, but nevertheless, chrome is the only one that has a possibility," for slave tapes—not for masters, since with chrome and thermal duplication an erasure risk is involved.

But with the older, one-half inch tape, Gunnarson says it's pretty much a case of being stuck with the standard energy because chrome is "too hot." He describes these half-inch formats as "non-interchangeable upwards."

What we're doing and what 3M and others are doing is to try and come out between. We've got in the one inch area our 170 series products, which are hotter than the standard but not up to the levels of chrome. In other words, both ways interchangeability plus better performance for older equipment."

Many experts believe that in audio the glamour of chrome faded as better and better gamma ferric oxides were developed. "With our 20/20 + we have demonstrated with a chrome switch that it produces the same results on any piece of equipment that heretofore could only be had with chrome," says Simmons, "in effect providing users with all the previous advantages of chrome and none of the special requirements of chrome."

This is not to say that chromium dioxide does not have its advocates, and especially among firms that feel it should still be offered. While 3M and others still hold the cobalt doped route, other firms did push hard with chrome, notably Memorex and BASF, though now many firms are offering both.

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Safeguard Consumer

Continued from page 67

launch a huge consumer education plan," Finley says. "There will be public service ads and mentions in print, and we will probably charge something for the seal which will go back into the advertising fund."

Finley points out one example of a problem that has been brought to the ITA's attention and solved. "The Bureau of weights and measures in California took a complaint to one of our members," that says. "A woman had a 60-minute cassette and only got 40 minutes of playback. The tape was tested by Gene Barker, who was in charge of quality control for the firm at the time. The products involved were not Audio's, but Gene was working very hard for us in the standards committee. It turned out that the unit was running fast and the tape was fine, so the hardware manufacturer took care of things for the lady and everything was settled without a major complaint to the bureau of consumer affairs."

Finley also said that a survey taken through the membership indicated that a great many consumers did not know what terms such as C-60 actually meant. "It's important to realize that while tape is a big industry, there will always be people who are unfamiliar with it and are purchasing it for the first time."

"Now, Finley emphasizes. "So our members have the time written out as well as the standard C-60 or what have you. I also want to emphasize that this was not all our doing. The manufacturers certainly were thinking of this and many were doing this on their own."

(Continued on page 68)
Blank Videotape Home Market Years Away

Few blank videotape manufacturers would readily admit it, but recent disappointments, fluctuations and casualties in the fledgling home video market have placed something of a damper on the surge of enthusiasm that blank videotape manufacturers once had in the home video market.

Today, although many of them still acknowledge that a viable home video market is still a distinct possibility, they are more cautious about making flowery predictions about its growth, and would say little more than they are geared to meet any demands which may arise, and in the meanwhile are adopting a wait-and-see attitude.

At Audio Magnetics, for instance, the firm's president, George Johnson says: "We have done all our R&D homework, and we are abreast of the advancing technology, as home video will, undoubtedly, in the long range scheme of things, make a substantial contribution to our corporate plans."

In the meanwhile, however, the firm's marketing profile is, as Johnson puts it, "still low." This low profile applies to industrial, educational and home markets, whatever there is of the latter.

"The giant retail chains," he says, "the Marshalls, K-Mart and Sears, will set the timetable for home video. We at Audio Magnetics feel that the home video market will get its cue to move center stage after the color TV market has peaked. Consequently we are closely watching the growth of the color TV market."

Johnson stresses, however, that despite the low market profile of his company, there was product available, and ready for shipment should marketing possibilities arise.

Bruce McGilaway, Ampex's national sales manager,blank tape division, feels that the emergence of a home video market in the near future will depend to a large extent on the ability of hardware manufacturers to find sufficient funding for their individual projects.

In the meanwhile they are selling broadcast videotape to the three TV networks, as well as to certain advertising agencies, as well as helical scan reel to reel to industry and educators.

McGilaway says that his company has developed a high energy helical scan videotape that is compatible to both high and low band equipment, and with a price tag of between one third and one half less than presently available broadcast videotape.

The Ampex executive blames the slow takeoff of the consumer video market on the lack of what he calls discretionary income for such expensive playthings.

And while the company watches and waits for the video market to develop, it too is doing its R&D homework. As McGilaway points out, "we have developed exciting new magnetic tapes with new and versatile particles, and we will grow with the market."

Preferred Sounds is another company that is "watching and waiting." The firm's president, Nino Bruno says, "we are waiting for the unification and simplification of the various hardware systems."

Bruno says that when hardware manufacturers get together on a unified system that will appeal to a mass market, then his company will mount a concerted drive in that area.

BASF Systems is doing a steady business in 1/2-inch and one-inch reel to reel videotape to the industrial and educational markets. The firm feels, that for the time being at least, the total market for videotape is in industry and education.

Jerry Berberian, BASF's national sales manager, assures that although the lack of standards in the industry still poses a problem, his firm is watching the market very closely, and will most likely get in on the ground floor of the consumer market alongside whatever system or systems build a player population in that field.

At the 3M Co., the feeling is that the home video market will be a dynamic one when it gets off the ground, and like other major blank videotape suppliers in the market, Minnesota Mining is watching the consumer market.

Like the other manufacturers, it too is supplying product to the educational and industrial markets, as well as producing some private label product.

According to Paul Anderson, marketing operations manager for 3M's retail market division, the bulk of videotape product now being sold by the company is in the Sony U-Matic 1/2-inch format. "However there is a continuing demand for 1/2, 1 and 1/2 inch open reel product."

The firm's customers include IBM, Ford and Coca-Cola.

(Continued on page 70)

You may not recognize our name. But, you'll certainly recognize our product. We're AVSCO. We make Lear Jet Stereo Cartridges.

Working closely with Bill Lear, we developed the original 8-track cartridge and we were the first company to manufacture them.

If it says "Lear Jet" ... we make it. If you want Lear Jet quality ... you get it from us.

We're AVSCO. And we'd like you to know our name as well as you know the product we make.

AVSCO PLASTICS
69 HIGHWAY & CORUM ROAD • EXCELSIOR SPRINGS, MISSOURI
Coatings Race of the Past Year Getting Hot

- Continued from page 64

chrome and other improved high energy coatings. BASF, in fact, has gone so far as to introduce a feature in its chrome line that automatically allows for bias and equalization switching, though hardware people have yet to place much emphasis on this (BASF's own players have been improved though to accommodate the feature).

There is the further argument too, that chrome is superior even without switches for it. "We believe a switch is necessary for bias," says BASF's Tom Dempsey in pointing out that more and more gear is nowadays available with switching. He qualifies his statement in line with the fact going forward on other coatings by saying, "Chromium dioxide is the ultimate coating for the future of the art."

Experts do not agree on the bias and equalization switching question. In its recent book, Recording Basics, 3M contends that "bias is not an equalizer," and that the switch needed for bias is the "bias switch.

This is the idea that the consumer is just what bias and equalization switches mean, it states in the above quote. and may considerably be more recording drive.

Since the normal ratio of signal to bias is in the order of 1 to 10, an increase in the signal to be recorded would be expected to be accompanied by a proportional increase in bias, and the "bias" component of the switch. There are, however, some circumstances in which the bias remains unchanged.

For example, the chambers becomes "increased output at the high frequency end, but decreased output at the low frequencies when compared with tapes using more traditional coatings," the book states. Special record or playback equalization is required to compensate for this "tilted response."

Claiming that much of the benefit is lost if the equalization is applied during recording, and that hence chrome switches on playback have no effect if only used in recording, 3M mentions another alternative some hardware manufacturers use, allowing chromium dioxide tape to be recorded without the special equalization. But machines must offer this "special" equalization, and when played on units without special equalization (though there may be a chrome switch for recording) "an artificial brilliance is introduced (Continued on page 67)
Marketers Seek Universal Coatings

Continued from page 66

that is often described as tinny. Will chromium dioxide tapes be hurt if used on machines without bias and equalization switches? "No," says Simmons. "They will simply not be the performance,

Material Shortage

Continued from page 62

tape's. It's even greater to the point where there is b.rotting or what you might call black market volume among dealers.

"It's primarily the benzene related solvents that are in really short supply," Dawson says, "and we feel there will probably be another two years of problems before things start to get better. We are working on substitute solvents, and a water based compound is certainly possible.

"But these are more long term experiments and they aren't going to solve the immediate problem. One advantage for us is being a part of the EMI and Capitol organizations, so we have a little easier time of obtaining chemicals than some others might have."

Dawson says the plastic shortage has not been felt to the degree of the compound shortage, and that Audio Devices prices have risen. "But we have not yet passed them along," he says, "though we may pass on some of the increased raw material costs. There is a bigger lead time on ordering in almost all categories, including chemicals, plastics and paper, but we are moving a few of our molds into the Capitol manufacturing facilities so this should help.

"These are all temporary shortages," he continues, "but temporary can be some time and our purchasing people are going to have to be more on the ball than ever."

Audio Devices is now in the process of building a solvent recovery system, but Dawson says this is at least a year away from completion. When it is finished, however, he says it will be able to recover a minimum of 90 percent of compounds used.

BASF's Tom Dempsey says his firm has not been seriously affected by shortages as yet. "We do have an advantage in chemicals," he says, "since our parent firm is one of the world's largest manufacturers of chemicals. We're well entrenched in the international market, so we will be able to take advantage of this growing competition there. We are continually working on new solvents and backup systems, so these could be of help should we run into any serious shortage problems. As of now, we are holding to our projections."

At Memores, Robert Jaunich says the company has made long term commitments and that while there is indeed a shortage, it has not affected the firm to any noticeable degree.

So while all manufacturers agree there is a shortage problem and that it is probably the most serious to hit the tape industry ever, each feels it affects his firm in a different way. All do feel it is temporary, and all feel that some good may come out of it, such as increased international business, new compounds, new recovery systems and more stabilized pricing.

The overall feeling seems to be that this is not a panic situation but it is an uncomfortable one. The industry will live through it, however, and may well come out the better in the end.

There will be low volume level and distortion.

While 3M warns that not all
crime switches are alike and others claim there is a lack of standardization in chrome switching, chrome dioxide continues to excite people such as Robert Jaunich, general manager and vice president, Memores.

"I'm amazed that the market is doing so well," he says. "Two years ago there were only five or six pieces of equipment with bias switches. Now, virtually every major hardware manufacturer has one or two such models in their lines. I think consumers are becoming more aware of the quality you can get out of tape today, and people are trying to reach that apex of not being able to tell whether something is live or recorded."

The other side is represented by those such as John Taylor, retail manager, BM. "I think we made our point by staying with the cobalt energized high energy, chrome dioxide, until they realized that it was doing a job that the new oxide couldn't do as well."

While most emphasis on coatings has centered on cassettes, some firms are stressing better ones for blank B-tapes too. Notable here is the BASF's Stak Pak system.

"There is a movement toward non-ammonia tapes," he says. "There are at least nine different types out there now, and I think that is a healthy development."

BASF's Tom Dempsey says his firm has not been seriously affected by shortages as yet. "We do have an advantage in chemicals," he says, "since our parent firm is one of the world's largest manufacturers of chemicals. We're well entrenched in the international market, so we will be able to take advantage of this growing competition there. We are continually working on new solvents and backup systems, so these could be of help should we run into any serious shortage problems. As of now, we are holding to our projections."

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The overall feeling seems to be that this is not a panic situation but it is an uncomfortable one. The industry will live through it, however, and may well come out the better in the end.

They're talking about Capitol 2 recording tape.

(And they're buying it).

Musicians, high-fidelity perfectionists, music lovers of all sorts, are talking about Capitol 2, the world's best iron-oxide tape.

They've seen ads in magazines like Time and Playboy, and they're being bombarded by Capitol 2 TV and radio commercials. They also see posters and display racks in major music outlets from New York to L.A. But as you know, promotions will get you just so far. It's the product that counts.

Cassette buyers rave about the frequency response (20-22,000 Hz), the backcoating that makes the cassette jauntyproof, and the new package (Stak Pak) that ends cassette clutter.

Everyone's giving the Stak Pak special mention: without a doubt the world's ultimate cassette storage method.

[The Stak Pak itself doesn't add to the cost of the cassettes. It's a real mover!]

Reel-to-reel bugs get excited about being able to buy a tape that's as good as the best tape the recording studios themselves use.

And 8-track cartridge people are delirious with the Capitol 2 Audiodisc High Output/Low Noise cartridge, already a standard of the music industry. It's even available in a newly engineered 100-minute playing time.

