**Tenneco Sets Texas Plant**

**By JIM MELANSON**

NEW YORK—Tenneco Chemicals, Inc., one of the major PVC suppliers in the record industry, has slated mid-summer as the operational starting date for its new PVC production facility in Houston.

Gary Dusch, director of marketing for Tenneco, said that the plant, which has been under construction for some six months, will be capable of producing about 250 million pounds of resin a year, a figure which will nearly double Tenneco's present annual resin production. Most of the increased production will be allotted to the record industry—while the firm's sales department, which will have demonstrated rooms in all of the major units of its 31 showroom chains by year's end.

Harold Rosenzweig, president of Modern, and his stereo equipment with helping the firm double sales

**Continued on page 38**

**Global Agenda Mapped for Radio Programming Forum**

**NEW YORK—**The seventh annual Billboard International Radio Programming Forum will be held here Aug. 14-17, at the Plaza Hotel, according to Forum Chairman Jack G. Thayer. The yet unassigned site to Nationwide Communications operating out of Columbus, Ohio, also announced that for the first time the advisory committee would be expanded to the international scope in order to incorporate the worldwide scope of radio.

In addition, again for the first time, a recording artist has been named to the forum for several years, the Forum has featured a panel of recording artists and producers discussing their views on radio programming and management, as well as the air personality field. This year, Madison Avenue and the field of commercials.

Representing radio management on the 974 advisor committee will be Scott Burton, program director, KSD-AM, St. Louis; Dick Hunt, program director, Stationhouse Broadcasting, York, Pa.; Jim Holiday, program director, W-A.M.A., Seattle; John Land, program director, WFTM, Los Angeles; and John Mortimer, program director, WABF, Raleigh, N.C.

Also attending are representatives from the AM Association, the Radio Television News Association, and the National Association of Broadcasters.

**Continued on page 37**

**W/E/A, Bell Lead in Price Adjusting Skirmish**

BY JOHN SMITH

LOS ANGELES—A string of price changes has occurred since holiday season, with W/E/A price adjustment heading the list. The W/E/A price adjustment on a new

**TV Special Spuries Zayre Disk Sales**

**By CLAUDE HALL**

BOSTON—Television continues to grow in strength as a prime exposure medium according to Kenneth Green of Zayre Media Productions Inc., here and record buyer for the 250-store discount department chain of Zayres. He said that a recent rock tune TV special, tied in with record advertising, boosted record sales as much as 400 percent in one store. The lowest sales increase resulting from that particular TV special was 60 percent.

*Continued on page 73*

**Energy Crisis Abroad Short-Circuits Tours By American Artists**

**By REX ANDERSON**

(Music Week Staff Member)

LONDON—The energy crisis monster threw yet another wrench in the music industry this week as American acts began to cancel British and European tours in the face of cutbacks in fuel and power. Five tour-line acts, Dawn, the Allman Brothers Band, Steely Dan, Joe Walsh and Elton John, have cancelled, or postponed tours scheduled

*Continued on page 65*

**Col Club Drops Store-Tie Plan**

**By IS HOBONITZ**

NEW YORK—The plan by Columbia House Record & Tape Club to extend club privileges to retailers

*Continued on page 36*
The voice that launched a thousand trips goes solo.

"Manhole." The solo album debut from Grace Slick. It'll take you away from it all.
Cook Bids for FIND; Would Change Price

LOS ANGELES—Negotiations to transfer the ownership of FIND are now underway between Billboard Publications and Hal Cook, former Publisher of Billboard.

Cook, the architect of the FIND concept, is now surveying the dealers throughout the U.S. regarding a necessary price parameter—estimated at least 35 percent to retailers and rack jobbers for a continuation of the low-cost, low-margin, fast-selling, mass-merchandising concept. The second-order service for retailers has been a losing proposition for Billboard since its introduction in September, 1971. It is Cook's opinion that a revised price structure necessary to satisfy the special order requirements of the trade, can make FIND profitable as it has been to other mass-merchandisers.

The FIND Service on LP's now permits dealers to buy special-order LP's at 44 percent off suggested list, but the new price structure, effective February 1st, would be 40 percent off suggested list for LP's and 32 percent off suggested list for tapes.

More Sound-Alikes Crowd Market; Price War Looms

LOS ANGELES—The competition between record/tape labels releasing "sound-alikes" has increased to a point, where price is becoming extremely competitive as new firms enter the field. The Bihari brothers, Jules and Joe, both 30-year-old long-time music moguls, have formed Trends, with vice president and sales chief Howard Alperin (see Executive Turntable) stating that the Feb. 15 initial release of prerecorded 8-track tapes will list somewhat below $1.98 and $2.49.

If the releases, anticipated in a month, come in under $2.49, the Bihari release would mark the second major price break in a formight. Sound Alike Music Corp., run exclusively by Bihari, which would be selling $2.49 8-track units within 45 days, with a full line of 400 titles expected by May (Billboard, Jan., 12). Unlike other sound-alike firms on the East Coast, and through the Sound Alike outlets, this firm intends to have a complimentary release of LP's. Suggested list is also under study and will again be between $1.98 and $2.49.

Alperin explained that pricing is difficult because the material cost changes anticipated between now and actual release of the tape/LP line.

Alperin emphasized that Music Trends—"impressions of top artists doing contemporary songs"—will be sold direct to rack merchandisers only. He said that Music Trends is offering the tapes only at a price below $2.49, so that the tapes and records will be mass-produced here at the Bihari's Cadet Records completely self-sustained plant, where 8-track is old op- eration does everything from molding the cartridge cases to fabricating 4-channel, 4-color, printing and carrying 4-color artwork printed on the plant's varied-printing presses. No function is now done by independent record production company, except for record production area. All records and tapes will carry from 10 to 12 titles per album.

Before the $2.49 price announcement by Richard Taxe last week, most sound-alike tapes were retailing for close to $4.

Record Shack In Big Profit Gain, Expansion

NEW YORK—Record Shack Corp., a one-stop-here, has reported that sales for the three months ended September 30, 1973 exceeded $100,000 a week—a figure, according to Ed Patterson, president of the firm, which is more than doubled weekly sales for the Record Shack's first quarter in the current year. He placed first quarter sales at approximately $40,000 a week.

Pattory attributed the sharp in- crease in sales to a number of fac- tors, among which are the firm’s policy of selling COD; permitting no returns from accounts, making same-day or overnight deliveries to all customers; and discounted prices on product.

Meanwhile, Ponnany announced that Record Shack has begun a major expansion program designed to further increase sales in established markets and to expand the firm’s activities to new and unexplored areas. He stated that the program, which was initiated some two months ago, has already produced increased volume in the company's retail and warehouse space here, along with additional sales and administrative personnel. The next step is the opening of regional sales offices in the Philadelphia, Balti- more and Cincinnati areas.

He added that the new sales of- fices, which will be linked to the home office here by means of a telex system, will be opened in areas that key a network of sales branches through- out the eastern and midwestern markets of the U.S. The new offices will be in operation within 15 to 20 days, said Ponnany.

ABC Makes Promo Film: Aims for Theater & TV Screens

ABC is completing as its first promotional film, “Mildred Hall,” a tribute to the late classical rock artist Jimmy Buffett. Movie is to be shown mid-February at ABC review theatres throughout Los Angeles, and will then be used over.

Mary Helfer, ABC artist relations vice president who acted as execut- ive producer of the film, said, “We are capable of cutting 30 or 60 sec- ond spots out of our footage and we can negotiate with various tele- vision outlets for presentation of our spots on the evening news, during 18 minutes.”

Buffett sings four songs at a Key West, Fla. club, in the film, which was shot during nine days at his home in Los Angeles, Calif.

(Continued on page 2)

18M Seeks Price Hike

WASHINGTON—The Minnesota Mining and Manufacturing Co. notified the Cost of Living Council on Jan. 18 of a proposed raise of 1.28 percent on tape and allied product, and a raise of 42 percent on other product. However, the tape product raise would produce a $24 revenue increase for the firm, and the recording materials would raise over-release 0.05 percent. In Sep- tember, the firm filed for price increases which would have resulted in a 2.21 percent rise for tape and allied product, and 0.22 percent on recording material.

The price rise becomes automatic 30 days from the date of filing, un- less the Council of Revenue Re- venue Service decides to amend or deny the proposed price territory. All firms making requests are required to pre-notify the Council of proposed price raises, which must be con-

Cap's Gold Trio

LOS ANGELES—Capitol Records has beenetering three RIAA gold awards last week, with certification for Helen Reddy's "I Am Woman," which went to a million single sale on "Leave Me Alone (Ruby Red Dress);" the Ringo Starr "Photographs" single, and Anne Murray's earliest LP, "Snowbird."

(Continued on page 19)
1-Man Firm Racks Up 100,000 Sales on 4-LP ‘Trip’ Catalog via COD

LOS ANGELES—Proof that there is still a place for the specialized one-man record label in today’s ultra-competitive marketplace is Nik Pascal Raicevic’s Narco Records.

Raicevic claims to have sold nearly 100,000 units of his four electronic music “head-trip” albums since 1969. Three LPs are only on Narco, and a fourth, “Head,” was released by Buddah in 1970, with the master re-issuing to Narco in 1975.

Raicevic says his catalog is in some 900 stores nationwide and he has been approached by EMI for wide-world overseas distribution. Narco albums are found more readily in head shops than in record retailers, because Raicevic will only do business for cash in advance or COD.

The Licorice Pizza chain here verifies that it has moved almost 3,000 Narco units since it began stocking them 12 months ago. However, Raicevic says that most of his experiences with the mainstream of record one-stops and retail chains has been unhappy. Either he hasn’t been able to get past the boss’s secretary, has had to wait six months for payment, was unable to agree on price or was unhappy with his shelf position.

Narco albums, “Beyond the End,” “The Sixth East” and the just-released “Magnetic Web,” wholesale for $2.90 and list at $5.98. Cassette and 8-track tapes wholesale for $3.40 and list at $7.90. Raicevic has distributors in Rochester, N.Y. and Atlanta, small operators who deal mainly with regional head shops. He himself covers Southwestern U.S. sales from his office in Hollywood.

Pirate Suit

Several months ago Raicevic won his suit against a San Diego bootlegger who sold some 3,000 tapes of Narco albums at $2.90 in the area during four months. The bootlegger was fined $500 and placed on three years’ probation.

Raicevic is a Parisian who arrived in Los Angeles 12 years ago. He was involved in management and production of the first wave of Sunset Strip psychedelic groups including the Seeds and Pacific Gas & Electric.

Also a painter, in 1969 he created a one-man art exhibit in a Strip gallery. His original electronic music effort

(Continued on page 10)

Seminar Slates Hit Dissection

LOS ANGELES—“Anatomy of a Hit” is topic of the next session of the Billboard-NARAS-UCLA lecture series. “This Business of Music,” Tuesday (15) at 7:30 p.m. in UCLA Student Union Ballroom. Panelists are producer Snuff Garrett, UA promotion executive Don Graham, KJH-AM program director Paul Drew, writer-singer Hoyt Axton and Billboard charts director Marin Feety.

Tickets for the individual session or registration for the remaining seven lectures can be purchased at the door. Nearly 900 persons, mostly music industry professionals, attended the opening lecture last week.

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100,000

Suit Settled Out of Court

COLUMBIA, S.C.—Custom Recording Co. of North Augusta, S.C. has not been ordered by a Columbia, S.C. court to pay any damages to CBS, Inc., as was reported in Billboard Jan. 5.

Rather, it was revealed that an out-of-court settlement was reached in lieu of continuing litigation, and that, by and with the consent of attorneys for both parties, a final order in the case was entered which provided that the defendants cannot

(Continued on page 10)

Executive Turntable

Stan Cornyn has upped to Warner Bros. Records senior vice president. He will continue as creative services director but will now also be an administrator of WB overall planning. In particular, Cornyn will oversee all artist and label commitments to seek maximum worldwide merchandising coverage for all releases. With Warner for 15 years, Cornyn established the label’s contemporary advertising image.

Buck Reingold has been named vice president and national promotion director and Larry Harris has been named artist relations director and national albums promotion director for Neil Bogart’s newly-formed Casablanca Records, based in Los Angeles. Both Reingold and Harris had worked with Bogart at Buddah Records, where Reingold was director of national promotion and Harris was national albums director.