So get with this new popular name-brand tape. And profit. Our heavy market-by-market advertising and promotion campaign is creating traffic. Talk to your Capitol salesman. Ask him about all of our point-of-purchase materials, display racks and related deals. You'll be glad you did!!

(Continued on page 70)
ACCESORY FIRMS KEEP SHARP EYE OUT FOR RAW MATERIALS SHORTAGES

By RADCLIFFE JOE

AMERICAN TAPE AND RECORD ACCESSORY SUPPLIES who survive—and in some cases even grew during the industry's economic slump of 1971-72—are today faced with a new crisis that threatens their very existence.

The suppliers, who in many instances rely heavily on Japanese and other off-shore manufacturers for their products, have recently been hit with a multifaceted problem ranging from import restrictions up to the yen, labor and raw material shortages on the international market.

These upheavals have, in turn, resulted in skyrocketing prices, and delays in deliveries of up to four months. Among the hardest hit is AristA Enterprises, a major supplier of tape and record accessories in this country, and a company that relies on off-shore manufacturers for close to 75 percent of its products.

Alan Leifer, president of AristA, believes the situation on the shortage of raw materials, i.e., PVC plastic resins, copper, steel, brass, wood and paper, as well as a major ecology program in Japan which has forced the closure of several Japanese plastics factories accused of contributing to the Japanese pollution problem.

Leifer says that because of these, plus one of the highest inflation rates in the world, prices quoted are now $10 to 60 percent higher than six months ago.

He adds that because of the devaluation of the U.S. dollar, some Japanese manufacturers are favoring Europe with priority deliveries; while others, hard-pressed by the raw material shortages, are making changes on confirmed orders.

The complexities of the problems have forced AristA to cut quantities on many orders in what Leifer calls an effort to be as far as many customers as possible. The company also has stopped back-ordering product, and has stopped accepting new accounts, concentrating only on supplying its regular customers.

In addition, Leifer has released a revised price list, has discontinued the firm's extended payment policy, and has instituted a freezing of shipments to accounts that are slow with their payments.

At the Florida based Dustone accessory company, president Stephen Nestor admits feeling the pinch of the shortages. He says that a number of his company's lines have already been affected, and although no drastic measures have as yet been taken, the future looks bleak with an almost inevitable increase in prices, and, possibly, the cutback in production of certain lines.

The company tries to maintain business as usual, releasing in its fall catalog such new items as an anti-static cleaner for records, as well as a automatic record duster, and preserving quality magnetizers and capstan cleaners. The push on such regular sellers as carry cases, headphones and blank loaded cassette and 8-track tapes continues.

At the Le-Bo Products Co., Leslie Dame acknowledges the problem of the shortage, but expresses the hope that his company will be able to ride out the crisis with its regular stocks.

"What we are trying to establish," says Dame, "is whether the shortage is real or manufactured for political reasons. And until we understand that...

Dame says his company's immediate concern is for its line of blank tape products. He says that although the company has enough tape at its disposal to meet its immediate demand, a long-term shortage could spell trouble.

He predicts that if there is no end to the problem, 8-track blanks, which are the most marginally profitable of the blank tape lines, may have to be discontinued until the situation improves.

Meanwhile, the company is concentrating its marketing efforts on a small offering of new فيه, home, automobile radios, one with AM radio, and the other with AM/FM. Also new to the Le-Bo catalog is a record cleaning brush with a $3.95 list price, cassette and cartridge home cleaning cases in a variety of sizes and designs and several lazy-susan type storage units.

At the Roberts Corp., sales manager Jack Friedland says his company is not seriously affected by the problems facing large scale importers, as Roberts had been concentrating more and more on the manufacture of its own products within recent years.

He says that despite economic upheavals in the U.S. and abroad, his company which is heavily involved in the OEM market, has been able to keep its prices competitive.

Friedland explains that over the past few years Roberts has expanded its accessory manufacturing facilities, and the in-

Imported Blanks Big Business

Company’s Pioneer Audio Specialist Stores (PASS) and other retail outlets.

The blank loaded cassette tape produced by the six major Japanese manufacturers also is available at the department stores, supermarkets and discount stores in big cities and at electronic appliance stores in Tokyo and Osaka even have installed vending machines outside their doors to sell blank loaded cassettes after business hours.

On the other hand, blank loaded stereo 8 cartridge tape is being manufactured mainly for the Japanese phonograph record and pre-recorded tape producers who have established a nationwide network of 40,000 sales outlets among the automobile service stations.

Within the past few months, one Japanese manufacturer after another has come out with a home stereo 8 cartridge tape deck capable of recording and playback, but the blanks are not generally available yet. Anyway, there’s little demand.

In spite of the ever-increasing traffic congestion and air pollution, sales of automobiles all over Japan made a sudden rebound at the beginning of 1972. The total record bonuses were paid to the 52 million Japanese workers. Consequently, the Japanese market is such a home stereo 8 cartridge tape also made a comeback, although music cassettes had gone through the longest period of shortage and could spell trouble. He predicts that if there is no end to the problem, 8-track blanks, which are the most marginally profitable of the blank tape lines, may have to be discontinued until the situation improves.

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Safeguard the Consumer

Finley has several other opinions concerning consumerism in the blank tape field. "Our idea is that the mass merchandisers, the educational groups, distributors, organized consumer groups and the public in general are entitled to a look under the hood, to keep an eye on what is going to be done for them. We think that consumer involvement in the preproduction of products is a necessity, and we are thinking of possibly conducting surveys to find out just what the consumer wants."

What are some of the things Finley feels the consumer does want? "We feel from talking to the various consumer groups that people want cleaner and more easily understood labeling, greater care on the part of the manufacturers for standardization and compatibility, more information on spoken word material, greater information on service and warranties, more meaningful language of written product specifications, especially the definition of what type of tape is best for various uses and more satisfactory conduct and response from retail outlets."

The ITA is also getting involved in videotape. "The first step," says Finley, "is setting voluntary minimum specifications for raw videotape while the second step would be voluntary minimum specifications for duplicators of videotape. Then we will have to stop until the market shakes itself down. We do have an advantage in the video field, however, because hopefully we will have a lot of specifications and agreements before the market is in a total state of confusion."

"Again, the manufacturers are being fully cooperative and working on their own in this field. But you really can't standardize now because you would be freezing the state of the art. We think the consumer will ultimately be the final judge."

Finley also points out that most of the major chemical manufacturers..."
YOUTH HAS A FLING GOING WITH 8-TRACK BLANKS

The Medium Is Also the Fastest Growing Area in Blank Audio Tape.

Eight-track cartridges represent the fastest growing area of blank tape and also the newest. Some firms already see it as amounting to 10 to 15 percent of sales and higher estimates are being heard. In fact, Hal Wilde, vice president, sales, Certron, says blank cartridges are selling twice as fast as cassettes. All major companies offer them.

In addition to it being the fastest and newest blank tape format, the 8-track cartridge blank is also exciting because it is the first blank tape in new areas of retail outlets—noteably the automotive sections that heretofore rarely stocked blank tape.

Many marketing experts say that the blank tape cartridge customer is different, often younger, perhaps a more serious recordist than most cassette blank customers.

Naturally, the cartridge blank is the subject of massive efforts in upgrading with one breakthrough being Columbia Magnetics introduction of the 100-minute length.

But equal to this are the improvements in hardware, considered the prime impetus to the fast pace of blank 8 tracks. Indeed, it is only within recent months that audioщile magazines such as High Fidelity Magazine have regarded 8-track recorders seriously.

Not surprisingly, 8-track blanks have been the subject of strenuous promotions. One example was Ampex’s “Great Nights” drive, aimed right on at the youth market, according to Shad Helmsleter, consumer merchandising manager. The promotion centered on an ice cooler designed as a giant blank cartridge featured in a bright yellow, white and blue display and offering the actual cooler via mail and a coupon.

Ampex also offered six 8-4-minute cartridges for $9.95 list, or $10 less than the suggested list and in a stackable, black plastic storage/display case.

Among blank tape firms considering promotions now is Maxell, says Ted Ozawa, marketing manager. He is one who said 8-track blanks run around 15 percent of sales. Maxell’s promotion will be geared to the youthful consumer and will stress reliability though without a lot of emphasis on technical detail.

Ozawa, while noting that the 8-track blank customer is not an audiophile, notes: “Cartridge blanks should not be considered the step-child in the audio store. Let each user determine which method he prefers (to record) and let the product be available in quantity and quality choices.”

A number of experts contacted for this report stressed quality. John Taylor, retail market manager, 3M, says mass merchandisers at this point need not be concerned with offering a private label leader as in cassette, but will be better off with two lines, one medium and one higher priced.

“Eight-track recording represents a jump for the consumer accustomed to a player in his car. We are talking about a $250 to $300 machine in many cases. All are decks. This is not a portable market.”

Taylor also points out that the 8-track blank customer is different and that merchandisers will be putting blank 8-tracks in different store areas, most certainly automotive.

Most experts feel the 90-minute length range is the most popular, with many mentioning the 100-minute as really catching the consumer’s attention.

Improved hardware such as Wollensak’s $860, (priced at $199.95), have aided the recordist interested in 8-track. The three areas of concern have always been how to fit the music to the tape, finding a certain point in the tape, and quality. This model provides a timer that oven keeps pace at fast-forward, itself a feature that puts the 8-track recorder nearer in comparison to cassette and open reel.

In terms of quality, High Fidelity’s review is encouraging: “While we realize that it is ultimately idle to complain about cartridge (recording) equipment on the grounds that it is not cassette or reel.

(Continued on page 70)
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Youth for 8-Track Blanks

Continued from page 69

The Cetece Gap recording head offers the following advantages:
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For more information, please visit www.cetece.com or contact our sales team at (800) 555-1234.
Educational Usage Continues to Spark Blank’s Boom

WITHIN RECENT YEARS an increasing number of tape industry experts have been predicting that blank tape, especially in cassette configurations, could realize its greatest growth potential in the non-music markets.

The consensus has been that the cassette with its ease of operation, was ideally suited for classroom use, and as a general educational tool in organizations and institutions.

Working on this premise, many blank tape manufacturers began devoting more and more time to developing the non-music market for their products. Today, blank cassettes, open reel, and even some 8-track cartridges have become an integral part of the nation’s overall learning machinery.

At Audio Magnetics, for instance, a special educational division has been structured to exclusively service the institutional markets. This division is headed by Hal Sanders, the firm’s director of educational products, and utilizes a group of specially selected reps, with expertise in selling to the audio/visual market.

Audio Magnetics is pushing two lines of specially developed educational cassettes to the non-music markets. These are an A/V premium line, designated the “Educator,” and an economy line designated “Cycles.” Both are available in seven time lengths ranging from 10 minutes to 120 minutes. According to Sanders, the “Educator” is a super deluxe educational cassette utilizing one of Audio’s finest brands of tape, special heavy-duty components in the cassette, special storage devices, and a new Philips-type box, and attractive packaging.

Cycles, on the other hand, is an economy-line designed for the educator with a small budget at his disposal. According to Sanders it is also constructed for heavy duty use, but comes packed in polybags and is functional without being expensive. Sanders saw the educational and industrial tape markets as being very specialized ones demanding marketing approaches that are uniquely different from those utilizing in the commercial and industrial markets.

He says this was one of the reasons why his company had structured one of the top A/V dealers networks in the country to push the products, aided by an “Educator’s Guide” specially prepared for Audio Magnetics by Instrumental Dynamics of Chicago and dealing with simple operations of a cassette recorder and curriculum applications of the machines.

Sanders says that to further bolster its A/V market push, Audio Magnetics has been assembling a greater number of its educational cassettes in this country in an effort to develop greater control over the quality input of the products.

The Audio Magnetics executive notes that cassettes held the biggest share of the educational market, with open reel products controlling a small but viable portion. The use of 8-tracks, he says, was virtually nonexistent.

At Columbia Magnetics the outlook is also up for the non-music markets. The firm is selling to educational and industrial buyers on two fronts: via the consumer division headed by Ted Cohen, and through the professional division headed by Richard Ware, director of sales and marketing.

Ware’s division concentrates heavily on selling bulk blank tapes on pancakes to distributors, who in turn service the educational market, while Cohen’s consumer division addresses itself directly to schools, universities and other state institutions.

According to Gene LaBrie, Maxell’s national sales manager who is working closely with Ozawa on the firm’s marketing plans for the new line, the whole strategy will have to be unique, as the A/V market was uniquely different from either the consumer or broadcast markets.

Labrie stresses however, that in developing a specialized approach to the educational market, it does not necessarily mean that Maxell will go through the traditional A/V dealer. He says: “We may very well go through the new breed of tape dealers who has been bringing in merchandising ideas to the industry.”