Lenny Salidor, formerly director of marketing and promotion for Caedmorn Records, has left the firm to join Listening Library, Inc. as director of marketing. He will headquarter at the company’s main offices in Greenwich, Conn. James Judge has been appointed director, management information systems, for RCA Records, Judge, who comes to RCA after having been executive director, management information systems, for CBS Records, will have responsibility for label system groups in New York, Los Angeles, Indianapolis, and Rockaway, N.J. He will also have staff responsibility for system activities for all international label facilities.

Lloyd Leipzig has resigned from United Artists Records as director of publicity and artist relations. He had been in the post four years, coming to the company from Columbia Pictures where he coordinated film music activities. Leipzig plans entering the television field as a packager of music shows. Replacing Leipzig is Allen Levy, most recently associate editor of Record World. Prior to joining Record World, Levy was on the publicity staff of Polydor Records and had also worked for Columbia House. Also at UA, Jack Hakim has shifted to western regional promotion director in Los Angeles. His post as national promotion director has been

(Continued on page 10)

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TENELPS A&M affiliates representing nine countries attend a Latin America

TENELPS A&M affiliates representing nine countries attend a Latin America

TENELPS A&M affiliates representing nine countries attend a Latin America
can gathering with A&M’s international department in Barbados. Top photo shows representatives from Colombia, Spain, Brazil, Barbados, Jamaica, Venezuela, Argentina, Mexico. Above: U.S. officials enjoy a cruise: Michel de May, Ingrid Primus and Dave Hubert, A&M’s international director.

(Continued on page 10)

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JANUARY 19, 1974, BILLBOARD
HERBIE HANCOCK'S GOT A NEW AUDIENCE:
EVERYONE.

Herbie Hancock's new album, "Head Hunters," is already over 100,000 units. It's climbing the pop charts, and it has sold better and received more airplay than anything he's done before.

In a 5-star review in *down beat*, Chuck Mitchell observed, "Herbie Hancock has managed to bring his sound around to a more fundamental, easily communicable form without making compromises in the areas of energy, intensity and musical variety."

In fact, one cut on "Head Hunters," "Chameleon," has received so much airplay, that it's being released as a single.

"Head Hunters," the album, "Chameleon," the single. Good music for everyone. From Herbie Hancock and Columbia Records.

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Columbia House Club aborts its "Share-Acct" Plan with Retailers

Columbia House Club manual (for NARM members)

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Special LIRR Train as Shuttle For Country Pkg

New York—Promoters of the forthcoming Country in New York concert series here and the Long Island Railroad are collaborating in a promotional venture for the upcoming concert series to Long Island residents. In the spirit of giving them a special discount ticket to the show, live music while in transit, a free album and a country Western atmosphere.

Promotion will begin with this Saturday’s (19) concert, first in the series, being held at the Gleason’s Field, site for the Country in New York series. The 6 p.m. shuttle that they would receive 25 percent in full settlement through a noise from the Credit Manager’s Association of the Carolinas (CMASC). Payments started Dec. 20, 1973, with a down payment of $15,000 and 15 monthly installments of $1,000 each.

Gabor sold his Santa Barbara store to Ted Rosenberg, ex-WB marketing chief, who had just acquired a record retailing business here, for $30,000. Gabor agreed that money received from the Santa Barbara store will be applied to the indebtedness in a letter to CMASC. Gabor’s new store here in Santa Monica.

Malumad’s letter to NARM members urged them to study the proposal and the plan carefully. A reprint of last week’s story in Billboard was attached to his letter.

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Col Division Statement

New York—Bud Overoor, vice president, marketing, Columbia House, announced Friday (10) that plans to launch a Columbia record and tape catalog will be handled through retail outlets, has been dropped.

How for market reasons, we have abandoned plans to institute a records and tape clubs in conjunction with retailers.

---

Big 3 Music In Education, Sales

New York—The Big 3 Music from Division of the United Artists Music Company has announced a major move for its educational catalog at the recent National Music Band and Orchestra Clinic where five new products were picked up as importance for educational use.

Two of the program’s symphonic orchestrations, "Michel Legrand Selections" and "Killing Me Softly With His Song" were included in the convention program, as held during Dec. 12-18, as well as three of the firm’s most recent concert band arrangements, "Selections From The World Is A Ghetto," "Lindo Tango in E Flat" and "Selections From Torn Sawyer."

All selections are now reportedly drawing heavy sales response from educational jobbers. Big 3 vice president and director of publication, Harry Johnson, does not care much about creating the firm’s representation at educational conventions, broadband broadcast, educational music magazine and setting up inhouse creative and production department. He also said that the publication of pop and rock arrangements that will be made available in the coming weeks are the result of years of heavy work.

With Big 3 reporting a 32 percent increase in educational publications sales in the last year, Steger said that the growth used the growth to more extensive use of pop and rock tunes by college bands during television football broadcasts, among other factors.

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COLUMBIA HOUSE CLUB ABORTS ITS "SHARE-ACCOUNT" PLAN WITH RETAILERS

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The most recent edition of Billboard is available from the Kraus-Thompson Organization Limited, Route 100, Millwood, N.Y. 10546. For details, contact Paula Quivers, at the above address or call (914) 327-7400.

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ABC Branch Mgrs. Meet To Burnish Presentation

LOS ANGELES—ABC Records hosted the managers of its seven distribution branches here Friday (11) to kick off a branch presentation tour by ABC executives this week. ABC branch chief Lou Sebok introduced the manager of the brand-new Beltville, Md. branch, Russ Flanagan, and then president Jay Lasker gave a product presentation and explained merchandising plans. However, he read the week to ABC branches in Boston, New York, Baltimore, Chicago, Atlanta and Cleveland are promotion vice president Dennis Lavinthal, creative services director Craig Bowers and national sales manager Julie Zimmerman. Lasker, Sebok and vice president Howard Stark join the trio in Atlanta. (The seventh ABC branch is in Los Angeles.)

CAC Suit Settled

(Continued from page 4) manufacture or sell sound recordings which have been copyrighted or transferred from phonograph records, manufactured and sold by CBS in other party, without written consent.

The order also provided that the defendants could not use the name of any performing artist under contract to CBS or any third party in connection with the advertising or sale of such unauthorized recordings.

Custom today is primarily engaged in the manufacture and distribution of "sound-a-like" recordings.

Name dropping.

Dr. John
Stephen Stills & Manassas
Aretha Franklin
Gram Funk
Wilson Pickett
Joe Walsh & Barnstorm
Allman Brothers
Whitney Houston
Count Basie

(If we listed them all, we'd need a whole page. But you get the idea. Yes, Virginia, this is the place to record.)

Gold for Staples

NEW YORK—The Staple Singers' single, "If You're Ready," has been certified gold by the RIAA. The Staples record for Stax, distributed by Columbia Records.

Memo...re FIND *

Must do today...Order all Customer Specials.

FIND has available in it's warehouse in Terre Haute, Indiana the entire active inventory of the record producers. Write or phone for prices and details on how to secure your special order needs on all currently available LP's-Tapes-Stereo-Quadrophonic.

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Todd Rundgren  Fleetwood Mac
Mahavishnu Orchestra  Johnny Nash
Rick Wakeman  Cat Stevens
10 Years After  Stevie Wonder
Elton John  Mike Pinder
Genesis  George Harrison
Jefferson Airplane  Peter Yarrow
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Pink Floyd  Led Zeppelin
Al Kooper  Todd Rundgren

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Ralph Nielsen
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Sound City
New Orleans, LA

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Lancaster, PA
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Watertown, NY
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Cherry Hill, NJ
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A SUBSIDIARY OF JOHN DALLAS & SONS LTD. LONDON, ENGLAND
Dylan Returns With the Old Master's Touch Plus 'Band'

Continued from page 3

packaging of “Self Portrait” takes into a album that was, apart from its value as historic curio, largely executable and generally irrelevant to Dylan's stature as the single most vital, mature and aesthetically distinct writer of the last two decades. During a press stand here, Dylan appears to have silenced most of the more speculative critics with an extraordinary concert that explored both his oldest, pre-electric material and new songs from the next LP, “Planet Waves.”

The crowd itself was neither the youthful reds and wine manegaria that has dominated dark rock crowds, nor quite the older, veteran Dylan audience expected by some, but rather a broad mix of nepheyes and ‘60s youth. Dylan himself is in his mid-20s, its combination pleasant but polite and, at times, contemplative.

Echos of The Highway As the lights finally went down, some 40 minutes past the scheduled starting time, those extra minutes of anticipation gave way to awe as The Band slowly took its place on the casually arranged, candlelit stage and, finally, Dylan himself approached the mike, harp in its neckrack, an electric guitar slung over his body, looking very much like the slightly older, bearded version of the apocalyptic rocker that composed the rape and beauty of American life in the ’60s into “Blonde On Blonde” and “Highway 61 Revisited.”

From there, Dylan alternated segments featuring The Band as support, that group performing its own fine, vintage songs and a brief acoustic set that opened the show’s second half and provided a quieter moment before The Band returned for a second set. Dylan rejoined them for a final set which offered some striking new songs and a moving finale of “Like A Rolling Stone.”

Indeed, one of the few disappointments of the afternoon was the lack of new material from The Band. Robbie Robertson’s own writing has revealed a richness of style, and a unique sense for distinctly American problems and experiences, that many concertgoers had hoped to see extended. But their sets here, interspersed with playing behind Dylan and a solo acoustic set from the artist, focused on their older material, beginning with “Sage Fringe,” perhaps the perfect song about the terror and ecstasy of performing. At any rate, they are reportedly planning to used new tunes later.

As it stood, their contributions to Dylan’s own tunes were extraordinary. Had they simply recaptured the drive of those tunes performed during their tours in the mid ’60s, the music would have been strong enough. But their evolution since, while subtle, became palpable in the new force behind those tunes, a rate, they are.

Atco Records has signed Jimmy Ruffin to a long-term recording contract. His first Atco single will be released this week, “Goin’ Home,” produced by Ruffin and Jay Roach. Ruffin was with Motown Records.

John Martin, writer-singer previously with the Southwind group, has signed with Dave Swaray Productions...

Dylan rejoined the regional director of NLRB dismissed AGVA’s charges of unfair labor practices against the Stardust Hotel and the Nevada Resort Association.

Resort spokesman said this has the effect of denying AGVA bargaining rights for independent contractors (stars, headliners and acts who are not hotel employees). AGFA filed the charges in August, 1972, after the Stardust refused to recognize AGFA as the legitimate bargaining agent.

Fred Richman, attorney for the Stardust, said a contract expired in December, 1971, and was not renewed. The show people now receive salaries determined by the hotels, “but they are in excess of those in 1971,” said Richman.

The attorney said the NLRB decision would not affect Stardust performers. “It has nothing to do with their status, but means the union does not have legal basis to bargain for the performers,” he said.

Bill Campbell of the Nevada Resort Association said the NLRB found AGVA was asking for bargaining over an “inappropriate unit.” He said it was not appropriate because more than 50 percent of those in the unit were independent contractors, not hotel employees.

He did not think there were figures on total show population here or on AGVA membership. AGVA has been wracked by internal dissent in recent years and “I think probably paying dues now,” Campbell said. The hotels contend the ruling won’t have an impact on performers. “The artists in my opinion are better off than under the AGVA contract,” said Campbell. “Now they (hotel employees) are getting health and welfare and decent insurance.”

Wonder Set For MIDEM

NEW YORK—Tamla/Motown artist Stevie Wonder, restrained from live appearances in recent months due to injuries sustained in an auto crash, will resume concert dates with a special concert appearance at the MIDEM Gala Concert during the forthcoming MIDEM activities in Cannes, France.

That concert will also be taped by German TV network ZDF for Eurovision transmission throughout Europe at a later date.

Wonder will also headline a television special to be taped in front of a live audience in Bremen, Germany, following his MIDEM appearance (20), after which the artist will headline a concert at London’s Rainbow Theatre.

Wonder is expected to resume live dates here sometime in March.
Tired of the old college kiss-off?

Billboard's 11th annual Campus Attractions has a standing invitation at campuses all over the country, and you're invited to the homecoming.

One of the most difficult audiences in the world to reach is the college campus crowd. Not only are they vast in numbers — nearly 10 million of them all across the country — but they are more discerning than ever before on the kinds of entertainment relevant to their lifestyles. The fact is, campus entertainment is a hard nut to crack. A lot of people have discovered this the hard way because they approach the college audience the wrong way. Result: the old college kiss-off.

But there is a way to reach them. The right way. And in the final analysis, the only way.