The Maxell executive says that the line, designed to meet the every need of the A/V user, will be targeted to schools, hospitals, police departments and government agencies.

The company will also zero in on the lucrative studio and broadcast tape business, and will take a carefully merchandised tape line to these organizations in the hope of selling them on the premium quality of the line.

Mass Merchandisers Growth Possible Raw Materials Shortages

Continued from page 63

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Continued from page 68

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This company has also introduced industrial plastic storage units for cassette and 8-track tapes, which according to Borchardt, are quickly catching on at the consumer level, and are selling well alongside such established products as carry and storage cases.

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Tape/Audio/Video

Jukebox Training Via TV Tape In Seeburg Program
By BOB KIRSCHE

LOS ANGELES—Seeburg Corp has purchased approximately 40 Panasonic Videotape recorders to be used by all domestic and European distributors for training of both distributors and operators.

According to Bud Morris, presi dent of Seeburg Security Systems, his division has been purchasing the units to assist business and industry over the past three years. It was through the successful use of the modern security division that the parent firm decided to use video in distributor training.

Six to eight units have been produced to date, all by the parent company in Chicago. Three of these tapes run between 13 to 15 minutes, dealing with the adjustment, malfunction and repair of jukeboxes.

"One of the advantages of the distributor having these tapes in house," he said, "is that we can learn how to handle a machine that is not functioning properly immediately without having to call one of our engineers. In fact, the tapes feature two of our top engineers, Bob Morris and Dick Trill, working on jukeboxes.

Morris said another important point of the tapes is that they can be edited so any operator or any operator may ask his distributor to see the tapes. The film is planning a series of seminars with operators in the near future.

"Any operator has a major breakdown with his equipment, or it needs some small adjustment," Morris continued. "If he has seen the tapes he can do the repair or adjustment himself. In other words, he doesn't have to lose any business while he waits for a serviceman to arrive.

Morris added that the tapes are meant "to help the service manager in each distributorship as well as the operator and are really an adjunct to the service school."

"One of the real advantages of these tapes is that it's seen in the outlying areas such as Hawaii. If a unit breaks and the operator has never seen the tapes, he can do most of his own repair immediately."

Morris said that the program, as far as the software is concerned, is completely ongoing. An additional six tapes are expected within the near future and more tapes will be made available according to demand and acceptance. All future tapes will be written and produced in-house, Morris said, primarily because "everyone seems so satisfied with the first batch. We feel an audio-visual program is extremely important, because that's the way so much education seems to be moving these days."

NEW YORK—In a move to ensure that this year's "target of one million video cassette systems" in Europe by 1980, the Philips Corp. has appointed 17 hardware licensees.

$1.255 K m/s, VTR portable was won by Terry Baxter, A/V manager, GEC, Chevy Chase, Md, (left) at VidShow sponsored by Billboard Publications, Inc, VidShow staffed Linda Granat pulls the winning ticket as John Wright, TeleMeasurements Incmor div. looks on.

Oxide + Chrome Blanks Add to Coatings Output
By HIDEO ECUGI

TOKYO—The world's first iron oxide/chromium dioxide C-66 cassette tape is scheduled for marketing in Japan next month according to Sony, its independent developer and sole manufacturer.

The C-60 at 900 yen ($3.49), the same as claimed for a C-90 "Quadralife chrome" cassette at 1,350 yen or about $5.95.

The new cassette is actually chromium plated, its total thickness is 18 microns, the same as a standard compact cassette. The surface coating of C66 is one micron, the layer of Fe6 is underneath five microns and the base of transparent polyester film is 12 microns thick.

Stiff Output Rules Soon
By MILDRED HALL

WASHINGTON — The Federal Trade Commission is expected to fairly soon on new tough rules for advertising the power output of all audio equipment, including radios, phonographs, tape equipment, component audio amplifiers and the like.

The purpose of the proposed rules, in the works at the FTC for over two years, is the "wide abuse of output ratings" which are presently based on a variety of rating standards and confuse the consumer. The proposed rule will require all such advertising to rate power output by the RMS or continues power output capability.

The proposed rule of February 1972 (a revision of the 1971 version) will go into effect on or before Oct 1, 1978. It is being published for comment. A target date for putting into effect the new regulations is being considered at present.

The rule is expected to be promulgated by the end of this year. The Federal Trade Commission, its rule-making powers recently expanded, will be in the position to act on this rule, without the need for a further public hearing.

24-unit Chain Sees 'Q' Surge; Car Stereo Expansion
By CONNIE HERSHORN

HOUSTON—The only trouble buyers for the 24-unit Globo Division here to date is the quadra
dic players and tapes that is keeping them running.

But then Globo, a chain stretching from Phoenix to Tucson back into the West, places unusual emphasis on playback entertainment, explained hardware buyer Don Quinlan, Sid Schoen, buyer of prerecorded product, and Don Liske, buyer of home entertainment whose section handles car stereo, a rather unusual and for Globo very profitable set-up.

"We decided to experiment with quadricassette last fall," said Quinlan. "This year accounts for 20 percent of our total sales volume in players."

In fact, he claims the sale of quadricassette equipment is up 70 percent since the first of the year. Quinlan said he advises his customers to stock such brands as Lloyds, GE, Panasonic and Dyn. The Gibbs car line also figures prominently in Globo's line-up.

Globo agrees totally with Quinlan and Schoen on the growing importance of quadricassette sound to the buying public.

Tape Strong
"We have 100 quadricassette titles. When a larger selection is available, we'll sell it. But the recording industry is lagging behind the public demand," Schoen said. "Over all the music indus
tory is weighted to tapes. The introduction of the auto tape player really boomed tapes into their present popularity. The tape player in the car and one at home, people get two uses from their music." The improvements in the past year or so—Dolby, quadricassette and improved tape—have produced a better product and increased the enjoyment, Schoen believes.

Predicting that he will sell a record amount of prerecorded product by the end of the year, he said, "Our sales increase each year. And they have this year, but our tape sales have risen about 25 percent, while record sales are up only about 7 or 8 percent."

Camera Dept.

Lisa explained that store's camera departments are import ant in the Globe music scene. The camera department uniquely carries all of the audio sound equipment as well as blank tapes and cassette recorders, explained for 15 percent of the sales in the camera department.

Lisa agrees with Quinlan and Schoen, "We sold our first piece of quadricassette equipment last June, but it has been moving well ever since then. We're out of it more than we have it in stock. I think that the fact that new cars come equipped with four speakers is a hint of things to come. Stereo radio is hot too.

"We have sold about 45,000 multiples auto units in the past two and a half years. As for pedestrian sales we maintain equipment at a price comparable to our other hardware."

Carrying auto sound equipment in the camera department rather than in the music department is the concept, as expressed by Lisa. "It's logical. Our camera depart ment sales person is technically oriented and better equipped to understand what he is selling.

Each camera department, which carries a complete camera line along with film, has five employees in the normally self service stores.

"We have a very fine employee program, so once we find good sources for our camera department, we're pretty good at keeping them. But our big challenge is finding them," said Liske.
The Electronic Representatives Agency (ERA) has announced its first quarterly survey, "Guidelines for an Agreement Between a Sales Representative and His Customer," offered free by writing ERA at 323 E. Erie, Chicago 60611. ERA’s first in a series of management seminars is set for Oct. 12 at the Hotel Commodore, San Francisco. ERA also has available a brochure of its 23rd annual marketing conference in Madrid Jan. 27.

Cook Consultants Inc. has taken on the AudioFax complete line of blank cassettes, private labeled by SM Co., to sell to industry and schools in Florida. President Bob Franklin, in charge of 14 salesmen and looking for new representatives, said he has a basic income cassette in 25, 45, 60, 90, and 120 min. lengths. Firm headquarters are 2510 SW Third Ave., Fort Lauderdale 33315. (302) 525-3185. The sales staff includes vice president Ray Franklin, who is considering the red-to-red market.

The three-year-old manufacturer of electronic testing equipment, Sound Technology, Cupertino, Calif., announced an increasing line-up of repro. Shre Sales, 55 Prospect St., Maplewood, N.J. 07040, (201) 662-2382; Irving W. Ross, Assoc., Inc., 2350 Otho St., Santa Clara, Cal. 95050, (408) 270-6790; Mark Pidcock Inc., 5322 Turnpike Dr., Philadelphia 91515, (215) 544-8921.

William Menos & Assoc., 1991 Huron Ave., Overland Park, Kan. 66210, (913) 669-6862; Eddie G. Vos, 1010 E. Penn Ave., Minneapolis 55416, (612) 881-1225; Charles Levine Sales Co., P.O. Box 33922, Dallas 75224, (214) 339-6181; and Pedettone, P.O. Box 7064, Chandler Station, Albany 12201, (518) 458-8216.

Sound Technology vice president Lawrence A. Maguire, former designer at Hewlett-Packard, explained company’s new main product was the model 1000-A FM alignment generator and the model 1100-A signal conditioner. He also named more repros. Jackson Keith & Assoc., Inc., PO Box 8, Enzoal, Ind. 46077, (317) 875-4707; R.A. Allcroft & Co., 221 Lawrence Oak Rd., Rochester, N.Y. 14608, (716) 251-2781; Fred Olsen Inc., 2050 Port Rd., Westbury, N.Y. 11590, (212) 425-7445; Henry Jones Co., 1025 South St., Newark, N.J. 07105, (201) 784-8609; Repellent, P.O. Box 702, Tampa.

6 Jan. Shows?

*Continued from page 72*

Jim Fein of APAA’s Washington headquarters said the authoritative show is sold out at 1,775 booths and 118,000 square feet of space, compared to 1,144 booths and 111,000 in space at the Los Angeles show last year.

As for the winter shows, the Consumer Electronics Show announced some time back that it will establish new records opening Jan. 10 at the Conrad Hilton, with increased space to allow 200 exhibitors instead of the 100 at the 73 event.

The Independent Home Entertainment show also at the Conrad Hilton opening Jan. 12 has announced a sell-out of two of three exhibit halls with 140 firms already set.

The winter activity, of course, revolves around the giant National Housewares Exposition at McCormick Place opening Jan. 14.

Ray Passio, moving the Transworld Housewares & Variety Exhibits from New York to Chicago and opening Jan. 11 there, said the show will be expanded from 300,000 to 400,000 square feet and from 1,200 to 1,800 exhibitors. He indicated no interest in going back to Navy Pier in any kind of arrangement with Lester Olshansky, who said he will have a show there opening Jan. 12.

Oshansky, head of Navy Pier Home Products Show, said he has around 400 exhibitors and has filled the north hall about “half way.” He said he feels many exhibitors are in a dilemma about so many shows.

Counting the new Pier show, there would be six within a week’s span, including the R. C. Wolfe National Close-Out Show at the Sheraton-Chicago opening Jan. 10.

Producing energy for broadcasting, publishing, distribution and promotion for Northeast territory, weekly newsletter distributed throughout the U.S. and Canada. The firm is actively searching for 12 new sales personnel in large market areas. PRN has offices at 31 Houston St., Lawrence, Mass. 01840 (508) 647-686-4795, staffed by Melvin L. Marcus, vice president, Jesse Marcus, treasurer, and Commander Puglise, operation manager.

Dubuque-St. 43rd in space to 5,000 sq.ft. in a move to new office and warehouse at 130 W. Smith St., Irving 75060 (214) 352-3742. Dubuque-Stanford represents to dealers throughout Tex., Okla., Ariz., and La. BASF, Crown International, Sherwood.
NEW YORK—The Garrard division of British Industries Co. has introduced an upgraded version of its popular Zero 100 unit, along with the Zero 92, a second zero tracking automatic, and three new Component Series units with Zero 100 performance and styling features.

The upgraded unit is the Zero 100C which features the same unique tone arm system that made the Zero 100 the most successful automatic turntable in the Garrard catalog over the last two years. According to Garrard technicians, the Zero 100C not only retains all the features of its successful predecessor but also includes a built-in record counter which records the number of records played, and is in effect, a stylus timer. The counter and timer is integrated into the unit’s gimbals housing. The total sale registers 1600 plays accounting for about 550 hours.

The second new feature is a damped cueing in the upward direction of the tonearms, as well as in its descent. The price of the Zero 100C is $209.95.

Garrard’s Zero 92 is priced at $169.95, and is, according to the firm’s technicians, features the same high precision articulated tone arm system that appears on the Zero 100C. The unit also includes the new damping cueing in both directions, 15 degrees vertical tracking adjustment, cartridge overhang adjustments, sliding weight anti-skating adjustment, two-point record support, sliding weight stylus force adjustment, interchangeable spindles, the Garrard patented Synchro-Lab motor, kinetically matched turntable, and three separate control units.

The Garrard model 82 follows the same styling as the two zero tracking units. It features a white unit plate, clear plastic gimbals surround, and an entirely new extruded aluminum tone arm utilizing an offset counterweight for stylus pressure as in the Zero 100C and Zero 92.

The unit, with a $119.95 price tag also features the identical head arrangement for cartridge, and uses the identical cartridge clip as the Zero 100C and the Zero 92. Also included in this model are such features as stylus overhang, 15 degree vertical tracking adjustment, sliding weight stylus force setting, lever-type sliding weight anti-skating adjustment, damped cueing in both directions, interchangeably spindles, gentle two-point record support and Synchro-Lab motor with kinetically matched turntable.

In what it calls a breakthrough in lower priced automatic turntables, Garrard has introduced two under $100 models which it claims eliminates the overarm in favor of the same kind of support platform system found in its top-of-the-line systems.

For instance, the Garrard model 47 with a price tag of $89.95 utilizes the Zero 100 family theme of black and white styling and tone arm appearance. The arm, fashioned of heavy extruded aluminum, features a fully adjustable stylus pressure setting with gauge and has a heavily suspended counterweight. Also featured is a spring-type anti-skating device. The unit’s cueing and pause control is fully damped in the downward direction.

**Oxide + Chrome Blanks**

- **Continued from page 72**

This unique combination of coatings for low noise, high output cassette tape is excellent for reproduction of music, Sony people claimed.

The C-60 Dual Ferric-chrome loaded blank tape was demonstrated at Sony’s Audio Research Laboratory on a new stereo cassette deck priced at $8,000 yen ($225) and also set for marketing Nov. 1. The unit, model TC-425SD, has a three-position bias/equalizer switch for ferric-chrome, chromium dioxide and “normal” cassettes. Using the C-60 ferric-chrome, the audio frequency range of the TC-425SD is said to be 20-17,000 Hz and the signal-to-noise ratio 55 dB at peak level. A Dubb on the unit further improved S/N ratio.

Instant comparison switching of two recordings with ferric-chrome and chrome respectively showed the new cassette has less distortion at high input and more dynamic range in playback at 333 Hz and approached the range of chromium dioxide at 100 Hz.

For the purpose of world standardization, Sony has invited other blank tape producers to adopt the dual ferric-chrome process and other machine manufacturers to provide the three-position bias/equalizer switch. Sony officials said that BASF has also developed a cassette similar to the ferric-chrome.

The Sony Ferric-chrome is compatible with conventional normal cassettes and deck recording/playback is accomplished in the usual position.

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**New Products**

**SHURE Model SE50, a professional broadcast component, combines three-way input mixer with 600-ohm line output and gain riding compressor. Net price is $310.**

**MODEL 3140 four-channel tape player is Craig’s new offering at $119.95 retail for car under-dash installation.**

**SUPERSCOPE Model CR-1000 portable FM/AM radio and cassette recorder/playback with telescoping antenna lists at $79.95.**

**TRUSONIC JR 100M 10-inch threeway tuned port speaker system features 80 watts peak power at net price of $119.95.**

**FAL PROMPTER from Audio GNETECA includes four offers—head cleaners and a choice of two 40 or 80 min. tapes or three 60 or two 90 min. cassettes.**

**THE BANNING, from Panasonic, consists of record changer, FM/AM/FM stereo tuner, 8-track cartridge player and two speakers. In walnut wood cabinet, Model SE3070 carries $269.95 tag.**

**TWO PIECE portable 8-track stereo tape player with FM/AM radio closes for carrying, opens for two-speaker sound. Model MB617 lists at $104.95.**
NEW YORK—Prerecorded videodisks for the TED system will be manufactured in Japan by Siemens, under a joint-venture licensing agreement with AEC Telefunken, the company that jointly developed the TED videodisk system with British Decca.

Philips TV Tape Push

According to research done by Philips Germany, 90 percent of all VCR equipment already sold was being used by men. Of these, one-third attended high school or college; a fourth were in elementary schools. Naturally, more than 50 percent of all the users were under 50 years of age, and, curiously, lived in towns with populations of less than 100,000.

Philips said that its recording feature in videocassette systems was of significant importance to buyers, Winter said the Philips' study showed 98 percent of all system users complained that they had missed important TV programs before acquiring systems.

The importance of stand-alone units was also demonstrated by the study which showed that 95 percent of all system owners also owned color TV sets, with 35 percent of all VCR units having at least three TV sets.

According to Winter, another interesting aspect of the Philips study was that 65 percent of all VCR users included entertainment programs in their recordings, and 60 percent announced their intention to retain those programs for some time.

Winter said that the Philips videodisk system, planned for release in 1975-76, and shown at the recent Berlin Fair, had developed faster than anticipated. He also pointed out that the unit was shown with all the promised refinements, and with a $625 to $1,050 price tag was well below initial price estimates.

Looking at other contenders for TVC honors in Europe Winter said that although Philips was already well-established, Sony with a tested system that was already internationally standardized, and powerful publicity program could etch a name for itself on the European market.

Winter continued, "It was obvious in Berlin that a number of other companies are anxious to muscle in on the current Sony/Philips battle. Among these were RCA, Seebel Vision Maga, and some companies announcing a market debut in 1974 with some 5,000 units carrying list prices of $1,200 to $2,000.

"Nordemand's CCS Spectra Colossus is also a system that is ripe for production by the company announcing a market debut in 1974 with some 5,000 units carrying list prices of $1,000 to $1,500.

"Finally EVR Systems presented its excellent EVR 1500 unit at Berlin. The feeling in Europe is that EVR's chances of grabbing a share of the European market are slimmer than ever, although the company feels that it has a real chance not only in Europe but in Japan and the U.S."
Tape/Audio/Video

Tape Duplicator

Jeff Pastore, national sales manager, Dubbins Electronics, 1305 S. Strong Ave., Copiague, N.Y., sent the following report to clear up a quote that appeared Sept. 29: "We have no idea what the shortages (of raw materials) will mean in affecting present requirements. We appeal to the industry not to hoard and hopefully the shortages in tape materials can be prevented." Dubbins Electronics' chief involvement is custom duplication in the S-track and cassette configuration for the educational and the music industry.

Electro Sound, a division of View- les, Holbrook, N.Y., has a new high speed video cassette recorder for Sony Type KC-60 video cassettes. The unit loads tape at 120 inches per second and uses air lubricated tape guides to prevent damage to the oxide surface of the tape. Pre-recorded reels up to 14 inches held under constant tension are used to load cassettes. A cue tone, to separate program segments, is sensed by an amplifier that activates stop and tape cutting circuits. Other features include a semi-automatic tape splicer and tape counter. Information is available from Electro Sound Inc., 725 Rifer Rd., Sunnyvale, Calif. 94086.

Joel Corp., vice-president and controller for Traeyco Industries Inc., 1030 Duane, Sunnyvale, Calif., which recently went public, noted that while businesses are facing a credit crunch with prime interest rates of 10 percent and more, as well as shortages in materials caused by cutbacks a year ago, buyers are clamoring for product. "It's a seller's market for companies with sufficient inventory, production capabilities, and good people. We are quoted six months delivery on motors, and it's almost as bad on magnetic heads. The prime lending rate is keeping business from expanding as well, which is why we went public. Yet, we can't keep up with orders. I believe that the philosophy of buyers is to get it now and pay over a period of time with cheaper dollars." Traeyco has recently introduced an S-track recorder with a scanner action cartridge cutting blade, modular electronics for easy replacement and repair, and an adjustable tone sensor. The unit model M1210 goes for $695.

Tape duplication was allocated a full four-hour session at the 46th Audio Engineering Society Convention in New York City Sept. 10-13.

24-unit Chain Sees 'Q' Expansion

"Our auto-tape supplier, Gibbs, trains our people to sell auto sound equipment. Since the training program was set up, our sales have quadrupled--that's sales of Gibbs' equipment. They are a confections vendor." The record-camera department is to come about, as explained by Quincy & Linke, who are duplicating each other's orders from our respective suppliers for our separate departments. Our inventory was up to here, "he indicated extending his arm full-length over his head. "So, we divide the responsibilities and stopped the duplication and created our Sound Centers, planned to operate as a unit." Now, the record department sells home players, speakers and pre-recorded music, and the camera department carries the auto sound, blank tacks and cassette recorders.

Guarantee Policy

Quinnian and Linke also agreed that Globe, as a discount store, had to battle the old idea that a discount customer had no recourse if his equipment turned out to be defective. "We really had to fight that general reputation for no service. But we have had great success in building a new image with our customers. The lines we carry now are very satisfactory. The customer can return any merchandise, and we can fall back on our manufacturers," said Quinnian.

"We can offer our customers something most retailers can't," said Linke. We have the quality control over the equipment that is made for us. This is our agreement with the manufacturer. That's why our quality control is about 10 percent. This is why other discount houses find it hard to match. Our policy is a complete money-back guarantee on any equipment," he continued.

"And Globe goes to extremes on this count. Customers are supposed to return what they don't use for full credit--brackets and everything--and then we can return it to the manufacturer and get our money back. But, when the occasional incomplete package comes back, we refund the money anyhow and swallow the expense. "We want to produce satisfied customers because we extend for their kids to be our customers, too. Our advertising plays up our policy, especially our private labels are concerned. "We've had cases where a guy has bought a new tape recorder and tape players saying each was faulty, but when we checked them out, they were okay, and we ask the customer to let us check his installation. His trouble often turns out to be something like a couple of crossed wires."

For Stereo

Expanding its customer service, Globe is now planning to start installation service to R-8 players. "Our target date is now. Everything is set but the details," said Linke. "Our biggest seller is our $79.95 Gibby-designed, 8-track player, which is sold under our private label. We've sold about 15,000 units with the program including the following: "Duplicators As Seen By The Tape Manufacturer," Michael R. Munch, National Association of Tape Distributors, APG, Gravacex S.A., Sao Paulo, Brazil (scheduled but (Continued on page 80)

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RADIO

in-dash units have tripled in sales because of the problem of theft.

The most popular model is an AM/FM 8-track in the $160-$200 range with installation, or a $50 tape player model. "We can hardly give AM radio units away," Tamplin said.

Quadrasonic car stereo accounts for 2 percent of sales. Tamplin admits that it is difficult to get customers to understand it. Advertising slogans refer to "concert sound" and "wrap around sound," and quadrasonic sets are pushed in store displays, banners and flyers, as well as sound listening areas that incorporate as many as 30 units plus speakers, for stereo or quadrasonic demonstrations.

Tape City U.S.A. outlets provide standard installation at $15, as well as service for many brands.

ANNE DUSTON

CAR TAPES TO ADD CASSETTES

LOS ANGELES—Car tapes are planning a completely new cassette line for later this fall, as well as a number of 8-track, under-dash units.

There will also be refinements in the "Invis-A-Deck," introduced at the last Consumer Electronics Show and a new 8-track AM-FM multiplex car unit adaptable for in-dash or under-dash use.

The firm is also offering a line of speakers including an experimental horn speaker.

RADIO ADS SUCCESSFUL

NEW ORLEANS—a heavy commitment to radio advertising has helped make Tape City U.S.A. become the leading auto stereo dealer in the metropolitan area here with five stores and a netted in the planning stage to be located in the largest shopping center in the south, said Jim Tamplin, store coordinator.

Radio advertising amounts to 99 percent of the advertising budget, and consists of 20 to 30 spots a week, during drive time. During the pre-Christmas season, this is almost tripled, and FM progressive stations are added for nighttime coverage.

"The key is advertising," said Tamplin, explaining a 30 percent increase in sales this summer over last.

The chain handles three brands. Tamplin said, "We carry Pioneer because of lestest advertising plans, Muntz because of reliability, and Motorola because of its extensive accessory line, and in-dash models."

Adds Systems

Continued from page 75

grams were still sluggish in taking off, and that already this year two software producers had declared bankruptcy; and that whereas hardware sales had netted in excess of $67 million last year, software sales accounted for no more than $2 or $3 million.

Takahashi, whose company is actively involved in software production for VTR systems, was convinced, however, that there was a viable market for custom-tailored prerecorded programming for industry, medical, institutional and educational purposes; and that this strategy would succeed where ready-made programs had failed.