In fact, Billboard's 11th Annual Campus Attractions has been influencing and guiding the individuals who are responsible for booking acts, showcasing films, and promoting campus concerts. There is no other annual that has the respect or the success of Billboard's Campus Attractions in reaching 10 million discerning college students simply because there is no other college entertainment guide of its kind. Each year, Billboard's Campus Attractions is welcomed on campus with open arms. This is our eleventh year and it's just like going home. That's why we're calling the 11th Annual Campus Attractions Billboard's Homecoming Queen. And if you'd like to avoid the old college kiss-off, we'd like to invite you to the homecoming. What have you got to lose? For one thing, 10 million college students all across the country who are thirsting for campus entertainment.

Billboard's 11th Annual Campus Attractions will feature listings of:
- Talent
- Recording Labels
- Personal Managers
- Promoters
- Booking Agents
- Plus, a super film section:
  - 16mm film libraries
  - Favorite 16mm films on campus

Ad Deadline: March 1
Issue Date: March 30

If you want to avoid the old college kiss-off, then call a Billboard Sales Representative about our homecoming queen — the 11th Annual Campus Attractions — then pucker up and kiss them all hello.

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Let us know if we can add your station to the growing list of believers.

You may have to ask your Capitol representative for a copy.
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THE BAND (Capitol): Gardens, Boston, Jan. 14; Capitol Centre, Washington, D.C. (15-16); Coliseum, Charlotte, N.C. (17); Hollywood Sports Arena, Miami, Fla. (19); Omni, Atlanta, Ga. (21-22); Mid-South Coliseum, Memphis, Tenn. (23); Tarant County Coliseum, Ft. Worth, Texas. (25); Holhme-Pavilion, Houston, Texas (26); Coliseum, Nash-

* Cut, your love: "Free" album.

MOCEDADES
NATURAL FOUR

MACEDADES, "Eres Tu (Touch the Wind), B-46: sextet from Bilbao has had wondrous success of any Spanish group," Bilbao, Spain. "Featuring an敏感 rock approach and the pure vocalizing of the Ameganzai sisters, group records here for Tara Records, distributed by Famous. "Touch the Wind," a big, Carmeners like ballad, has been a hit in five countries, Spain, Holland, Germany, Mexico and Argentina. Big concert attraction in throughout Europe.

JANUARY 10, 1974, BILLBOARD
GUESS WHICH COUNTRY HIT SINGLE ON MERCURY IS NOW A POP HIT?

<table>
<thead>
<tr>
<th>TITLE—Artist (Producer) Writer, Label &amp; Number (Distributing Label)</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)</td>
<td>38</td>
<td>41</td>
<td>7</td>
</tr>
</tbody>
</table>

AND GUESS WHICH HOT, NEW ALBUM THAT SINGLE IS FROM?

Mercury OBM 1-687
8-Track MC 8-1-687
Musicassette MCR4-1687
LOS ANGELES—The 900 seats at UCLA's Ackerman Grand Ballroom were all filled for the opening session Tuesday evening (8) despite heavy rains. This precedent-making educational break-through for the record industry was thus ranked by UCLA Extension program specialist Ms. Ronnie Rubin as the most popular course offered by the extension division.

NewswEEK and Daily Variety were among the news media present at the session and as word continues to spread, enrollment is expected to increase. Extra seating will be provided in the Grand Ballroom as demand grows.

Three outspoken record company chiefs provided a unique insight into the over-all trends of the operation of a successful label. Participating were A&M president Jerry Moss, Warner Bros. chairman Mo Ostin and 20th Century president Russ Regan.

The speakers were introduced by Hal Cook, former Billboard Magazine publisher and now vice president of Billboard Publications, Inc. The question-answer session was moderated by Lee Zhito, Billboard editor-publisher.

A show of hands from the capacity audience indicated that far more came from the industries other than the record business.

A&M, a multimillion dollar label started in 1962 by Moss and Herb Alpert in Alpert's garage on a $200 investment.

Moss spoke of the three years separating A&M's first two top 10 records, explaining, "We had to live without home runs but we got by, hitting a lot of singles between 'Lonely Bull' and 'Taste of Honey.'"

Moss likened today's record labels to the Hollywood film studios of the 1930's, in terms of building a star through consistent merchandising.

He also stressed the contribution of independent distributors to A&M success, saying he preferred to deal with merchandisers working for themselves, rather than a bureaucracy of salaried employees.

Russ Regan, former vocalist and highly respected promotion man who left the presidency of Uni Records to re-establish 20th Century's recording operation, spoke of the unbreakable relationship between merchandising and hit record production.

"Any record is a hit by the time you hear it on the big radio stations," he said. "It's getting your record played that becomes tougher and tougher, as stations adopt a 20-record playlist. We worked Maureen McGovern's 'The Morning After' for seven months before it broke nationally. The record died on us twice, but we kept pushing and pushing because we believed it should be a hit.

Regan called a strong song the most important factor in a hit record. "It's a song that has a melody you can hum after a couple of hearings, lyric with a unique treatment of the same old topics, plus a lot of hooks that you remember subliminally. When I first started promoting for an independent distributor, I was trying to figure why a song called 'Please Mr. Postman' was a hit. Then I realized that what was coming through at a

contract is signed," said the Warner Bros. chairman. Trained as an accountant, Ostin began in the record industry as controller for Verve Records. He was brought to Frank Sinatra's Reprise label as general manager and supervised the shift from easy listening artists to rockers on Warner/Reprise as public tastes shifted.

"Finding and signing talent is the key to the success of a record company," Ostin said. "A talent contract is the most concise textbook of the record industry.

Ostin used as his sample contract the 1972 deal between Warner and Alice Cooper. However, he did not read off specific royalty terms of the deal. He explained the standard five-year contract term of one-year with four annual options.

Ostin gave actual manufacturing costs as 10 cents for a single, 50 cents for an album and 75 cents for a tape. He acknowledged as "Russian style" all the claims for recording rights in any method yet to be invented, as part of the standard contract.

According to Ostin, Warner overseas grosses are 50 percent of their total take. "We make one dollar out of the U.S. for every dollar we make here," he said.

Warner no longer participates in record clubs. Ostin stated. Because of widespread free-goods clauses, WB doesn't find such deals sufficiently profitable.

Ostin saw $5.98 retail list prices universally rising soon because of higher cost squeezes. He said that artist and producer royalties are

---BILLBOARD PHOTOS by Norm Schindler. The music business meets the public as record executives Russ Regan, Jerry Moss and Mo Ostin answer queries from the class at UCLA. Flanking them are moderators Lee Zhito (left) and Hal Cook (right), both board officials.

Los Angeles music industry than from the UCLA student body. Largest group was record company employees, followed by songwriters, lawyers and record artists.

Both written and oral questions from the audience followed the panel statements, taking up 50 minutes of the two-and-one-half hour session. As an example of the blunt honesty by the panel of record company chiefs during the entire event, when Ostin was asked to comment about the standard contract practice of paying artist royalties based on 90 percent of retail sales, he said, "Frankly, it's a figment of the record industry's imagination. It's a tradi-

ional formula from the days of shellac disks when there was a genuine breakage problem. But now it's retained by companies simply as another way to hold down royalty costs." Jerry Moss opened with an overview of the record business as reflected in the history of record hop was the hook line, 'Deliver the letter, the sooner the better.' That was enough to make it a hit. Remember, the record buyers have to love it, or they won't go to the store and take the money out of their pockets to buy it.'

Regan said he felt the best training for a career in the record business was street experience. "There is no substitute for hanging out at a place where there is music action," he said of the first step to a music career. "Let's face it, you won't get a good job in the business unless you know somebody. So you must go where you can get to know music people.

Rather than talking about the patterns of the record business, Ostin chose to go through the key clauses of a standard record contract.

"Nothing else can happen until the artist..."
Presented by the Dept. of Arts & Humanities, UCLA Extension, in cooperation with Billboard and the National Academy of Recording Arts and Sciences Institute of Creative Development and Training

Jerry Moss, A&M's president, explains his firm's growth pattern.

The highest cost for a record company, Ostin said, is the trend now for record companies to start reaching back for much of the power they let pass to artists and managers during recent years.

He spoke of one record star who has control of every aspect of his product from publicity biographies to test pressing samples. Ostin indicated that in the past, record companies have been too lenient with such demands.

He explained the difference between company-owned overseas subsidiaries and overseas licensing agreements with independent labels. Ostin also outlined the choices between distributing a label's own tapes and subleasing it.

In explaining why Warner joined the move toward establishing its own distribution branches, Ostin said the correctness of that decision for WB's particular situation could be seen in the 50 percent rise in WB sales the first year WEA branches were in operation.

He said that the dominance of rack jobbers and wholesale price cutting because of transshipping outside regular independent distributor boundaries made Warner feel that their record company had different goals from the independent distributors.

In questions from the floor, Jerry Moss stated that the record business is the most artistic medium today and no executive could be successful unless they were real fans of contemporary music.

Ostin described the ideal artist roster as lean and well balanced, so maximum merchandising promotion could be given to all records. Regan added that the way to expand a company after its first hits was to seek hits in different specialty areas of music.

The panel agreed that it now takes longer than ever to break a new record and that FM has lightened its playlists as well as AM.

However, the three members disagreed as to whether pressing, signing talent or getting paid for product was the biggest stumbling block to new companies.

Ostin spoke of the demographic shrinking of the teen record-buying market as the baby boom has passed into adulthood. He indicated that the rock industry is now serving its second generation of teen customers.

Moss said that a successful label develops a roster not only of artists, but also of producers, lawyers and managers.

Regan said that he seeks hits without considering if the artist is male, female or a group.

Moss told an audience member who sought training as a recording engineer that the best approach was to get a job sweeping up at a studio because with the increasing complexity of control room equipment such jobs almost always win promotion to second engineer.

Regan said that one promising sign for the new independent label is the trend toward majors having their own branch distribution. Thus the independent distributor must seek new product and will hopefully take a more active role in building new labels.

Next week's seminar topic will be "The Anatomy of a Hit," with writer/singer Hoyt Axton, KHJ-AM program director Paul Drew, producer Snuff Garrett, UA promotion executive Don Graham and Billboard charts director Martin Feely.

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Future lectures start at 7:30 p.m. each Tuesday at the UCLA Student Union’s Ackerman Grand Ballroom. However, the session scheduled for Feb. 12 has now been moved to Monday, one day earlier because of a prior commitment of the ballroom.

There are seven two and one-half hour sessions left and individual tickets may be purchased at the door. Other topics to be covered in the series are: "Songwriter, Publisher and Licensing Agency," "Marketing the Product," "Performing Artist and Staff," "Piracy and Bootlegging," "Copyright Conflict," and "New Technology Demonstrated."

Each session will be presented by a panel of top record executives and artists. The astonishing reception of the first lecture has demonstrated the intense need for widespread college level training about the music industry.
"I'll Be the Other Woman" — Barry White.

"My Name Is Family" — Barry White.

"I'm Not a Loser" — Barry White.

"You're Mine" — Barry White.

"Can't Get Enough of Your Love, Affection" — Barry White.

"Soakin' Up the Sun" — Barry White.

"Still" — Barry White.

"The Look of Love" — Barry White.

"I'm Going to Find Another You" — Barry White.

"Love" — Barry White.

"Nothing But Love" — Barry White.

"You're the Only One" — Barry White.

"Just Love Me" — Barry White.

"I Only Have Eyes for You" — Barry White.

"Our Love" — Barry White.

"I'm Gonna Love My Baby" — Barry White.

"You're My Heart" — Barry White.

"Not a Woman, Not a Girl" — Barry White.

"Love Is My Religion" — Barry White.

"Do It Again" — Barry White.

"Nothing but Love" — Barry White.

"I比較比 "Do It Again" — Barry White.

"I'm Just an Average Man" — Barry White.

"You're My Everything" — Barry White.

"I'm Your Baby Tonight" — Barry White.

"Love" — Barry White.

"I'm Gonna Love My Baby" — Barry White.

"I'm Going to Find Another You" — Barry White.

"I'm a Man of Change" — Barry White.

"I'm Gonna Love My Baby" — Barry White.

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"I'm Gonna Love My Baby" — Barry White.
This is the end of the line.
The American Song Festival is now lining up radio stations from coast to coast to participate in its first annual event, according to Milt Hoffman, vice president in charge of production.