Looking at the growth potential of videodisk on the Japanese market, Takahashi said that most major hardware manufacturers in his country had already been in contact with either Teledex or Philips.

Takahashi said that in the final analysis, videodisk systems may have the advantage over videocassettes primarily because of the low price of both the hardware and the software. He felt that with videodisk software coming to market at around the same price as an audio disk, it will find a market as an illustrated record with its greatest potential in the field of popular music.

He said that although it was difficult to forecast what share of the market the videodisk would capture, it was interesting to note that during 1972, 150 million audio records were sold in Japan as opposed to about 20 million tapes.

Takahashi predicted that videodisk systems would most likely be favored by consumers in the 17 to 35 age bracket, as these were now the major buyers of audio components in Japan, and that buyers in this age group would not be deterred by the price of equipment if they set their hearts on it.

TO DELIVER AMERICA'S FINEST TAPE WINDER, WHICH HAS BEEN SUCCESSFUL NIGHT-AND-DAY, MONTH-AFTER-MONTH, COAST-TO-COAST, WITH THE HIGHEST DEGREE OF CUSTOMER SATISFACTION. NO WONDER WE CALL IT THE "WORKHORSE."

WE ALSO MANUFACTURE A COMPLETE LINE OF FINE TAPE DUPLICATING EQUIPMENT AND REPLACEMENT PARTS—

TRAYCO INDUSTRIES, INC.
A Publicly-Held Corporation
1030-D EAST DUANE AVENUE, SUNNYVALE, CALIFORNIA 94086, TELEPHONE: (408) 735-1414

OCTOBER 6, 1973, BILLBOARD
Maxell Offers Guarantee

NEW YORK — The Maxell Corp. of America has launched, on an experimental basis, an unconditional money-back guarantee on all its blank tape products.

The program launched here is being supported by advertisements in the New York Times, as well as counter cards and window streamers at retail outlets.

According to Gene Labrie, national sales manager of the Maxell Corp. of America, if the program is successful in the New York metropolitan area, it will be launched on a nationwide basis.

He said the decision to launch the program was based on the fact that ordinary advertising does not get the Maxell quality story exposed to as many people as the company would like.

He added, "The program we have put together guarantees an unconditional refund to anyone who uses Maxell tape and does not find it the best of its kind they have ever used."

Maxell offers two series of cassette tapes, UD (Ultra Dynamic) and L/N (Low Noise) in 30, 45, 60, 90 and 120 minute lengths. The company also offers seven inch open reel tape in the UD, L and standard formulation in lengths from 1200 to 3600 feet.

The TEAC Corporation of America is making available two free informative booklets on tape recording. "Exploring the Art of Tape Recording" describes how various accessories or extensions to a tape recorder are employed to increase their productivity and usefulness. Illustrated are microphone and impulse converters, service accessories, special effects accessories, panes, re-peats and speaker accessories, timer controls, recording controls, echo and reverb and reverb adaptors as well as a comprehensive trouble-shooting chart and essentials to the "make and feed"ing" of a tape recorder. The second 24-page booklet, "Max the Create," describes various ways model 3340 four-channel Sono-lyne tape deck can be used to create normal echo, cross-echo, rotating echo, pseudo-quad from stereo, backwards recordings, and some pay options, in addition to the normal use of the 3699-30 four-channel non-to-reel deck. Booklets can be obtained from TEAC dealers, or 7733 Telegraph Rd., Montebello, Calif. 91763.

Tape Happenings

The U.S. Pioneer Sales Focus

HOT SPRINGS, Va. — The U.S. Pioneer Corp. has completed a three-day seminar here, for its executive management and sales managerial staff, and designed to explore general problems affecting the Hi-Fi industry, as well as to devise techniques for overcoming those problems; and to work out optimum efficiency methods of communicating with Pioneer dealers, their salesmen and the Hi-Fi buying public.

Attending Pioneer management was also given an opportunity to examine, criticize and make suggestions for Pioneer's new series of television commercials.

The commercials and their story boards are the work of what Pioneer's president, Bernie Mitchell, called intensive analysis by Pioneer Management, as an effort to produce the most effective selling vehicle for their dealers.

Those attending the seminar also examined other methods of-establishing more effective relations between Pioneer, their dealers, and the communities they serve.

The decision was made at the meeting to augment Pioneer's efforts to reach the college market through campus hi-fi shows, by including colleges not previously reached.

The company also plans to expand its dealer training programs to educate dealers in improved selling and dealer advertising methods as well as in the new and growing phases of the hi-fi market.

According to Mitchell, while Pioneer dealers will be introducing their new TV commercials, they will also have the opportunity to tie in with Pioneer's King Biscuit Flower Hour, an FM program featuring top performing groups.

Memorex TV Spots

SANTA CLARA, Calif. — A new 30-second TV spot for Memorex blank tape features Count Basie and Ella Fitzgerald, an arrangement based in a recording studio with his back to Ella and an announcer asking him to guess which of his favorite jazz artists has the voice. The voice is coming from a Memorex MRX2 tape.

It turns out the voice is coming from a tape. "The voice was an actual recording of Ella Fitzgerald," according to Memorex.
Educational Usage Still Sparks Blank's Boom

Magnavox Compact Fronts Changeable

NEW YORK—Magnavox has introduced a stereo console system with interchangeable front panels. The compact, designated “Change of Face,” is designed so that the front panel can be removed and replaced with any of four novelty patterns offered, or any do-it-yourself design panel the user prefers.

In itself, the console design is a simple straight line cabinet available either in white vinyl finish or grained pecan vinyl, both with a porcelain black front grille panel. The front panel is removed by slipping it out of the top of the side slots.

The four optional novelty patterns being offered employ such light-hearted art work as a Jolly Mouse on a red background, for youngsters; a lively interpretation of the ubiquitous “LOVE” poster; another which says simply: “MUSIC BOX”; and a variation on the Confederate flag in red, white and blue.

The console itself features solid state tuner/amplifier, FM/AM reception with AFC, clutched loudness control, variable bass/treble, illuminated slide rule dial, automatic record changer with automatic shut-off and automatic size select, and two 6" x 9" speakers. The main unit carries a list price of $399.95, with the novelty front panels listed at $9.95 each.

The market strategies will also include dealer seminars touching on a number of vital selling points in

including how to make the best use of limited space.

At Preferred Sounds, the blank tape arm of the Longines Symphonette Co., Nina Bruno, the firm’s president says his company’s line of Communicator cassettes, designed specifically for the educational and industrial markets has developed into one of the firm’s fastest selling lines.

The firm is also heavily involved in custom assignments for the A/V market. Working closely with its parent company, Longines Symphonette, Preferred manufactures and packages Longines line of language courses, supplying them with instructional texts, pronunciation cassettes, and bonus cassettes of the country whose language the student buys.

The company has also developed special packages for the American Heart Assoc., and is working on an audio and print package for the first annual wine and cheese festival, scheduled for December at the New York Coliseum.

In other areas of involvement with educational and institutional audio cassettes, Preferred in working with the Cepi/Audio Co. on the development and production of a number of specialized cassettes for educational use. It has also developed a number of audio cassette programs for the Boy Scouts of America, AT&T, the Dictaphone Co., and other projects.

According to Bruno, his company is also structured to undertake the production of programs on management training or other projects developed specifically for specialized clients.

“We have the ability to put on tape just about anything designed for the educational or institutional market, including special educational courses in audio/print designed for secondary and post secondary levels of school work,” he says.

At BASF Gerry Berberian, the firm’s national sales manager, reports that its recently released Headmaster series of educational cassettes has been meeting with unprecedented success.

The line which is sold exclusively through A/V dealers, has been heavily promoted by BASF through demonstrations at the nation’s leading A/V expositions as well as a comprehensive merchandising strategy prepared specifically for the A/V market.

According to Bruce McGillivary of Ampex, that company has not mounted a concerted drive into the educational field, but is keeping all bases covered by supplying that market with product through both the consumer and professional tape divisions. At this time the company is pushing a “back to school” tape promotion which is meeting with favorable consumer response. There is also a steady sale of product to institutional and industrial markets.

At the 3M Co., there is an A/V line, which features what 3M’s Arthur Anderson calls a good quality product, attractively packaged and at competitive prices.

Anderson says there is a growing demand for the line, and sees the overall educational and industrial markets as areas with incredible potential for development.

Biggest seller in the 3M A/V line is the cassette, with a small but

From Craig, 8-track recording at a record low price: $259.95.

*Tape/Video/Audio

Stiff Output Rules

L A N G L A V E S—Superscope has introduced several models which the firm will market under its own name on a worldwide basis. The line will include components, receivers, compact systems, speakers and tape recorders.

Among the models introduced are the CR-1000 AM-FM radio with built-in cassette recorder, a portable unit with built-in condenser mike, 3-position meter switch, pushbutton function selects, automatic frequency control and speaker. Price is $79.95.

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confusion from advertising based on I/P Watts (instantaneous peak power). A set advertised with 100 watts I/P for $89 may pull sales over a better, $300 set which claims only 50 watts RMS, although it would give up to 20 times more power than the $89 set. The New York consumer agency found that the RMS system is the fairest and most realistic rating system in use.

The FTC rules as proposed would ban advertising performance ratings that could only be achieved with the use of extraneous aids. The proposed rule would grant exemption from disclosure requirements if all representations of the performance characteristics “clearly and conspicuously disclose a manufacturer’s rated power output, and that rated power output does not exceed two watts (per channel or total).
Electronic Labs, Blackburn Binding, RTI Industries, Scientex, Vega Electronics, and Yorokika International.

J. Frank Alexander joined rep Morris F. Taylor Co., Inc. as district manager serving accounts in Mins, Ala., W. Tenn., and some Fl. communities. Based in Birmingham, Alexander had previously rep'd the same territory for another firm, Head Morris Tay-
ler commented that with the addition of the new area, Alexander and other salesmen, Earl Neal and John Wagner, will be able to concentrate coverage in that area. The Tay-
er firm, located at Box 111, Silver Spring, Md., will be re-opened for business.

Nikolas, Picketing, Recount, Testbury, and Outboard products.

Riley & Pitchell Sales Inc. earned the Electro-Tapes "Ray of the Year" award for 1972. The criteria used to determine the top-ranking rep firm were performance in assigned areas in all categories, excellence in customer relations, originality in marketing techniques, coverage of original sales areas, and effective use of sales tools. Tom Pitchell, George Riley, and Frank Stewart accepted the award at ESY's sales meeting in Chicago. Riley & Pitchell is based at 16515

GRT Fall Push

SUNNYVALE, Calif.—GRT Mu-
ic Tapes has announced their fall incentive program for distributors and salermen, dubbed "Cabin cruisers with doubtful guarantee and service in your local area." Stock Flier's, owner of Electronics Mark-
ing Associates, announced that he will aid the Pilot and Transcriptor lines in his N. Calif., and N. territory. With the help of sales-

man Ed Gross, of Pacific Sales, Salesman, and Repton to longer speciality lines such as electronics, marine, and as well as smaller shops. The firm is located in

San Mateo, Calif. 94002 (415) 341-6660

George Jones's firm, G.S.J. Associated, at 17 Phipps Dr., Edison, N.J. 08817 (201) 980-3400, is primarily interested in electronic parts. Jones listed Nu-
content, frequency, Sprag Sales, Inc., Fort Lauderdale, for public address prod-
cure, St. Paul, for loudspeakers, and David H. Brothers Co., Inc., Baltimore, for 4-
decoder channels.

CTI Tells Plans

- Continued from page 75 -

for sale and rental; and total control over the advertising program. "The problem, however, was that money ran out before we got the project off the ground," he said.

On a somewhat brighter note, Hill-

ford said that CTI did learn a number of worthwhile lessons from its abortive attempt to launch its sys-

tem. Among them were that the public

would buy a camera, that a stand-
alone unit was a must for those homes that already had a color TV set; and that movies and other exotica-

ic programs can do the job in help-

ing to get a system off the ground, even though single cartridges have a very limited market.

Hillford also discovered that X-

rated movies were not a dem-

nand item that so-called experts had pre-
dicted to be, and that there was a significant market for blank car-

ttridges.

Now that CTI has the answers, its

ability to return to the marketplace with a viable product will, to a large extent, depend on whether or not it can raise the operating capital

Norelco

CARRY-CORDER CLOSEOUTS!

Here's your chance to profit on these fine carry-
corder sets in original factory-sealed cases with warranty and

guarantee in your local area.