Managed by the Sterling Recreation Organization that owns and operates a series of radio stations and movie theaters, the festival is seeking rock, country music, MOR, and progressive stations to participate in the song contest that will result in prizes totalling $128,000 in both professional and amateur divisions. In the promotion, an entrant records his song on a cassette provided by the festival as part of the entry packet. In major markets, other format radio stations will be allowed to participate in the festival as official American Song Festival stations, in markets with less than five stations, only one station will be a festival station. If a station wins a competition, the winner will be limited to one station in each particular format.

Stations participating in the event will receive official entry packets to give away on their air and to off-the-air promotions and receive a special radio program of the festival finale recorded at the five live concerts to be held in Saratoga Performing Arts Center over the Labor Day weekend, Saratoga, N. Y. In those concerts, the winning songs will be performed by top record artists and the festival finale recorded.

In all, 18 winners in both amateur and professional areas will each be selected in six different categories of music. A representative of the radio stations who discovered the finalists will be flown to Saratoga to participate in the finals.

Hoffman said that stations wishing to participate must contact him immediately.

Advertising Bureau Selling ‘74 Planner

NEW YORK—The Radio Advertising Bureau here has just issued its "1974 Radio Planner" book, a week-by-week system for planning retail radio advertising and features information on formats, writing radio copy, buying radio time based on formulas, and other information.

BOB POND of KPOL-AM in Los Angeles, chats backstage at the Troubadour nightclub with Kris Kristofferson, left, and Rita Coolidge. The occasion was opening night.

Radio-TV Programming

RECORD BREAKER:
Randolph Favors Mix

EDITOR’S NOTE: This is the latest in a series of features about creative program directors who find that playing new records is not only a key avenue in building audience, but have even made dynamic contributions to the radio programming industry through their innovative ideas and ideals.

LOUISVILLE, Ky.—In order to “balance” his programming sound, program director John Randolph at WAKY-AM here often heads for the bin to listen to new releases again, either later in the day or later that week. It’s the need to balance his sound that usually decides whether he’ll go on a new record or not and the record may be country or it may be soul or bubblegum “if it’s the right record, because it kills me to death to play a stiff,” he said.

“But I listen to every record that comes in…or try to… and the ones I like I put aside. Then, when it comes time to make up the playlist, I go back to the stack. The reason is that I try to keep a certain percentage of every kind of product on and I may need another record to fill out the percentage. That’s why I put ‘Jolene’ by Dolly Parton a few weeks ago. It was already a country hit, but not a pop hit at the time. But Charlie Rich’s ‘The Most Beautiful Girl in the World’ was added 10 minutes after Julie Godsey of Epic Records walked into the station. That record broke out of this area and Julie took it and ran with it.”

Ms. Godsey brought the record to him, Randolph said, “because she is aware of where my head is… as far as my head goes. She’ll bring the cream of the crop in the country field to my attention. So do the other people who come down here on a regular basis.”

Seven Visits
He gets about seven visits a week from record promotion executives, but, strangely enough, gets very poor country music record service. The people who promote pop records may occasionally bring a country record around… like Dick Bethel recently did for Merle Haggard record, ‘If We Make It Through December.’

“If we specialize in anything, it’s country crossover records,” Randolph said. “First, because that’s where my head is. Second, because I think everybody has a little country in them…the songs are so relatable and Top 40 records got away from all that.”

Because, when he starts searching for balance records, he needs three country-flavored records on all times, two or three bubblegum records, and a total ratio of three or four white records to every black record.

Strong Lyrics
“Otherwise, I look for strong lyrics in a song. When you take a ‘Bad, Bad Leroy Brown’ or ‘Smoke on the Water,’ it’s difficult, in my opinion, for listeners to identify with those types of tunes… they’re less relatable than others…I just can’t have a steady diet of that kind of music and hope to reach a mass audience.”

He reached this programming philosophy, he said, one day while planning programming for a Valentine’s Day. “I thought I could just have the air personalities all call attention to the songs about love that were on our playlist. But I ended up having to pull off everything on the playlist except eight records—and we have a playlist of 33 records. From that time on, I’ve always paid close attention to the lyrics on the new records.”

“Unless I add a new record or not depend on the balance and what kind of record I need. I don’t wait until it’s No. 30 on the Billboard chart. The minute the record is cake and the chart position is icing… to show that you were right in picking the record and playing it.”

Country records are generally started out on the WAKY-AM play- list in the morning hours on the Bill Bailey show 6-10 a.m., then moved to housewifely time and “I usually end up having to put them on at night.”

The Dolly Parton record, for example, was our No. 4 requested record a few months ago. There’s only a series of articles...

(WHAT-AM AIR PERSONALITIES
Royce Howard, left, and Chris Turner, standing beside him, have their copy of “Inex Fox at Memphis” delivered by Ms. Fox herself. It’s her debut album on the Stax label and Stax field representative Jack Wellmnn, right, escorted the lady to the Philadelphia studios of the soul station.

American Song Festival to Work With Radio Stations In Co-Op Promotion Plan

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Showcasing Her Appreciation to WBEN-AM music director Kaye Lapling, is Epic Records artist Clint Holmes, right. Holmes gave her a plaque commemorating playing first his hit “Playground in My Mind” on WBEN-AM. Executives Rick Perry, left, and Rita Coolidge. The occasion was opening night.

Showing His Appreciation to WBEN-AM music director Kaye Lapling, is Epic Records artist Clint Holmes, right. Holmes gave her a plaque commemorating playing first his hit “Playground in My Mind” on WBEN-AM. Executives Rick Perry, left, and Gini Hill,

Vox Jox
By CLAUDE HALL
Radio-TV Editor
A good friend of mine programs one of the automated music services for Schafer Electronic Recording, 71444 Alamo, Woodland Hills, Calif. 91364. Her name is Gini Hill, and she needs MOR records of all kinds. Since many radio stations use the service, you’re assured of excellent exposure for all product. I’d appreciate it if you’d put her on your mailing list… Dick Woody, who is either a madman or a genius, pulled off that historic radio network show with the Allman Brothers from the Cow Palace in San Francisco New Year’s Eve. Bill Sherard, vice president of programming for the Pacific & Southern radio operations, was director and Tom Donahue, general manager of KSAN-FM in San Francisco, was the announcer. About 150 radio stations...

More
Radio-TV Programming
See Page 27

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“MUSIC COUNTRY USA.”
It's a new weekly television show produced by Dean Martin and Greg Garrison.
It's bringing country music to life. Everyone's life.

OPENING SHOW
JANUARY 17, 1974
HOST: JERRY REED
1. JERRY REED "Early Morning Rain"
2. CHARLIE RICH "The Most Beautiful Girl"
3. DONNA FARGO "I'll Do Feel Good"
4. RAY STEVENS "Sunday Morning Coming Down"
5. DOUG KERSHAW "Mama's Got The Know-How"
6. TOM T. HALL "I Love"
7. WAYNE NEWTON "I Can't Stop Loving You"
8. JERRY REED "Smell The Flowers"
9. DEL REEVES "A Dozen Pair of Boots"
10. LYNN ANDERSON "Top Of The World"
11. JOHNNY RUSSELL "You'd Better Not Do That"
12. LYNN ANDERSON/ JERRY REED "I'm Gonna Write A Song"
13. JERRY REED "Mystery Train"
14. SUSAN RAYE "Happy Heart"
15. JEANIE C. RILEY "Sing Jeannie Sing"
16. THE STATLER BROS. "Whatever Happened To Randolph Scott"
17. RED STEAGALL "Walk All Over Georgia"
18. MAC DAVIS "A Poem For My Little Lady"
19. JERRY REED "A Thing Called Love"

JANUARY 24, 1974
HOSTESS: LYNN ANDERSON
1. LYNN ANDERSON "Rocky Top"
2. MAC DAVIS "Sunshine"
3. DONNA FARGO "A Little Something To Hang On To"
4. JOHNNY DUNCAN "Day Dreamer"
5. LYNN ANDERSON "Redeo Cowboy"
6. DOUG KERSHAW "Mama's Got The Know-How"
7. RAY STEVENS "I'm So Lonesome I Could Cry"
8. TAMMY WYNETTE/ GEORGE JONES "Roll In My Sweet Baby's Arms"
9. JERRY REED "A Thing Called Love"
10. CONWAY TWITTY "You've Never Been This Far Before"
11. LYNN ANDERSON/ RAY STEVENS "Please Help Me I'm Falling"
12. LYNN ANDERSON "Sing About Love"
13. DORSEY BURNETTE "Winds of the Wind"
14. JEANNE PRUETT "Satin Sheets"
15. CHARLIE RICH "Behind Closed Doors"
16. THE STATLER BROS. "Class 'O' 57"
17. JERRY REED "House Of The Rising Sun"
18. RED STEAGALL "Alabama Woman"
19. DIONNE WARWICKE "Tennessee Waltz"
20. WAYNE NEWTON "Get On With Your Livin'"
21. TOM T. HALL "Love's Been Good To Me"
22. LYNN ANDERSON "Keep Me In Mind"

JANUARY 31, 1974
HOST: RAY STEVENS
1. RAY STEVENS "Turn Your Radio On"
2. CHARLIE RICH "You Don't Know Me"
3. DIANA TRASK "It's A Man's World"
4. TOM T. HALL "Pay No Attention To Alice"
5. CONWAY TWITTY "You've Never Been This Far Before"
6. RAY STEVENS "St. Louis Blues"
7. DOUG KERSHAW "Fiddle Man"
8. RED STEAGALL "Fiddle Man"
9. JOHNNY TILLOTSON "Heartaches By The Number"
10. DONNA FARGO "Little Girl Gone"
11. RED STEAGALL "Fiddle Man"
12. RAY STEVENS/ DOUG KERSHAW "Tennessee Waltz"

FEBRUARY 7, 1974
HOST: TOM T. HALL
1. TOM T. HALL "Willie The Wandering Gyptian"
2. JERRY REED "You've Got It"
3. JEANIE C. RILEY "Midtown"
4. DON WILLIAMS "Atra Way To Go"
5. DONNA FARGO "Make The World Go Away"
6. DOUG KERSHAW "Cajun Funk"
7. WAYNE NEWTON "Naughty Girl"
8. LYNN ANDERSON "Daddy's Song"
9. JOHNNY PAYCHECK "She's All I've Got"
10. TOM T. HALL/ JEANNIE C. RILEY "Harper Valley P.T.A."
11. TOM T. HALL "Joe, Don't Let The Music Kill You"
12. DOYLE HOLLY "Lila"
13. BARBARA FAIRCHILD "Thanks For The Mem'ries"
14. RAY STEVENS "Unindented Attention"
15. RED STEAGALL "Oh Hailen"
16. CHARLIE RICH "Field Of Yellow Daisies"
17. DOUG KERSHAW "Louisiana Man"
18. DEAN MARTIN "Turn The World Around"
19. DONNA FARGO "Have Yourself A Time"
20. TOM T. HALL "Superstition"
21. BILLY "CRASH" CRADDOCK "Sweet Magnolia Blossom"
22. MAC DAVIS "Lonestar Lonesome"
23. TOM T. HALL "I Love"

ANY QUESTIONS CALL OR WRITE: GREG GARRISON 3630 RIVERSIDE DRIVE BURBANK, CALIFORNIA 91505 Phone: (213) 849-271

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The Chicago Radio Syndicate: Two E. Oak St., Chicago 60611

WNVL-AM Shifts From Mix
To Modern Country Format

LEXINGTON, Ky.—WNVL-AM here has switched to a modern country music format, according to operations manager Garey R. (Dick) Johnson.

The station had previously featured black primetime programming with everything from country music to country-fused rock and blues, with the help of Conway Twitty, Charley Pride and Marie Osmond.

"We have also changed our time from traditional radio to that of contemporary and pop stations... that is a talking-up-to-records, no dead air personality presentation aimed at attracting the young adult woman without losing the older, dedicated country listener. And most important, the identification of being a country music station without sounding like one," he said.

Air roster includes station manager Dennis Nelson in the early mornings, followed by Johnny Paulson, then Bill Strong in mid-day. Dal Wright, former record artist, does an afternoon show blending two-way talk.

Randolph Favors Mix

- Continued from page 20

one country-crossover record that we played that didn't make it. I don't remember even what it was. But country-crossover records are usually pretty successful here.

"And as for black records, we sometimes have a problem because they can't get enough on the playlist. I even consider the Supernows a black act, though now Top 40 stations consider them strictly pop. The result is that I usually have to lighten up or heavy up the sound with soul oldies, even though I'd much rather be playing good new soul records."