Carry-Corder, Model 25-3500

- 3 "C" 4 & 6 "D" Cassette

- 1 "A" Cassette

- 16-Disc Active Cassette

- 4-Disc in STORAGE COMPARTMENT

- 4-Disc in STORAGE COMPARTMENT

- 0-3% shipping for shipping

- Out of stock at AC adapter

- 4- or more prepared

Terms: Check with order

COMMISSIONED ELECTRONICS CO., INC.

1776 Columbia Road, N.W. Washington, D.C. 20009

(Nels: Riggs Natl Bank, D&B. Better Business Bureau, Wash, D.C.)
Canadian News

Toronto Arena Forms Concert Prod. Agency

BY RITCHIE YORKE

TORONTO—Maple Leaf Gardens, the largest independent indoor arena in this city, has formed Concerts Promotion International with the professional involvement of five full-scale concert production.

Concerts Promotion International has absorbed the operations of Gallo City Promotions, previously one of the largest concert producers in Toronto, and is already preparing for the Winter Garden—Molson Hall and O’Keefe Centre, two smaller concert halls.

The basis of the Toronto Maple Leaf Gardens hockey team, Maple Leaf Gardens has been the site of almost all the major indoor concerts to take place in the city in recent years. Previously the stadium, which seats around 18,000, has been used by outside producers to stage top-name rock concerts. CPI general manager, Peter Larsen, said that they already own two of the three concert halls.

Larsen also revealed that CPI has been discussing possible ventures with other large Toronto concert producers. He stressed however that other producers will not be acquired as part of the operation, if all the details are worked out. If all the details are worked out, the business will be able to take control of the buildings.

Larsen also commented that “we are planning to create a concert producer.”

Massive Recording Project Slated by Davies & Love

TORONTO—One of the most ambitious and expensive recording projects ever undertaken in Canada was announced this week by record producer/composer/music director, Victor Davies, in conjunction with the Canadian independent label, Love Productions.

Almost 100 musicians and singers will be involved in this major Canadian production based on the early Anglo-Saxon poem “Beowulf.”

Recording is set to take place in Winnipeg, Vancouver, and Toronto and will begin next January and is expected to be completed and released in September 1974.

Victor Davies is writing all of the music in the style of “Beowulf” and will also function as producer. Love president Francis Davies will act as executive producer. The sessions will be held at the famous studios in Toronto this week related to the “Beowulf” project.

Victor Davies told Billboard that some 35 to 40 songs will be featured in the production, which eventually may be sold as a serial, or perhaps may be released on a package deal.

Larsen also noted that CPI will not stick to the five concert producers.

“We have already played dates at Massey Hall and O’Keefe Centre. We’re preparing to do all of the acts which can live in the arena, and if we come up with a group, we become more equipped to handle that area too.”

Singers Perform Premiere Of MacDermot’s New Mass

HAMILTON, Ont.—Five international-famous rock singers and musicians performed at Hamilton Place this week in the Humanist Bicentennial world premiere of Galt MacDermot’s mass, “Take This Bread.”

The five performers were: Canadian singer-songwriter Buffy Sainte-Marie; Buffalo Bills drummer Bob Cogliano; Toronto folk and rock singer Allan Nichol who starred in the Broadway production of MacDermot’s “Hair,” and the two Canadian singers, Nell Carter, now in the Chicago production of “Don’t Go Back To New York” and Canadian blues performer Brian Pinder.

Singers perform the “Mass for a Generation” by Galt MacDermot, composer of the musicals “Hair” and “Hair.”

Canadian News

3 Hats Co. Is Set by 2

From the Music Capitals of the World

TORONTO—Amper Music of Canada has wrapped up its 1964 wraps up its 1964 number one hit with Frank Wilkins and the Canadiers’ “Last Kiss.” U.S. distribution rights have gone to States with A&R promotion, and the record is being made the first hit single off the world. The “Last Kiss” was produced by John Dee Driscoll, Amper a.c. executive. The arrangement is underway at WEA Canada, stuck by a flock of recent releases—president Ken Morrisson has appointed Mike Reed director of artists relations and talent development, John Donaldson as operations manager with all communication and editing duties.

Armand Beaudoin as manager of orders administration and custo- mer servicevice, Andy Bate and Herb Bradley as Atlantic sales supervisors, and Dave Elliott as manager of bookings and Hill which has not announced yet people to fill the two ad positions.

Bob Sproule is supervising the publishing arms of the Jack Star organization—Star is the owner of the House of Cards on a Monday night, Sproule was formerly with Beechwood/Capital Music, CBS FM picked up a list broadcast of the opening of the new Sydney Opera House and rebroadcast it later in the day.

CBB TV set to televise a Golden Reel special in December with actor William Hutt as guest star. Larry Lebofsky has been appointed executive vice-president and general manager of Music World Ltd. . . .

PRINCE EDWARD ISLAND—On August 14, the Island held a U.S. special on the Canadian News special on the release of the压克力 Olympic Games.

Canadian Rock TV Series Bowes

TORONTO—The first edition of the CBC’s new rock television series “Music Machine” featuring host/performer, A&M’s Keith Hampshire, was aired this week (22).

The second episode utilized a filmclip of the Rolling Stones performing “Angie,” their new single.

The show is a potpourri of music comedy sketches and special guest stars. It is being directed by Al Katos and produced by Gary Ferrer.

Meanwhile, A&M has announced that Keith Hampshire’s new single “Big Time Operator” is being mixed down by Phil Ramone at New York’s A&R Studios. The mixing sessions are being supervised by Bill Minzer for A&M and Pigweed Productions.

“Big Time Operator” will be released in both the U.S. and Canada early next month.

Paper Shortage Delays Release Of Canadian LP

MONTREAL—Good Noise Productions announced this week that due to paper shortage, the tempora- ry delay has occurred in the release of the initial album on the new label, Superman Publications.

Special album jacket artwork by Italian artist Fornetti is being re- placed with a造价 expensive stock for framing and will be included in each album.

The album, by Man Made, a Montreal progressive rock band, is scheduled for release Oct. 1.

Good Noise Bill Horan is mounting a special campaign of posters, T-shirts and stickers for the jacket artwork.

OCTOBER 6, 1973, BILLBOARD
TOKYO—Thirty-seven vocal compositions from 30 countries outside of Japan will vie for the Grand Prix of $3,000 and five other cash prizes at the “World Popular Song Festival in Tokyo” held Nov. 16-18 by the Yamaha Foundation for Music Education, the sponsor told Billboard last week.

The 37 songs have been selected from 850 entries from 57 countries, said Hidenori Sayuri, head of the Festival committee. They will compete against several Japanese compositions chosen by the sponsor’s nomination committee from local entries and Grand Prize winners of the Japan “73 Popular Song Contest” held here on Oct. 14, Sayuri added.

He lists each country’s song, lyric and/or composer, and expected winner as follows:

Argentina: “I’ll Walk to the End” (Yo Comienzo Hasta el Fin) by Marcelo Sol San Juan (songwriter/singer).
Belgium: “Turn the Dogs Loose” by Winkle/Pavic/McAlister, Jerome (male vocal trio).
Canada: “Sweet December” by Tim Ryan, Jackson & Hawke (male duo).
East Germany: “Song of Meeting Again” by Karin Kienitz/Michael Kramer, Regina Thots.
France: “Je Te Verrai Papa” by Je Te Reconnaissait (songwriter/singer).
Germany: “Wir Waren” by Peter-Lang/Jacques Demaray/Hubert Gohth, Helma Angl (Comme les Anges) by Eddy Marnary/Pierre Jeanet, Anne Mikes/David Deppert, Hansi Naisch (Song) (N’ai Na Na Na Nai Nai), Demu Rousous.
Hong Kong: “I’m Alone Again” by Fernando Carpio Jr./Lito Naha, Baby Carmelita.
Hungary: “I’ll Mamma” by Janos.
Korea: “The Splendor of a Star” (El Felguer de Una Estrella) by Nei dalla Peronzo (songwriter/singer).
Netherlands: “You” by Paul Adams, Paul Andries.
Spain: “I Have Learned Sorrows” (T’Ers Biou Bon) by Norge Chanh/Pham Doang, Than Lan.
Switzerland: “The Immigrant Worker and My Land” (El Germano Y Mi Tierra) by Chella Saya/Victor Zoelski, Los Chauquenos. “Little Bird” (Piemena Bib) by Antonio Gadino/Angelo Alpero, Shunio Zaragico.
Sweden: “Tomorrow I’ll Dream and Remember” by Fred Tyst/Freri Berg.
Switzerland: “A Tear—A Heartbreak” (Une Larme-Un Chagrin) by Fred Barret/Paul Koulak, Elana.
Turkey: “With” by Gulsen Koral/Kalbol/Hasan Aydin.
West Germany: “You May Not Close Your Eyes” (Ihr Durt Die Augen Nicht Verschliesen) by Gerhard Zander.
Yugoslavia: “Magic” by Mikan Olova, Stavivan (vocal quartet). He added that figure songs would have “much more impressive” had the company not suffered from “manufacturing shortages” in the extended production.

Meet Told: Sales of RCA in Sharp Rise

LONDON—A year of impressive, often spectacular, progress was reported by managing director Arturo Hastings at RCA’s annual sales conference which was held aboard for the first time, on the Ile de Bendor, a holiday-confidence centre of the south coast of France.

Hastings estimated that on present performance, the Victor label had taken over as the U.K.’s leading full-price albums label. Looking at RCA’s performance in relation to the industry’s growth as a whole, Hastings said that singles sales were up by 20 percent in a market which was not showing a significant increase.

The company has maintained its position as Number One in the charting, said Hastings, being “a staggering 76 percent” giving the Victor label an 11 percent market share.

The company has been brought about by the company having no less than five albums in the Top 10 during the last four months—current position was a total of 16 in the Top 40—and the “unique” chart success was achieved with only one album during the previous eight weeks had five albums in the Top 20, of which “Aladdin” sold nearly 2 million.

On tape, Hastings revealed, RCA had had a “massive year” of 1972 on cassettes and 195 percent on cartridges, largely on the account of the massive sales of the launching of the Carpe series which had brought sales of 150,000 units.

Hastings said that figures would have “been much more impressive” if the company had not suffered from “manufacturing shortages” in the extended production.

Teambot

Commenting on the successful teamwork which resulted excellent results on marketing campaigns, Hastings mentioned Lene Lovich’s “Transformers” album had sold over 100,000 copies, John Denver’s total sales have doubled since the release of “Tape It’s Impossible” were running at 214,000 copies. Other best-selling album artists mentioned were Jack Jones, whose “Broadwaymen” album had contributed 100,000 copies to a grand total of 300,000 copies and Harry Nilsson whose sales were now running in excess of 200,000 copies.

But the company’s more important sales was the RCA sales card provided, predictably, by David Bowie—his records have sold 750,000 albums and 1,200,000 singles. Following excellent consumer reaction to the release of the complete recorded antholgy of the Frank Sinatra—Tommy Dorsey sessions, RCA is embarking on a complete sound recording compilation of all the studio recordings made by the Glen Miller Orchestra.

Working once again in collaboration with broadcast designer Alan Dell, (Continued on page 83)
International News

DG Marks 75th Anniversary With Honors & Speeches in Germany

HAMBURG—The 75th anniversary of Deutsche Grammophon Gesellschaft, founded in 1928 by Emil Berliner, inventor of the gramophone record, was celebrated here on Wednesday of last week.

To commemorate the event, held in the Hamburger Congress Centre before 1,600 people, among whom was the West German president, Dr. Gustav Heinemann, Berliner's grandson, Oliver was presented by Dr. Werner Vogelsang, president of Polydor International, with the Golden Grammophone Award. The award, a scale replica of Berliner's original 1887 gramophone, is normally presented only to artists in recognition of musical contributions, and this was the first occasion on which there was a break with tradition.

Berliner is now the only member of the family still involved with recording in America, he runs two recording companies and two record labels. He also is president of SoundDesign Engineers, audio-video systems consultants, and of Telsaup Centre, a company involved with the manufacture and distribution of studio equipment.

In view of his association with both the audio and visual aspects of recording, it is not surprising, therefore, that Berliner made reference to the future prospects of the joint application of vision and sound to the record industry.

The Future

"It has become apparent to me," he said, "that the future of the recording business lies in the combination of sound and picture and perhaps it would not be out of order to issue a challenge at this time and to this assembly to create this new home entertainment device—but always keeping in mind the objective of Emil Berliner: the low-cost professional entertainment you want... when you want it."

Another reference to the audio-visual future was made by Dr. Hans-Werner Steinhausen, former executive vice-president and technical director of DG, who retires.