Three A Week

WAKY-AM adds about three new records a week. The bigger a record becomes in the market, the slower Randolph is to drop it off the playlist. "Free Ride" was kept on the playlist a long time because weekly research showed it still selling and still a major request record.

One reason why country records do so well on the station, he felt, was that "I think the people we listen to don't think of them as country records. Charlie Rich sold to blacks here and, if you stop and think about it, why? He should have been considered a black record."

At any rate, Randolph said that he's never heard any arguments from listeners about playing music on a Top 40 station.

Lineup at the station includes Bailey 6-10 a.m., long a dominant air personality in the market, TWA Walker 10 a.m.-2 p.m., Rex Masters 2-6 p.m., Coyote Calhoun 6-10 p.m., Chuck Jackson 10 p.m.-2 a.m., and Kevin McCarthy until dawn.

INTERVIEW:
Country's Cooperation Aids Its Radio Growth

EDITOR'S NOTE: This is the concluding installment of an in-depth interview with Dan Nelso, general manager of WIRE-AM in Indianapolis, a country music station that has been consistently an audience leader in its market and perhaps one of the most successful country music stations to date. The interview was conducted by Chuck Hall, Billboard radio-TV editor.

HALL: Do you feel that the national timebuyer will be a little more receptive to country music radio stations because of five or six or seven cities that WIRE-AM in New York... the fact that WIRE-AM is acclimatizing them to country music?

NELSON: No, WIRE-AM doesn't solve the problem of radio being hard to buy, which we discussed earlier. Actually, we've had no problems with Madison Avenue for four or five years. The only people who don't buy country music are salesmen and perhaps some people like that who might think: Well, those people don't buy cars... or something like that. But, with the major accounts, we're not overlooked. We were first purchased for a Cadillac schedule in 1969... at that time, one of the four country stations in the nation to get Cadillac. In fact, we had 50 percent of the Cadillac budget when it came into Indianapolis. And I will never forget the buyer telling me that if I breathed a word of it, he'd cancel. Because he just didn't want every country station in the world clacking on this. We ran those spots and we didn't say a word to anybody. But it was quite a thing for us. A major car, that we had to buy country music. Interestingly enough, we're the country radio industry had a major problem with Delta Airlines... they had a firm policy of buying no country radio stations, which we've been resurrected. But it was the Country Music Association who went... to the chairman of the board... to their advertising agency. After all, Delta is probably flown by more country music fans and it operates out of Nashville, and Delta was the last airline holdout. We once had schedules from nearly every airline, including TWA and American and Delta wouldn't buy.

HALL: Country music has come a long way since you first got involved, hasn't it?

NELSON: True. Country music has changed, but the people haven't changed. We've made the change. You've made the music a little more friendly. Country music is a little more friendly to people... is a little more friendly to people... is a little more friendly to people... is a little more friendly to people... is a little more friendly to people...

Trouble is with all of this, it means that Ken Murray, John McDermott, even some other personalities have to change. And it's a gradual process... a gradual process...

EDITOR'S NOTE: This concludes a multi-part interview with one of the leading country music broadcasters in the nation.
YOU’VE BEEN TO TEXAS, OKLAHOMA, VEGAS, JAPAN AND CANADA, NOW COME WITH US AS BILLBOARD SPOTLIGHTS...

FLORIDA

MARCH 23, 1974

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To get packed for this important Billboard tour of the music industry in Florida, the State of Excitement. Within its 58,000 square miles there’s a great deal happening and you’ll want to be included in this Florida package.

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- Recording Studios
- Radio and Television Stations
- Latin Music
- Music Publishers
- Consumer Electronics Manufacturers

And these extras

Interviews and features by our resident correspondents; Sara Lane, General Music and Art Kapper, Latin Music. They cover the music scene from the Keys to St. Petersburg 52 weeks a year.

Bonus distribution of the Florida Spotlight throughout the State and at the NARM Convention, March 24-28, Diplomat Hotel, Hollywood, Florida. Plus additional bonus circulation at 1st annual Florida Merchandise Show, March 17-18, Playboy Plaza Hotel, Miami Beach, Florida.

THERE’S A WHOLE LOT MORE TO FLORIDA THAN ORANGE JUICE AND SUNSHINE.

Join us—come on down. That’s March 23. This is an issue you can’t afford to miss. Don’t call your travel agent—call your Billboard Sales Rep today.

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Ron Willman can be contacted at the Beau Rivage, Miami Beach, Fla. January 22-26. (305) 865-8611
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"All About A Feeling" is Donna's new album. It's all about sensitivity, all about joy, all about pain, all about love.

Every song in the album comes straight from Donna's soul. She's writer, singer, and the country's newest superstar, writing hit song after hit song.

The album features Donna's brand new single, "I'll Try A Little Bit Harder."

"All About A Feeling." It will leave you feeling warm inside.

"All About A Feeling" DOS-26019
"I'll Try A Little Bit Harder" DOA-17491

Available on GRT tapes

Distributed By Famous Music Corporation
A Gulf & Western Company
organized. The name change was attributed to the increased broadcasting horizons of regional, state and local communities. The new name, the University of Iowa, was incorporated by the Board of Regents of the University of Iowa.

Among speakers appearing at the conference was the executive director of the University of Toronto, Katherine Garnett, who addressed the issue of inclusion of the arts in the curriculum.

The conference also included a panel discussion on the role of the arts in community development, with representatives from various organizations involved in the arts industry.

The conference concluded with a roundtable discussion, where participants shared their insights and ideas on the future of the arts in higher education.
Classical Music
Columbia to Release Special Casals, Ives, Casadesus Sets

NEW YORK—Multiple-record set honoring the work of Pablo Casals, Charles Ives and Robert Casadesus has been announced for January release for Columbia Masterworks.

Among the other major January releases will be two Beethoven discs: Vladimir Horowitz performing the Waldstein and Appassionata Sonatas and Rudolf Serkin performing Sonatas No. 11 and 24 and the Fantasia in G Minor. Other noteworthy Columbia Masterworks releases will be by John Williams and Maria Farandouri, Pinchas Zukerman performing the English Chamber Orchestra, and by E. Power Biggs.

There will be two special issues of material previously released on Columbia Masterworks. The first is "Pierrot Luna"—performance leading the New York Philharmonic in Bartók's "Concerto for Orchestra." The record had previously only been released in quadraphonic, and will now be available in stereo disk and tape.

The second is the three-record set, "The Best of John Williams," which will bring together some of Williams' performances from his previous Columbia recordings, ranging from Bach to some of Spain's contemporary composers.

"Homage to Pablo Casals" will honor the late cellist, conductor and humanitarian, with performances from the Prades and Perpignan Festival performances in 1950, 1951 and 1952. In these performances, Casals, who died last year at 96, performs in chamber ensembles and conducts with some of the most noted artists and other member countries have the responsibility of promoting all ICME enteries by encouraging live and radio performances, encouraging educational institutions to use the center's sources for musical courses and student performances, and generally, opening new channels for the dissemination of contemporary music.

MORATH LP on Vanguard

NEW YORK—Vanguard Records will release ragtime entertainer-arranger Jack Morath's new LP, "The World of Scott Joplin" in January. The album will include not only six of Joplin's greatest hits but nine more obscure works which were influenced by Joplin. Morath, himself, will be represented by two of his own compositions: "One For Amelia" (dedicated to ragtime favorite Joseph Lamb's widow) and "Golden Hours." Morath has a Vanguard double album in release, "Vivid Scott Joplin and Other Ragtime Classics.

POLLYDOR LPs
Classical S

NEW YORK—Polydor Inc. has raised its suggested list price on classical record product of $1.00 per disk, effective immediately. All disks on the Deutsche Grammophon and Argo labels, raising the suggested list price of standard product to $7.98 and of SKL product to $8.98 per disk. Cassette and 8-Track tapes will remain at $6.98.

Fred Dumont, director of DG, announced Polydor's decision this week, citing cost increases in pressing, printing, record and shipping, and the devaluation of the dollar. "This increase is due largely to our desire to continue to import all DG records from Europe," Dumont stated. "This has always been a strength of ours and I am sure we are happy to able to maintain our standard of quality."

Polydor Aids Handicapped

HAMBURG—Polydor International has donated 75,000 German marks to the Hilde Heinemann Foundation as a gesture to mark the 75th anniversary of the Deutsche Grammophon Gesellschaft. The foundation cares for mentally handicapped over the age of 18.

Ford Fund 78G Grant

NEW YORK—The Ford Foundation has awarded a two-year, $78,000 grant to the International Contemporary Music Exchange, an organization devoted to the world-wide recognition, dissemination and promotion of the best contemporary orchestral music.

According to Igor Bukofsky, director of the ICME, terms of the Ford Grant includes matching funds of up to $107,000 from other sources. When realized it will give ICME $185,000 of operating capital for the first two years of operation.

The ICME was conceived by Bukofsky in an attempt to resolve the problems of quality and promotion that have hindered the wider acceptance of contemporary music.

Selections are achieved with the help of unbound juries chosen by leading musicians in each country. The job of actually promoting the ICME is undertaken by making available orchestral scores and records or tapes of all selected compositions to promotional centers in each member country.

Promotional centers in the U.S.
For Hire: Producer of Gold Disks

By NAT FREEDLAND

NEW YORK—Steve Miller's recording career has spanned over five years during which Miller's various bands have inspired a loyal following that today is reaching the kind of broad acceptance his devotees always expected.

In 1967 Storck signed his first bona fide smash single with "The Joker," a loopy and funky paean to his own psychedelic image. Miller, a "n' roll" cartoonist that began with the Gangster of Love and evolved into the current montel of ca. 1968, and even more so in the making of Pompusus of Love, Miller's current band, to play on keyboards, bassist Gerald Johnson and drummer John King, is an independent and relatively unpolished unit.

Miller's earless national exposure came when his band joined the nation's biggest rock 'n' roll tour, the recently established Bob Sapp's tour. After touring with John, Peter and the Peacocks, Miller found himself at the center of a new national movement known as the "British Invasion," a movement that, through its success, has changed the course of popular music and the direction it will take for years to come.

Miller's record company has been highly successful and will continue to be a force in the music business.

TOWER OF POWER HERBIE HANCOCK

If you don't already know, it's time to discover Tower of Power, the next big thing in the music world. If you don't already know, it's time to discover Tower of Power, the next big thing in the music world.

In the last two years, Tower of Power has been one of the most successful and popular bands in America. They have sold over a million records and have been featured in a number of major music festivals, including the Newport Jazz Festival, the Woodstock Music Festival, and the Montreux Jazz Festival.

Tower of Power is known for their high-energy stage shows and their ability to mix different genres of music, such as funk, soul, and rock. Their music is characterized by a strong, powerful sound and an emphasis on tight, precise playing.

The band has several hit singles, including "So What," "Just Like a Woman," and "It's Too Late." They have also released several successful albums, including "Tower of Power," "After Hours," and "The Best of Tower of Power.

Tower of Power is led by keyboardist Jerry Martini, who is known for his skillful and dynamic playing. The band's rhythm section, featuring bassist Lenny Pickett and drummer Tony当时，已经形成了对他的第一张录音专辑，并与Ann Arbor college-Miller lived throughout the West during this period and essentially tired, he first encountered both the guitar and the multi-track recorder, which is a video recorder that would later enable him to make richly textured rock 'n' roll records.

In 1968, Miller recorded during a recent visit to New York for a television taping with the radio station WABC's "Rock Con-
cert series." He was "a friend of my father's," and at that time he was in college studying music, but I guess I'm pretty used to overdubbing by now." By 12, Miller was playing rock 'n' roll.

"I went through my high school when I was in high school," Miller said. "I had to drop out when I was 14, but I didn't mind because I was in what I considered to be an alternative school. I was able to do things my way and have fun doing it." Miller continued, "I was always interested in music, and when I was in high school, I started playing the guitar and singing in a band. I was also into photography, and I started taking pictures of my friends and the city. I was always trying to capture the spirit of the times, and I think that's why my music has been so popular over the years.

Miller's music has been praised for its emotional depth and its ability to connect with listeners. He said, "I always try to write songs that are about real people and real situations. I want my music to be honest and true, and I hope that people will relate to it." Miller continued, "I try to stay true to my roots and to the music that I love, and I hope that my music will continue to be a source of inspiration for years to come.

Tower of Power is a band that is known for their raw, powerful sound and their ability to connect with their audience. They are a band that is always on the cutting edge, and they are always pushing the boundaries of what is possible in music. Tower of Power is a band that is truly one of a kind, and they are sure to be a force in the music world for years to come.