"The whole world is talking about audio-visual media, but without considering the great problem of how to include a visual element and not at the same time detracting from the aural element," he commented. Steinhausen pointed out that two of the systems being developed utilize a disc, thus sharing the characteristics of the gramophone record.

"It will be interesting to see whether the economic advantages of this process, with its combination of high quality and low production costs will prove the winner once again."

Making a further comment on the future of the gramophone record, Steinhausen recalled that at a meeting of European record companies in Holland in 1960, over half the representatives took the view that by 1980 records would no longer be on sale.

"Twelve and one-half years later, it looks as though they voted the wrong way. I wonder if anybody here would care to vote against me again on whether the gramophone record will still be around at our 100th anniversary?"

The two-part ceremony, which started with an introduction in German by actor-producer Peter Zeh, was concluded by the presentation of a large assemblage of works, 1898, composed by Mauricio Kagel, speciality for the occasion.

From the Music Capitals of the World

• Continued from page 82

RCA will release the "Clean Miller" story in 17 volumes, with the first four albums appearing on the market in November. The remaining will be issued in batches of four at two-month intervals.

For the third year running, RCA mobile showrooms will be on the road during October and November in conjunction with the annual Dealer Loadout Campaign. This is devised to enable dealers to order Christmas stock well in advance from a complete range of sleeves and tapes which will be on display in the vans, all decorated as shops. To encourage the trade to place bulk orders, visitors will be given extra discounts of up to 15 percent according to the size of the order.

WELCOME HOME (VIVRE)

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PETERS AND LEE • ENGLAND N° 1
LENY KUHR • FRENCH
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OCTOBER 6, 1973, BILLBOARD

www.americanradiohistory.com
Rank Not Bidding for EMI, Asserts Read

LOMND--EMI chief executive John Rank announced earlier this week that company will not be bidding for the UK record major. It was the latest in a series of statements that various companies are about to make takeover bids for EMI.

The report claimed that Rank was "running a strategy in EMI" and that the company's buyout of Citicorp in 1981 was "prudent" under the price level of 120 million EMI at present.

The report continued: "Rank's bid for EMI is expected to be the highest of all, and represents a major selling opportunity for EMI." It was also reported that the company's marketing and sales efforts for EMI are expected to be increased.

The report concluded: "Rank's takeover of EMI is expected to be a major step forward for the company's future growth. The company is expected to make significant profits from this takeover, and is expected to continue to grow in the future."
**AUSTRALIA**

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**BILLBOARD No.1 in England**

**Music Week is the only trade monthly covering the music/recording industry in the U.K. Special and regular features include news on charts, recording studios, radio and television shows, plus Common Market coverage. Why not take out a regular subscription to Music Week and be informed?**

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- [ ] Musical agents, importers
- [ ] Music publishers, song writing
- [ ] Broadcasting and T.V.
- [ ] Libraries and official organizations

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
A&M International Meet

A&M Records hosted international affiliates at its Hollywood lot for four days in September. In attendance were: Minoru Suzuki and Hirokazu Alhara, King Records, Japan; Albert Tan, Dyna Products, Philippines; Keith Bruce, EMI-Far East, Singapore; Allan Hely and Phil Mathews, Festival Records, Australia and the A&M Canada delegation of Gerry Lacoutriere, Pat Beauchamp, David Brodeur, Joe Summers and Colin Cross. A&M international director David Hubert has scheduled other 1973 conventions in Europe and Barbados.

A&M president Jerry Moss (right) hosted affiliates at Bistro luncheon. From left: Keith Bruce, David Hubert, Phil Mathews, Allan Hely.

HIROKAZU Alhara displays Japanese poster for Carpenters, number one international act in Japan this year.

A&M international affiliates meet Joan Baez, seen holding son Gregory, after San Diego State College concert.

REPRESENTATIVES meet Kip Cohen, A&M's new a&r director. From left: David Hubert, Kip Cohen, Pat Beauchamp, Joe Summers, David Brodeur, Albert Tan, Keith Bruce, Allan Hely.

From the Music Capitals of the World

PARIS
Johnny Hallyday and Sylvie Vartan appeared together at the Palais d'Hiver on Sept. 14 for the last time for some time. Hallyday is to star in a straight theater production, "And Then The Cockroaches..." and Sylvie Vartan will star reheasals for a musical comedy, "...Theatre de la Madeleine." The company has also signed Noel O'Connor. Redbone visit France for four days on Thursday (Oct. 4) and do a Musidora concert in Paris. Some French artists set for visits to Japan in November and December are Mireille Mathieu, Paul Mauriat, Adams and Juliette Greco. A CBS France market survey shows that of all French cars equipped with tape players, 89 percent have cassette players installed and only 11 percent 8-track units.

HENRY KAHN

DUBLIN
New albums from Polydor include the Osmunds "The Plan" (MGM), Rod Stewart's "Sing It Again Rod" (Mercury), and Peters and Lee's "We Can Make It" (Philips). EMI issued the first Bell album by Sergio Mendes and Brazil 74, "Love Music." Lee Lynch, the Baltimore, County Galway-born singer now living in London was in for a short tour that included a show in his hometown as well as Dublin, Kilkish, Abasaigh, Mountmellick, Longford and Ballymyle. His latest single on Columbia is "The Love in My Woman's Eyes." Some People returned home after appearing at the Barbacana Club in Majorca with Denis, Young, but they will return again to club next year.

HENRY KAHN

OCTOBER 6, 1973, BILLBOARD
**Pop Picks**

The Mike Stipe production’s Wail Meets and with the title cut already a major national hit. Tony Iommi of Black Sabbath has recorded a new version of the piece. The song is that direct, simple appeal needed for this market but is not entirely offensively mindless. A fine pop job all around.

Best cuts: “Heartbeat, It’s a Loveboat.”

Mike: Puff Daddy.

“Puff Daddy (Remixed)”

MICHAEL NESMITH—“Pretty Mack Your Standard Ranch Stash, RCA. APL 0164. A shame Mike Nesmith is not a full fledged star. He’s a fine singer/songwriter who can fit into ease into pop in country genre and who manages to standout both. Perhaps there is still a certain stigma about him having once belonged to the Monkees. He has now been forgotten long ago. In this set, his sixth for RCA, he has again chosen some of the best session musicians around, especially Red Rodney on pedal steel, and has written his usual fine collection of tunes ranging from hardy country to solid pop. The voice is not perfect, but if it is a good, expressive one. Nesmith also produced and arranged the set. A set of “Sherry’s Blues,” “Winston.” “Brown to Love You.”

Dealers: Place in both rock and country sections.

RICH WOOD—Boudoir, United Artists US 1646. From the founder of the group, Ted and Mark and publicly one of the most brilliant singer/songwriter/musicians in rock today comes this totally lovely LP, featuring Wood on all but a few tracks with well accomplished background harmony singing and instruments including keyboards, guitars, bass drums, echo, echo, and others. Wood has managed to capture so many stages on this set, from pretty, ballad numbers to straight rock which is his true forte to bomb comedy numbers. His lyrics and music of obviously different character and the music sounds of Cleveland and some rag. The LP is full of sups.


“Say. Has Anybody Seen My Sweet Gypsy Rose?” Unluck Man.

Dealers: This is the top pop in market sections so display prominently.

---

**Country**

JERRY LEE LEWIS—“Sometimes a Memory Ain’t Enough,” Mercury M 417. A little different approach to this, with Carl Muller arrangements and production by the Killer’s former Memphis pal. Staneker. Reckoner was done in Memphis, in the way, and the back on Nashville. There is plenty of everything in the album, and Lewis gives it his incredible treatment. Again, a lot of the selections have been done by others, but Jerry Lee managers to pull them all together.

Best cuts: “Calling to the Bottom.” “I’m Left, You’re Right, She’s Gone.”

Dealers: Plenty of featured material in this album, eight out of a total ten.

RYST GEFF—Songs for Everyone. Dit 1003. It’s a well rounded album, for there is just that, something for everyone. This excellent writer singer wrote most of the songs therein, to produced them with Jim Faggidg and did the arrangements himself. Several are tone he writes for others, and now performs in his own style. He is only a few of all others, but masters several of them.

Best cuts: “Somewhere Between Atlanta and Mobile.”

Dealers: Enough hits and potential hits on this one to make it extremely marketable.

**Soul also recommended**

LORETTA HULLON—“Loretta,” General Air 1007. Good set from new artist featuring strong soul material, sophisticated productions and extra is a standard item.

Best cuts: “We’d Be” “Can I Change My Mind.”

**Jazz also recommended**

“Swing on Strings” on these cuts. Best cuts: “Jack Rabbit,” “Sussatan.”

CUTCH COKE—Blues, Muse M 1101. Purple Cokes has come into his own late and those tracks on it is already known to be about the ahead. His associates in those tracks (the sound is rather that Pete Lai’s bass) include John Lennon of New York and Waterhouse and Booker on bass.

Best cuts: “Gangster.” “Blues.”


**Classical**

People: Good display values.

**Catalogues**

TOKOYOKU—My Friends Call Me T.O., Capitol Y 30027. Some of his own balls, some songs by others, and a wide variety of quality marks this Overstern album which will add to his studies. With excellent production, he now is singing everything well, and the excellent arrangements only enhance what he’s been doing. Overstern does fine treatments with tunes previously done by Charlie Rich and Tom O’Dell.

Best cuts: “Welcome To My World of Life.” “Sleep My Lady.”

Dealers: The album contains four recent hit singles.

BUCK OWENS—Arms Full of Empty, Capitol 1222. This is an old man, pop operation. Buck even notes each number into the steel, published every one, and produced them as well as usual, and the excellent arrangements only enhance what he’s been doing. Overstern does fine treatments with tunes previously done by Charlie Rich and Tom O’Dell.

Best cuts: “Happy Hour.” “Gilles I’m Gonna Paint the Town.”

Dealers: Wearable package on the back of the LP, which stands out for display purposes.

**The Crusaders—At Their Best, Motown M 19789. These are "early" cuts by the Jazz Crusaders before they began playing with commercial pop sound is built. The group is harder and more intense, yet still, but it’s still infectious and down home. Side two is surprising in its change of style into what the public recognizes as the Crusaders sound today.

Best cuts: “Papa Hoopa’s Bananas and Oranges.” “Happy Night in Georgia.”

Dealers: The album contains four recent hit singles.

HERBIE HANDCOCK/WILLY BORD—Scotchtop, Blue note BN 152 52. United Artists. Herbie Handcock is one of the top Swing artists and is the Jackson of the Swing band. The album is an excellent cut, and the album is the Jackson of the Swing band. The album is an excellent cut, and the album is the Jackson of the Swing band. The album is an excellent cut, and the album is the Jackson of the Swing band.
Also recommended:

ILIANA MARAGOS; WINGS OF THE DELUSIONAL DEMON, and OTHER ELECTRONIC WORKS, Pollaki 5085 (Atlantic). This is one of the most skilled and prolific electronic music practitioners and the easiest to visually embed, granite, looking up and down intriguing manipulations of "legitimate" instruments. Pieces here so well-specific precisely the title indication and its Side One first choice. "Anarchista." Atlanta's marketing association with this avant-garde label may well win a larger share of the youth audience, a logical target, than would be the case were this to be a traditional composition.

POCCINO; THE GIRL OF THE GOLDEN WEST--Nilsus, Gibbs, Mongelli, La Scala, Ceresi Orchi & Orch. (van Natta), Symphony 4C-6747 (Angel). Out of the catalogues for some years, this highly-regarded performance should win good sales exposure at the most meritorious peak price. While this may not be one of Petrucci's most popular pieces, the competition is not and Nilsus's public large, two strong sides today's burgeoning open market price. No releases interactive.

BOYCE: THE EIGHT SYMPHONIES--Munich Festival Orch. (Meidling), Angel S-3485. These short characterizations by the European Baroque have long been favorites of discerning disc collectors. Meidling's incisive printed music, excellently recorded. Shading towards the conventional. Avoid the price of some alternate versions.

BETHENY: PIANO CONCERTO NO. 2; RONDO IN A FLAT--Julius Knecht, London Symphony (Gamba), London STS-15111. Price, if it were needed, that the most

FM Action Picks: These are the albums that have been added this past week to the nation's leading progressive stations.
We silk-screened a tee-shirt, printed a poster and press kit, and put together a funny promotion package.

But Stephen Cohn created the music. (He wrote, performed, & produced the album.) And that’s no joke.