Tower of Power will be playing at the Hollywood Palladium on January 19th, and they will be joined by special guests, including Lenny Pickett and Tony Barone, who are both members of the band.

Tower of Power is a band that is well worth seeing live. They are a band that is sure to leave an impact on anyone who sees them perform. Tower of Power is a band that is sure to be remembered for years to come.
Components Bid in Jan. Shows

By BOB KIRSCH

week at the Consumer Electronics and Independent Home Entertainment Shows here. Paul Tadeo Okada, a loudspeaker salesman at the chain store, has been quoted as saying, "We are looking at different woods for the cabinets."

Miller continued, "and we will be holding a new floor model this month, which is all teque. I think it's safe to say that in the near future, we will see, on an industry wide basis, a much greater variety of appearance in quality speakers that is out there."

Miller also sells that salespeople as well as consumers are becoming more knowledgeable. "We make 19 speakers and we are also adding, may inventory, say, six, and they are actually selling the whole line. So you see a salesperson knows what a salesperson line."

Another point Miller mentioned is his opinion that consumer business has a direct relationship to people's listening habits. A bad speaker shows up very quickly at high volume, he added, "and people are playing music at a higher volume than they ever have been for good reproduction. This is a trend."

Speaker Sophistication Grows

SOUND ROOM at catalog operation is tried out by two young men.

Showrooms Push Stereo

(Story page 1, 36)

Speaker Sophistication Grows

EDITORS NOTE: Speakers are one of the most important entertainment products with the most important trend that of increasing consumer quality consciousness. Unusual is the fact that experts interviewed for this article:

Los Angeles—Overall, speakers have not varied much in price despite vast improvements offering consumers much better value.

Altec

At Altec Lansing, product manager for the consumer group Paul Miller believes the "average consumer desires a better speaker than he did a year ago. There have also been a lot of new designs in the past few years and a great deal of concentration on how to offer more value in a given price range."

"In addition," Miller continued, "a lot more people are buying components. We guess that components made up six or seven percent of the hi fi market eight years ago. Now that figure is probably up around 23 percent. One important change is that young people are more aware than ever. As far as quadrophonic is concerned, we are just beginning to see what effect it will have. So far, it looks like it's going to help speaker sales quite a bit. But we do think quadrophonic is going to catch on in a big way and this will certainly aid speaker sales. What really surprises us is that the consumer does not have to be overloaded on 6-channel. He wants it. This was not the case in the early days of stereo when the product really has to be pushed."

"There have been a number of cosmetic changes in their speakers," Miller continued, "and this is part of the new trend. With us, about 80 percent of our models are floor units. But in the past few years we've placed a lot more effort in designing and marketing bookshelf type speakers. Now we're taking a closer look at floor models to see how we can really improve the space they take up while continuing to get the best possible performance. Colors and grille clothes are also becoming more important. We use a poly foam material which means you can spray paint it any color you want without hurting the performance. In other words, the consumer can change the color of his speakers to any color he likes, and it will be perfect." 

"We are also looking at different woods for the cabinets." Miller continued, "and we will be holding a new floor model this month, which is all teque. I think it's safe to say that in the near future, we will see, on an industry wide basis, a much greater variety of appearance in quality speakers that is out there."

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(Continued on page 32)

Black Tape Firms

In East Optimistic

By RADCLIFFE JOE

EDITOR'S NOTE: This is the continuation of a rundown of line Count companies from last week...

New York—Heavy promotions characterize the exhibits of black tape firms at the Winter Show in Chicago. Tadeo Okada of MAXELL echoed beliefs of others that short-gets will be a major factor in black tape firms. MAXELL's overall consumer business, whether in the mass merchant channel or the retail market, has climbed significantly in the last two years, from just about half of its total line of black tape in this country, to 85 percent.

To ensure that MAXELL is not caught in the grip of shortages,...

Reps Study Gas Cut Alternatives—’72-’73 Usage Ratio

By EARL PAGE

Chicago—Reps of entertainment products cannot sit on the gasoline shortage crisis, but many admit that as of now they do not have a handle on the situation, according to Ray Hall, executive director of Electronic Representatives Association (/ERA/), who indicated reps may end up with allocations based on previous usage.

Up until now, ERA has worked on lobbying in Washington, working along with a total of 40 reps (5 page 12). Next steps, Hall told Chicagoan Chapter members last week, will include studies to determine what amounts of fuel reps can live with...

(Continued on page 33)

Akai-BASF Promotion

Chicago—a nationwide promotion involving hardware and software was announced last week at the Consumer Electronics Show here by AKAI America in conjunction with BASF Systems.

According to AKAI director of marketing, BASF promotion provides for the inclusion of BASF blank tape with every cassette, 8-track, and reel-to-reel deck sold by AKAI in 1974.

Tapes to be included will be a C-

60 chromium dioxide blank cassette with the cassette unit, a 90-minute blank 8-track with 8-track models and a reel-to-reel blank with these units. The tie-in will be emphasized in consumer and trade ads throughout the year. There will also be special literature, but currently no promotion of sale material for dealers. The program will be available to anyone carrying AKAI hardware. Ad material will be available from both firms.

Chain Ties in Home-Car Units & Software

By MAURIE ORODENKER

TREVOS, Pa.—After starting out with three stores in the suburban Philadelphia area a little more than a year ago, Ken Dion has expanded his chain of his Wall to Wall Sound Corp. to seven units, all in the surrounding areas. And there are more to come as shopping center and shopping mall locations open up.

Actually starting with his first unit only three years ago, Dion, who left his job then as a major appliance salesman for a discount warehouse, became involved in the audio business. Only 27 years of age, Dion, from his sales position in the discount house, was fast to spot a trend and the Wall to Wall Sound Corp. was born.

Dion noticed customers were looking for more sophisticated stereo, high fidelity and other music systems, but did not want to spend $1,000 to get it. And so, he created a Wall to Wall Sound Store that could cater to the mass market. He also included car stereo.

Actually for the home, Dion was fast to notice the growing trend of car stereo systems. Today, he knows the largest car stereo store in his chain is the customer being able to choose from 64 different car stereos that can be played at the flick of a switch. The giant car stereo display is one of the first things that "hit you" when you enter his newest Wall to Wall Sound unit in the newly-opened Oxford Valley Mall at Langhorne, Pa.

His other stores, all in the Greater Philadelphia-Delaware Valley market area, include Bucks County Mall, Feasterville; Logan Square Shopping Center, Norristown; Gateway Shopping Center, Devon; Odele Ospool Shopping Village, Springfield, and a unit bagging the Sears Store in Abington. There's another unit in Chestnut Hill Plaza at nearby Newkirk, Del.

Wall-to-Wall Tape

All the stores are serviced from headquarters here which includes a 13,000 square foot warehouse plus an audio showroom. The stores are designed in like pattern to create a most restful shopping atmosphere, utilizing black carpeting throughout, even on the shelving and on the walls. All the stores features are in stark contrast, being entirely white with modern, white track lighting to accent all the displays.

A major point in Wall to Wall is a tape conveyor belt system, which takes over the entire wall of one side of the Oxford Valley Mall Store. If a customer wants either an 8-track or cassette tape, he goes to the tape display, puts his hand through a slot, plastic door, picks the desired tape and drops it on the conveyor belt, which brings it directly to the check-out counter where the customer pays for it.

The system virtually eliminates pilferage. If the customer doesn't want the tape taken off the shelf, it can easily be put back on the rack. At no time can the customer see the display of the tape display and carry it around the store. And there's plenty of choice for the customer with 100 racks of tapes each along the guarded wall showing off a total of more than 2,000 8-tracks and 2,000 cassettes.

Dion looks for a steady growth in 8-track sales. And already, tapes account for $1 million in sales for his stores.

One of the most satisfactory turnstiles, AM-FM receivers, speakers and amplifiers, are considered "plus" business by Dion. And here again, Dion sticks to his basic mass marketing policy in stocking everything from transistor radios which cost $5 to $29 stereo radios to $1,000 home entertainment sound centers.

Basic selling policy, underscored by heavy use of full-page newspaper advertising, is "Never Under惊讶. Every purchase carries a "guarantee" that the customer can never pay less for the same merchandise anywhere else. "If you can purchase the same item for less somewhere else in the area," states the Wall to Wall Sound Guarantee, "we'll gladly refund the difference."
We are going to bury Bootleggers

HERE'S HOW:
We're going to make bootleg tapes impractical... by offering distributors, retailers and the public a legitimate alternative. And we're going to make the offer so good, they can't refuse.

HERE'S WHAT IT IS—
RIGHT UP FRONT:
SAM stands for Sound Alike Music. But before you turn up your nose; turn on your mind, and bend it our way for a moment... If you're into BILLBOARD, you know 50% to 90% of today's music is born as much in an Ampex as in a throat.

And you can name a dozen musicians with as much talent as many of those on the charts. So why not use that talent and technology to create quality sound alike tapes?

EVERYBODY BENEFITS
PUBLISHERS get their rightful fees.
GOOD STUDIO MUSICIANS get work.
ORIGINAL ARTISTS get royalties on songs they wrote, plus extra exposure.
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Applications now being accepted for distributors and retail outlets.

WE PAY TOP DOLLAR FOR MASTER TAPES... ORIGINAL OR SOUND ALIKE.
Speaker Sophistication Grows

Continued from page 30

goal for the industry, in the consumer market. It is increasingly necessary to offer better sound at high sound pressure levels."

Eve's Rene Bonne, director of promotion and advertising, also talked about the speaker business today. "I think the better manufacturers are having more success with higher priced speakers," he said, "but I feel it's due more to engineering advances than to cosmetics. Engineering quality is the real trend. It is true that more and more called average consumers are buying quality speakers, and quality is the reason."

"Components are picking up in general," Bisne added, "and the young consumer is taking a bit more of the market. They have a little more money today than they did several years ago and hi-fi seems to be one of the bigger investments. But hi-fi has always been an interest of the young."

"Another important point, in conjunction with the engineering advances," is cosmetics. The plain old box style is beginning to look old fashioned, and I think most manufacturers are working on ways to break up this plainness. There are more visually sculptured looks, more dimensioned effects and different types of grille cloths. The overall visual concept is certainly an important part of the product today. What I'm really saying," Bisne added, "is that the market has broadened to the point where a speaker cannot look like a garage built item. You need quality more than anything, but you also need the cosmetics."

Bisne said he can't really pinpoint quadrasonic as aiding the high end speaker market, and summed up that "the major trend as we see it is toward radical developments in technology, such as new sound generating techniques."

Acoustic Research, national sales manager Peter Dyke agrees that technology is becoming more important than ever in speakers but feels cosmetics are overstated to some extent.

"We still try to produce a good performing product without aiming at any specific price point," he said. "We have found the average age of our consumer is surprisingly low, around 22. This would indicate that those interested in the hi-fi market in general are quite young."

As for his products, Dyke said, "Our speakers are all pretty much the box model with undistinguished, unobtrusive grille cloths. We have made and don't feel it necessary to make an attempt to go modern, to try to. We would rather aim at performance. This was our biggest growth year, so we must be doing something right."

"As far as 4-channel," he continued, "I think they've helped speaker sales a great deal. From talking to our consumers, I find a great many interested in the technology. One trend I do think is important, is the one toward compact speakers. The AR-7 is one of our biggest sellers. I know some people still equate size with quality, but this is wrong. What most people really want is smaller speakers of better quality. But as far as fancy cosmetics, I don't think they are needed unless they add to the performance, and I don't think a red or purple cloth is going to improve performance or sell a model any more. I still see quality as the most important point."

Dyke may have summed up the industry's conditions when he said, "There are more people than ever manufacturing speakers, so I would assume things are pretty healthy."

New GRT Package

LOS ANGELES - GRT has made use of LP liner notes in tape packaging through inclusion with the tape of a folded script.

The tape used was the Albert Brooks "Comedy Minus One" LP, which features one segment titled "The Auto Mechanic," a straight man/gagman routine with Brooks as the straightman and the audience as the gagman. GRT has included a folded script with headings, "Albert" and "You." The script was on the liner notes of the LP.

Zenith Price Increase

CHICAGO - Price increases on Zenith Radio Corporation's Allegro 1000 modular stereo products will be increased by $10, with Allegro 1000 model E87W and two Allegro 3000 modular stereos increased $20, effective February 1. Walter C. Fisher, executive vice president, sales and marketing, announced.

GE offers this pair of SA72 speakers at suggested $79.95.

AUDIMATION, Inc.
312-248-7006
Chicago, Illinois

PHILCO FORD's Mediterranean cabinet H867FPC at $450 is total sound center with 8-track tape player, AM/FM stereo radio, automatic turntable and six speaker system.

NORTRONICS' various tape care products are packaged for counter sales.

BROTHE'S BR-4 compact features new styling seen in this genre of equipment at the winter shows in Chicago. The unit combines 8-track recorder as well as player.

COLORFUL front panels for consoles that interchange are a feature from GE.

TEAC's HP-100 stereo headphone with "open air" high velocity design lists for $29.50 and still is rated for 15 to 20,000 Hz with low impedance 8 to 16 ohms.

KOSS 1HV/1LC $50 list unit is claimed as world's first high-velocity lightweight stereophone with volume balance controls allowing control independent of music source.
ERA will vastly expand its efforts and projects this year according to Robert Funk, Bruce Anderson and Ted Hall, top executives who addressed the Chicagoan Chapter's first national meeting last July at The Lido. While there were four management activities in '73 with 34 attending, the most recent one in New York, Hall said at least 10 are set for '74.

Topics will include interpersonal relationships, management, objectives, marketing, by objectives (what Hall described as "the synergistic benefits of multiple line marketing"), how to think in a particular way, and with other reps via mergers and partnerships and finance.

Jerry R. Strange, formerly regional manager for Sure-Fit, is now the staff of Flora Ohh, Inc., 43829 Schottlaend. Detroit, Mich. 48229 (313) 255-4049 and will run BCA Creative Environments, BCA, Elma Marketing, Kenwood, Picking, SEE and TEAC as head of the eastern Mich. office. Mr. Strange is a former president of the Mich. Chapter of ERA.

Bill Meneses, in Chicago for the CES, revealed that his firm, Meneses and Associates, has been appointed sales rep for 3M/Wellexon, consumer products, covering Ill., Ind., Mich. and Tenn. Hall said Wellexon will continue to carry the model cassette Model 402. Headquarters for his firm is in Des Moines.

LARRY WILKINS, in the Des Moines office. EdSutter, Omaha, Neb., and Ed S. Ackerman, St. Louis. The Wellexon line is in addition to Acoustic Research, United Audio (DNL), Harmonic-Kennedy, Mirage, Napoleon, Landmark of America, and Vehic ELECTRONICS.

In Chicago for the CES are Larry Cade, of Larry Cade, Inc., 318 W. Wacker Dr., Seattle, Wash. 98106. Ted Fannell, Ted Fannell, of Chicago, 1307 N. Oak Park Ave., Chicago, Ill. 60626.

Taped added PLC Burglar Alarms to Jemson Soundfloods. Photo receivers, McGeeon, Microbes, Wind, and Harmonic, Inc., Midland, Texas.

Reps Study Gas Cut

Speaking of the voluntary cut of 25 percent the Federal authorities have asked reps to take, Hall said: "If volume is cut 25 percent. I don't think we know what the effect can be. It goes way beyond increased price of gasoline or availability problems.

Three alternatives thus far studied leave Hall cold. Rationing, would bring on black market stamp and other problems. A tax would increase costs of the average firm $8,000 to $12,000 and any rebate would come possibly 14 months too late. A tax on oil company profits, would increase gasoline to 70-, 80- or 90-cents a gallon with no tax credit for reps.

Allocations

A possible solution is to arrive at allocations based on '72-'73 usage. "If we get even a smell that the Federal people are thinking this way, we will have a made-up form made up quickly and present our case." One rep said Hercules and Dew salesmen have already been asked to duplicate gasoline receipts for the past three years and file them, indicating larger companies are thinking of the allocation based on past usage. "We intend to get the word out to purchasing agents," said Hall of ERA efforts, "so you are not kept waiting in lobbies." Most reps feel purchasing agents and principals will be sympathetic to the reps' plight.

"You need to think of creating inside phone men," he said, pointing to another step.

Hall said the smaller and medium manufacturers will be hurt most by gas cut. "You sell $8 billion worth of electrics a year and 33 percent of a $30 billion industry, so this gasoline shortage is no small problem."

The Chicagoan Chapter of ERA established a new membership record of 136 according to Tom Sullivan, executive director and Bob Wilson, membership chairman, who said the membership drive is still on. Hall said 34 new reps are officers of Corn Acoustics, 905 S. Western ill. (312) 236-3200. The Chicagoan Chapter's address is Suite 204, 330 Wacker gas Rd., Glenview, Ill. 60025 (312) 724-7600.

ERA's national conference will be at large as any of the association's previous ones even though some cancellations were made said Robert Funk, president. The '73 conference is already being planned for Hawaii and he said ERA may look five years ahead for conference sites.
Putting some precautions to ensure a continuous flow of products to its customers. This includes limiting the sale to customers of some promotionally packaged cassettes.

According to Sol Zigman, president of Irish Tapes, it would be unfair to customers to remove the promotions from the market in spite of the fact that it cuts into the firm's profit margin.

Limitation of the sale of the promotional cassettes will go into effect on January 12. Irish will restrict the sales of its C-90 promotions to 500 bags, and C-60 promotions to 1,000 bags per order.

Firms that do not specialize in speakers are also placing more emphasis on the product, in many cases setting up separate divisions to market speakers and concentrating more than ever before on point of purchase displays. And the increased sales of better components in all categories has made the consumer aware that no matter how good the receiver or the amplifier, he must have top speakers to achieve maximum sound.

In turntables, the same trends are seen as are found in other components. Units are becoming smaller and more compact to fit the listener's need to record. Meanwhile, automatic turntables are becoming more common. For perhaps the first time, the turntable market is being emphasized as much as other areas of the component field.

With all these various trends mean? They mean that a number of firms, such as Superscope, Panasonic, Technics division and AKAI are more and more interested in reaching a variety of outlets and consumer. And buyers are more likely than ever to carry high-end components as well as compact and other low-end products. The compact market is certainly not drying up, but the two electronics shows lower week were strong indications that components are becoming more and more important for all retailers as well as for the everyday stereo buff.

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Tape/Audio/Video

Eastern Blank Tape Companies Optimistic at Jan. Shows

Continued from page 30

Continued

The sharp rise in sales of blank cassette tapes is continuing to generate substantial buzz and considerable interest among tape manufacturers.

A. Richard Neder Organization

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MUSIC WORLD EXP

March 1, 2, 3, 1974

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Intensified marketing efforts accounted for a record increase in 8-track production at Ampex Music Division, Ampex Corp., during November, William L. Slover, vice-president and general manager of AMD announced. A record was also set during the second quarter, with a 12 percent increase in sales over the previous high quarter set in 1972. The November sales reached 2,900,000, an increase of 200,000 over previous November figures.

Slover said that AMD's national television promotion of its "Soul Sauce" album, and an increased push of catalog product also contributed to the increase. Marketing programs are being formulated to increase AMD penetration of several segments of the recorded tape market.

Slover said: "The industry could see a 30 cent cartridge by mid-July," Terry Vogler, president, Cartridge Industries Corp., Excelsior Springs, Mo., predicts, with styrene prices rising 2 to 5 cents per month. Quality cartridges have been 22 cents. According to Vogler, two areas expanding through the plastics shortage are the black market, with prices of 40 to 80 cents per lb. for styrene, and the export business, where price controls are not in effect. "The Japanese are willing to pay 70-80 cents per pound," he said. "The black market results from oil companies selling to favorite sons, who then sell to black marketers and kick back to the oil companies." Vogler said: "the black market normally sells for 17 to 18 cents a pound. Noting trends in the field, Vogler said that business in Florida and the east coast is good, but business is dropping in the lower middle west. He also noted growing skepticism about the oil shortage. "It has been rumored that the shortage will disappear when gas prices get up around $1.00 per gallon."

(Continued on page 35)

"Is it a Dolby tape?"

More and more people look for the Dolby trademark when they buy cassettes, cartridges and open-reel tapes. They know that Dolbyized recordings sound best, and won't become obsolete. More than a million listeners already own recorders incorporating Dolby noise reduction made under license by the world's leading high-fidelity manufacturers:

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MAURIE ORODENKER
JANUARY 10, 1974 BILLBOARD
Catalog Showrooms Push Stereo Equipment; 31-Unit Chain Set for Sound Demo Rooms

Continued from page 35

from $40 million in '72 to $94 million last year. Earnings shot from $1.13 million to $2.5 million for fiscal '73, he said.

Reitzenberg, as with others checked, points out that the remaining and growing catalog operations succeed because they tend toward specialization in a few items—with entertainment equipment a major one.

Over all, in product areas where catalog showrooms make an intensive effort, they tend to cut impressive inroads. Experts guess that catalog showroom account for 10 to 12 percent of total jewelry and watch sales.

Estimates of catalog showroom sales in sound equipment are harder to come by, but some operations say it occupies as much as 15 percent of store space. Stephen Bluestein, executive vice president, Sam Solomon Co., Charleston, S. C., rates sound "very strong" and said in the firm’s seven stores it occupies 15 percent of space or that portion of 1.5 million square feet.

More evidence of showroom clout is the rating of Best Products, re- garded as one of the top retailing outlets, for showroom wholesalers. Among the many items which his account is known to carry, unaided, into the catalog are a few catalog showrooms which are into white goods—refrigerators and stoves mostly—and they sell many items which the customer can carry, unaided, into the catalog.

Catalog showroom operators are often specialists themselves. Many started out as Jewelers' Equipmen, Ltd, executive vice president of Basco of New Jersey, is an engineer and quick to point out the potential for sound equipment for his company.

Like other segments of retailing handling sound equipment, catalog showrooms make an intensive effort to carry it. Said Bluestein: "It's a tremendous field (sound), and we carry many non-catalog items, of course. For instance. But we do have problems. We may get 600 pieces of a $15 radio tape recorder, say, and 50 or 60 of them because of defects. The case of the customer who gets a second- or defective item is not unheard of."

The Paysayer Co., Holyoke, Mass., considers buying expertise as important as proper inventory, and believes it may be directly related. Mortimer and Charles Polop, brothers who own Paysayer and serve as chairman of the board and president respectively, bought one location chiefly to "acquire" the owner, Bill Quint, whom they promptly made a vice president of the firm.

Quint’s knowledge of photography and sound equipment made him invaluable, they said. Quinet not only trains employees in these depart- ments, but also a buyer for these product categories.

"When a customer asks what the difference is between a $29.95 and a $49.95 item, say, they won't get a $10 as an answer," said Charles Polop.

Non-catalog Items

Paysayer is a company de- veloping sound rooms. Sound equipment is one area es- pecially that catalog showrooms tend to treat individually, often carrying speakers and other items not in the regular catalog.

Non-catalog merchandise is one of the variants of the catalog showroom business. In principle, a cata- log showroom sells all its merchand- ise in a catalog, which it obtains from a catalog coordinator.

There are a number of coordin- ators and one of the largest is Creative Merchandising which prints 8.1 million catalogs a year and is a subsidiary of Modern Merchandising, a rather unusual circumstance that pays Modern some operating costs to sell- ing catalogs for its competitors, including Best Products, which Modern soon hopes to acquire.

Showroom stock merchandise not in the catalogs for a variety of reasons, such as: they can go in and out of an item without notice; whereas they are bound to the item and need a space for a year if it’s in a catalog.

Loss Leader

Sometimes a catalog operation likes to test how an item will go, if it looks promising it can be recom- mended for catalog inclusion next time.

Because a catalog is usually the result of a number of joint board of directors, committees, a showroom might wish to stock and sell an item or items which the company has决定ed has turned down for the catalog or for a space, as well as in catalog.

Sometimes a non-catalog item is a loss leader. Or, sometimes, as in the case of sound equipment, it is frankly an attempt to be a unique, establish an image of special merchandise.

H. Mann, president of J. N. Wilson, based in Louisiana and spanning along the Gulf, noted that he probably sells 50 percent of merc- handise not in the catalog, prefer- ring, if possible, to look at merchants. Musafer, executive vice president, adds that the company is therefore extremely flexible, in that it prepares its own catalog. "Then there's no compromise between ourselves and other people's catalog."

"There may be even more of a trend toward individuality among stores as the clutter idea of site selec- tion becomes more prevalent."

Bigness Trend

Modern Merchandising is among those companies that have been successful in following up one success with another in the same market area—i.e., creating clusters.