CAROLE KING—Corazon (2:56); producer: Lou Adler; writer: Carole King; publisher: Coxsings, ASCAP. Ode 660039 (A&M). The most instrumentally inventive cut from her recent LP, this is a debut in this form. There is Carole’s voice all right doing some sparkling vocalizing on the Spanish lyrics, but the key is to the superb instrumental sound of the orchestra, with jazz flavored trumpet and trombone solos. Flip: That’s How Things Go Down. Info same in all categories.


GILBSON BRADLEY—Wig Wam Bam (2:03); producer: Phil Wainman; writers: N. Chinn, M. Chapman; publishers: Chinnichap, RAK, ASCAP. Bell 45,408.

PERRY COMO—Love Don’t Care (Where It Goes) (3:19); producer: Chet Atkins; writer: Tupper Sweany; publisher: Milan, BMI. RCA 0056.

SONNY GERACI & CLIMAX—Walking In The Georgia Rain (2:45); producer: Larry Cox; writer: John Rhyys; publisher: Valetto, ASCAP. Rocky Road 30074 (Bell).

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20 positions on the Hot 100. Also recommended mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Elit Tiegge.

Soul

CURTIS MAYFIELD—If I Were Only A Child Again (2:52); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Curtom, BMI. Curtom 1991 (Buddah). Curtis’ distinctly soft voice—which is an instrument by itself—melds beautifully within the structure of a very adventurous instrumental package. There are a lot of percussive instruments, soaring brass and Curtis’ concern for looking back toward the simplistic sense of being a child in a world with many complexities. Flip: no info available.

THE STYLISTICS—Rockin’ Roll Baby (3:15); producer: Thom Bell; writers: Thom Bell, Linda Creed; publisher: Mighty Three, BMI. Avco 4625. Romp, stomp, bang bang, the group has moved into a more bouncy, rhythmic mold. And it works. Their fine, soft vocal blend glides easily on top of the most infectiously rhythmic tune they have released thus far. The lyrics aren’t the greatest, but that doesn’t seem to matter when hand clapping and foot tapping come first. Flip: no info available.

MANU DIBANGO—Dangwa (3:10); producer: unlisted; written: M. Dibango; publisher: Cotillion, BMI. Atlantic 2963.

SHARON CASH—Dead Alive (2:18); producer: George Tobin; writer: Harwell T. Beatty; publisher: Chardax, ASCAP. Playboy 50026.

SAM RUSSELL—It’s So Nice (3:13); producer: Russell, Hunt; writer: Sam Russell, Irvin Hunt; publisher: Pasa Alta, BMI. Playboy 50031.

TED TAYLOR—Break Of Day (3:00); producer: Ted Taylor; writers: Bobby Patterson, Jerry Buckland; publisher: Su Mar/Rogan, BMI. Roun 74 (Jewel).

Pop

THE SWEET—Wig Wam Bam (2:03); producer: Phil Wainman; writers: N. Chinn, M. Chapman; publishers: Chinnichap, RAK, ASCAP. Bell 45,408.

PERRY COMO—Love Don’t Care (Where It Goes) (3:19); producer: Chet Atkins; writer: Tupper Sweany; publisher: Milan, BMI. RCA 0056.

SONNY GERACI & CLIMAX—Walking In The Georgia Rain (2:45); producer: Larry Cox; writer: John Rhyys; publisher: Valetto, ASCAP. Rocky Road 30074 (Bell).

Country Picks

HUGH KING—When She’s Good She’s Really Good (2:33); producer: Mac Allen; writer: R. Bourque-G. Barmhill; Chappell & Co. (ASCAP) and Unchappell Music (BMI); Hickory 307.

NAT STUCKEY—RCA (2:48); producer: Jerry Bradley; writer: Jack Clement; Jack Music (BMI); RCA DJHO 0115.

BARRY ETRIS—The Devil & Ambrose Webster (3:38); producer: Sonny Limbo; writers: Barry Etris, Sonny Limbo; Lowery Music (BMI); MGM South 2021.

First Time Around Picks

DEEP VELVET—Hanna Mae (3:10); producer: Martin Nicholas; writers: A. Waters, E. Waters; publisher: Alia King, BMI. Aware 034 (General Recording Corp. ) (impressively strong soul effect from this Atlanta group. Lots of driving rhythms and energy available.

RODNEY ALLEN RIPPY—Take Life A Little Easier (2:04); producer: Al Capps; writers: Sid Weltoehn, John Annaring publisher: 14628. This highly talented singer has been waiting for the right song, and the Foster-Rice combination brought it to her. Jim Vienneau’s production is outstanding, and how she can sing. Flip: No info available.

EDDY RAVEN—Southern Queen (2:24); producer: Don Cant; writer: Eddy Raver; BMI. Music (ASCAP); ABC 11932. Here is a fine rendition by a newcomer to the label, singing something he wrote for himself, as he has been doing for others. An excellent voice and a record which should catch on quickly. Flip side: No info available.

CHARLEY PRIDE—Amazing Love (3:08); producer: Jack Clement; writer: John Schweers; P-Garn (BMI); RCA JX5 0073. The best Charley has had in some time, and that’s saying something. In addition, it has an excellent B-side. Flip: Blue Ridge Mountains Tunnin’ Green; producer: same; writer: Jim Lunsford; Chess (ASCAP).

Don't Miss

TOMMY CAVANAUGH—She's Not The One (2:11); producer: David Condon; writer: David Condon; publisher: David Condon Music (ASCAP) BMI. Sun 0009.

LORRAINE H. LEE—Back On My Feet Again (2:30); producer: Barry Wright; writer: Lorraine H. Lee; publisher: Barry Wright Music (BMI); ABC 11932.

DAVIE HANEY—Irish Eyes Are Smiling (2:08); producer: G. E. Dickey; writer: Jack Clement; publisher: G.E. Dickey Music (BMI); A&M 1000. A strongly vocalized version of the old Irish song. GT: No info available.
STOP THIS MERRY-GO-ROUND

JOHN EDWARDS

THE ATLANTA SOUND

AWARE RECORDS & TAPES

GRC

GENERAL RECORDING CORPORATION

121 WAZA, ATLANTA, GA 30313

AWARE ENTERPRISES

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

Copyrighted material
His new single is "OOH BABY." #3633

It's from his new album
"I'M A WRITER, NOT A FIGHTER" #MAM-7

Both just released as he continues his current triumphant debut American concert tour:

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*For the week ending October 6, 1973, Billboard compiled these ratings from national retail stores to reflect the most popular LP's & tape releases.*

*www.americanradiohistory.com*
NOW ON REPRISE RECORDS AND NOW ON TOUR

9/21 Capital Theatre, Passaic, New Jersey
9/22 State University of New York, Genesee, New York
9/23 War Memorial, Syracuse
9/25 Sunshine Inn, Asbury Park, New Jersey
9/27 Masonic Auditorium, Detroit
9/28 Ellis Auditorium, Memphis
9/29 Convention Center, Louisville
9/30 Morris Civic Center, South Bend
10/1 Shrine Mosque, Springfield, Missouri
10/4 C. W. Post College, Greenvale, New York
10/6 Academy of Music, New York City
10/7 Falls Church, Virginia
10/9 Taping Don Kirshner’s Rock Concert
10/15 Minneapolis
10/16 Auditorium Theatre, Chicago
10/19-20 Winterland, San Francisco
10/21 Long Beach Arena, Long Beach

Reprise is proud to present Slade’s great new LP, Sladest, now on sale.
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**Top LPs & Tape**

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**Suggested List Price**

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*Compiled from National Retail Record Association's retail sales surveys collected by the Record Research Department of Billboard.*
NEXT STOP...
2 MILLION
GLADYS KNIGHT & THE PIPS
"MIDNIGHT TRAIN TO GEORGIA"

FROM THEIR SOON TO BE RELEASED ALBUM "IMAGINATION" ON BUDDAH RECORDS FROM THE BUDDAH GROUP
Atlantic Meet to Present Fall Product Campaign

NEW YORK—Atlantic Records' home office staff and regional marketing directors met here last week to preview a filmed product presentation and to establish a comprehensive sales campaign for the company's fall releases. After the New York meeting, the home office staff will travel to the road to show the program to sales, management and promotion personnel at each of the WEA offices in Boston, New York, Charlotte, Cleveland, Chicago, Dallas and Los Angeles.

Leading the Fall Atlantic releases are albums by the Rolling Stones, Bing Miller and John Prine. Also included in the Atlantic 1978-79 heavy album by George Carlin, Burns & Schreiber and the Committee on Lin and Enright. The band's albums from Atlantic's newly formed Nashville office are by Henson Cargill, Tony Orlando, David Ruffin, Darrell McC ready and Mari Brown. Artists doing their first albums for the label include Jerry Lee Lewis, Tom Co lham, the True Reflection and Gary Farr.

The release will be supported by one of the most ambitious campaigns in Atlantic's history. Marketing efforts will include, in addition to the pre-recorded materials, a press campaign, a special radio tour, a showcase, a special TV program, and a special tour of cities to announce the upcoming tour of the Rolling Stones. The campaign will be coordinated with the promotion of the company's entire roster of artists, including the Stones, George Carlin, Burns & Schreiber and the Committee on Lin and Enright.

San Francisco, Detroit, Chicago, Cleveland, Minneapolis, Dallas, Atlanta, Memphis and Philadelphia have been chosen for the tour, which will include a Universal Amphitheatre show in Los Angeles, a stadium show in Chicago and a concert in New York. The tour will be an all-star show featuring the Rolling Stones, who have announced that they will tour throughout the United States and Canada in the fall.

Wrenn claims that the company will have a much bigger presence in the fall market than in the past, with the release of several new albums. The company has also made a commitment to release more singles and to promote them heavily.

On average, each album will feature 15 tracks. Actually, the four-trumpet ensemble, the four-trumpet ensemble, and the other arrangements will all develop themselves to drums. Blaine, who has starred on albums before, was working on the LP this week at a&M Studios, Los Angeles. He suggested the following end of the released music tour, the Persuasions, MCA artists, will conduct a three-day seminar on music at St. John's College, a private liberal arts college in Annapolis, Md.

New York club Max's Kansas City is reducing its seating capacity by 20 seats and increasing its admission price by 50 cents "in an effort to recover the costs of an increased show," according to a club spokesman.

B.B. King leaves late this month for a European engagement, including shows at the Newport Folk Festival and the Cultural Exchange Program of the U.S. Department of State.

Baby White to star in a Father Divine bio film to be produced by Billboard contributors Leroy Robinson and Bernard Rollins. She's doing a new show to commemorate an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice. . . . United Artists will release a set of the Allman Brothers, who were billed as Hour Glass when they were on the label. . . . Don McLean's new special has the strong setting of an urban street and a bandstand dance concert with audience ladies participating with the Six of their choice.

Philadelphia International will also be releasing "The Sound of Philadelphia, '79," a specially priced $4.99 album which features a collection of hit singles and the best of the upcoming releases. The album is being released in conjunction with the company's upcoming tour of the United States and Canada.

The company is still very healthy, Neeley says, and the company is looking forward to another year of growth in the music business. The company has already signed several new acts and is planning a major promotion campaign for the upcoming release.

Meanwhile, Starling-King here has cut down its staff to a skeleton crew. Neeley said there is a possibility that no agreement can be reached with any of the parties involved. A third party would take place.
EVERYBODY OUGHT TO GET A LITTLE.

The original music of Isaac Hayes... written, produced, and sung by Black Moses. In an album that's a sensuous testimony for man/woman love. Your listeners will want to hear it soon and often. So, go ahead, give 'em a little.

JOY. ENS 5007. On Enterprise Records and Tapes.
First single

"Gonna Have A Good Time"/"Would You Laugh"

K 14646

From the Album
"Friends" SE-4901
Produced by Michael Lloyd.

© 1973 - Friends

© 1973 MGM Records, Inc

Darryl Cotton was the lead singer of Zoot, which was voted Australia's top group several years in a row. During Zoot's reigning years they had eight top ten records and monopolized the music charts in Australia.

Michael Lloyd, as a record producer, has had fifteen singles and twelve albums on the music charts during the past two years, including twelve gold records and a Grammy Award. Some of the artists he's produced include The New Seekers, The Osmonds, Kenny Rogers, Coven and Lou Rawls. He sings, he plays the piano, organ, guitar, bass and drums.

Steve Kipner's first record went all the way to No. 1 in Australia and was followed by four more hits. Steve then moved to London and formed Tin Tin, a group produced by the Bee Gees. Tin Tin had two international singles which Steve co-wrote entitled "Toast And Marmalade For Tea" and "Is That The Way."

Together, they are "Friends".