In some instances, a store will be a 10-store chain in that one location; in others, that might not otherwise be considered an adequate base. The satellite store will then carry only part of the stock kept on hand at the central store.

Catalog showrooms are probably going to be bigger—although it has been pointed out by those who are successfully with showrooms smaller than 10,000 square feet that there is room for both large and small.

Sales figures also has always had 75,000 to 80,000 square foot show- rooms. Ray Zimmerman of Service Merchandise believes 60,000 to 80,000 is about right. Naum’s 80,000 square store, which replaced one a fourth that size, has been highly profitable.

Curt Carlson closed his smaller SABS stores in Minneapolis and said he won’t go smaller than the 40,000 foot Arrow’s store in his chain (the newer one is bigger still). Malone & Hyde’s new 60,000 square foot unit is expected to do $3 million its first year.

Among trends, there seems to be a less emphasis on the traditional clip- bound method of doing business—i.e., where a customer looks at the catalog and fills out his own order form and more on salesmanship and customer relations.

Fewer new entries in the field will be seen in 1974, say experts. Joint ventures, such as Jeweler’s with W. T. Grant (Grandway), have proved effective and so have some of the combinations of retailers from other fields with proven catalog showrooms—Supermarkets General with Value House and May Dept. Stores, in accord with Tower-based Con- sumers Distributor Co., Ltd.

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JANUARY 19, 1974, BILLBOARD
FANIA RECORDS co-presidents Jerry Masucci and Johnny Pacheco recently hosted a Christmas party for the label's staff, local distributors, and a number of Latin artists. Joining together for the occasion are, from left to right, Paquito Navarro, disk jockey on radio station WHOM in New York; Dick Sugar, disk jockey on radio station WHBI; Pacheco, who also records for Fonk, Celso Cruz, who recently signed with the label's Yveta Records label; Masucci; and Pedro Knight, Miss Cruz' husband and manager.

Latin Scene

MIAMI

The newly-formed Latin record association, designed to combat bootleggers and tape pirates, has been formed (Billboard Jan. 5) will be firm up next week and organizers are already meeting with the FBI regarding alleged offenders. Gema Records has released the single "Magia Magdalena" by Chirino, a local musician. Also released by the label is "A La Mejor Chica," by a Cuban singer who now makes his home in Mexico, will be appearing at the Centro Esponal in February.

The New Year’s Eve dance at the Miami Beach Convention Hall, which featured Los Chavales de Espa, Jose Maria, Julio Figueroa, and Torres, included 4,000 people. Fania Records' Ray Barretto opened the evening at the Espa, and his three-piece set included "Jorge Beillard, local promotion man for Fania Records, reports that Pdnito Aline, the band's manager, and radio stations "Jorge" and "Luis," both local dance spots... Also in town to line up for future dance dates are Young, Yarne, and Yamil's ("Vamonos Palle Mont" on Tico Records has been selling locally, while radio stations have been picking up the single tune title from Palmeri's latest release on Coco Records, the label for which Palmeri now records... Both Franks' latest hit on Puentes Records and Carlos Montan's "Matador," the song by 80s was a rough one, though... Mosiinto into parallel worlds with both his band and private life three years ago. The pressures of touring, coupled with his marriage to a congressional Republican, an impudent record company, resulted in a dry stretch that Miller had hoped to avoid... Also, one album Miller wasn’t too pleased with. As he reorganized his band after a tour in Europe, he decided to put together an "Anthology," a two-disc retrospective work that proved far more successful than "Best of" packages in its careful programming, by Miller and the engin... Of the band that introduced Miller's style to a broader audience than ever before, its former drummer, and album, further propelled by Miller's extensive tour that fall, finally secured a showcase for the group that the faithful had anticipated long before.

7th Int'l Latin Radio Forum Expands

---Continued from page 1---

TV Exposure On Zayre Disk

---Continued from page 1---
CHICAGO—Seeburg is joining the quadrasonic jukebox race but with a different approach than Wurlitzer, according to Jack Gordon, v.p. Seeburg Dist. Corp., with branch offices in 31 markets all set to have one-stop soon (Billboard, Dec. 15) and wholesalers in other markets.

Gordon’s idea is to promote quadrasonic via existing software, i.e. enhancing regular stereo in a test marketing approach, it is programming the Seeburg Matchat 160-select box, with 80 154s a year and is shoot- ing for 25-cent per side play pricing with LPs mixed along with regular stereo 15s. Wurlitzer, which introduced Cinnamon Push With Operators

COLUMBIA, S.C.—Cinnamon Records is coming in on this push with jukebox programmers and operators and will have many of its most prominent performers from the South Carolina Country Operators Association convention Jan. 25-27 at the new Cinnamon Through the years, and will also bring in some new acts including Stan Hitchcock, Susan St. Mire, Jerry Metcalf, Nate Vel Felters, Horace Pappe and Robert Murtha. Barbara Starring, national sales manager, was in Omaha recently for the Mid-west convention and several Cinnamon acts performed there too.

What’s Playing?

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

MANKATO, MINN. CAMPUS YOUNG ADULT PURCHASES

Title

Artist

Pub.

Order

Comment

Tetragrammaton

Tetragrammaton

Artimus Pyle

Winter Bells, 1976

"Call Me A Man." grand funk Railroad

Jim Dandy

Golden Earring

Adair, head of Seeburg Sales, has been advocating stepped up location promotion because people will seek out bars and restaurants for leisure due to the energy crisis, Gordon believes operators must get set with quadrasonic.

He has fashioned a 20-page music program titled the programming being offered.

Gordon said the extra expense for quadrasonic is only about $450 plus the expense for the jukebox. He is promoting the Seeburg FR-50 speakers.

Showings of the new Seeburg program are set for four cities all in the Northeast with various owners exclusively invited. Gordon said Seeburg Q program based on Stereo Disk.

continuing shifting in and out of fashion, more recently both jazz and pop audiences have been entranced by the new format bringing back their favorite stars, particularly in terms of Brazilian and Argentine contemporary music, as explored by virtually every section of the jazz community and, as here, by national operators.

While his band was composed primarily of Americans, Swensen applies to have successfully brought jazz and pop audiences to venues such as clubs and festivals, with the new format bringing back their favorite stars, particularly in terms of Brazilian and Argentine contemporary music, as explored by virtually every section of the jazz community and, as here, by national operators.

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MEMBERS OF THE CREATIVE CONTROL TEAM
If there is a chief challenge in tape duplicating, it is the never-ending effort to come up with the sound on cartridges, cassettes and open reels that the producer of the music expects.

Closely allied to this main challenge is the constantly evolving balance between automation and what can be called “human engineering.” According to Marv King, general manager of Liberty/UA Tape Duplicating, Inc., and Stan Nick, chief engineer and one of the company’s founders, people who visit the new plant in Council Bluffs, Iowa marvel at the extent of automation.

King acknowledges this but suggests that there are still many functions that require a human decision. “I think what we have here is a kind of cross between poor man’s and rich man’s automation compared to some other facilities,” Nick says. Yet when pressed, the modest engineer will admit that Liberty/UA was the first to evolve a double spindle take-up for a loader, he first to use pre-leaded cas- settes, the first to produce quadrasonic tapes—all involving elements of automatic equipment designed by the firm’s own engineering staff. In fact, it was this ingenuity over a period of time dating back to 1962 that has thrust Liberty/UA into a totally new field—the manufacturing of tape duplicating machinery.

Because Nick and co-founder Leo Colvin literally evolved with the tape business, there has always been the need to build equipment. Now, of course, this mother of invention factor has been turned around completely to the point where the equipment marketing division is regarded as an important new profit center with virtual unlimited sales horizon, including international customers.

Nevertheless, there is a very close bond between the equipment building wing and the everyday duplicating section, says Bill Wilson, also chief engineer, who divides his responsibility with Nick. Wilson handles the custom equipment market, which now offers a complete cassette and 8-track tape duplicator, a cassette loader, an 8-track loader, a foot- age counter, a cassette tape splicer, a vacuum pump and a bulk tape degausser.

It is characteristic of the people involved in Liberty/UA Tape Duplicating, Inc. that they do not see their responsibilities bed to titles. Many are versatile. For example, Raymond Start, head of sales for the equipment manufacturing wing, also signs letters “chief engineer” because he is in fact an engineer as well. Nick, when asked how he spends a typical day, says there is no pattern. “I’m pretty well involved in all areas around here.”

No doubt this spirit of cooperation and joining in to get a job done stems from the early days at 12th and Harman in Omaha in an old converted clothing store. Nick had been a broadcasting engineer and Colvin a farmer. In those days the firm was called Omaha Recording and it was involved primarily in cutting commercials and recording local acts.

This activity changed markedly, however, when Earl Muniz developed the 4-track tape cartridge concept and in early ‘63 when Curt Howard, who had been associated with Muniz, came to Omaha with orders to duplicate 4-track cartridges. It was not long after that the firm became known as TDC Recording (Tape Duplicating Corp.) “We thought Omaha in the name made it too localized,” says Nick. “This was

Mike Stewart (left), head of UA Records and Martin Haerle, UA’s director of manufacturing: two forces behind the push for quality and creative control.

Creative Control Is UA’s Key Word

According to Martin Haerle, UA’s director of manufacturing, “creative control” is UA’s keynote. An atmosphere in which the creative and technical personnel are in constant communication exists at United Artists, thereby creating a rapport, a care, and a concern, which stands out as unique in the industry.

The key to “creative control” is the total involvement of the United Artists recording studio in all aspects of product, from the initial recording through the technical steps necessary until the final product is made available to the consumer.

States Dino Lappas, UA’s director of recording: “We take immense pride in the fact that our product is quality-controlled every step of the way.”

The studio maintains a strict line of communication with all technical personnel involved, and in each plateau of manufacturing even after the music has left its environs. The UA studio becomes a monitor and coordinator over the ensuing technical facets utilized to complete an album, tape cartridge or cassette.

This concern and involvement is the UA hallmark and the foundation for the great success of the operation, Lappas points out. He adds that the company cares about the end product, hence carefully watches every intermediate step undertaken.

For example, there are times when the studio will consult with the record producer and request that a master tape be revised in order to avoid disturbance or skipping on the record, or to obtain the maximum in sound quality on record, eight track tape or cassette.

“The studio enjoys a one-to-one relationship with the people in the plating department and in quality control,” Lappas boasts. “We have built this kind of care into our operation because we want the end product to be the best, so therefore we have to make certain that each department completely understands the functions and procedures of the other departments,” is the manner in which Lappas explains the UA modus operandi. “We may very well have to go all the way back to the acetate to check out a problem. The same holds true for a tape cartridge.”

This UA care and concern dates back to a period when UA and the old Liberty Records operation were among the first companies to work closely with outside independent producers, who often recorded albums at other studios. “They would bring in an LP, say, ‘Here it is,’ and simply depart,” notes Haerle.

Haerle adds, “On one hand, you have a 15 i.p.s. tape which gives you a super recording, and on the other hand a record groove into which just so much can be squeezed. Then there’s the cartridge with its slow speed. We attempt to make decisions which will help us get it all in the groove, at the same time respecting the creativity of the producer and the dignity of the master tape.”

At United Artists, the slogan is “We Care.” It’s an attitude that pervades at work. It’s an attitude that works.
Technological Group Key to Improvements

Computers, electron microscopes, electronic instrumentation, printouts, chemical analysis and metallurgical microscopes are but a few of the instruments and equipment used by Hunyar's group. Sound like a page out of NASA? Or even 1984? Actually it's a sign of the times or, rather, a sign of the direction in which one phase of the record industry—record pressing—is rapidly heading.

And, at no label is the emphasis towards science and technology in record pressing more evident than at UA, where research and development of improved sound and pressing has become the full-time job for a seven-member technical group headed by a clear-thinking Hungarian immigrant Csaba Hunyar. Hunyar works under the direction of Martin Haerle, UA's director of manufacturing, who brought the scientist in to head the newly formed department a year ago.

UA's research and development group headquartered at Research Craft in Los Angeles, where recording is being carried out, is responsible for the production of vinyl records. The two pressing subplants, the other being All Disc Records, Inc. in New Jersey, have been inserted into the consumer's home has been of enormous proportions. Hunyar's group is not running quality control checks on product; on the contrary, the group has little to do with the actual quality control departments of the pressing plants (except to introduce and upgrade current quality control equipment and specifications).

"We're here," explains Hunyar, "for quality improvement. We look at the production from every possible angle including pressing, plating and the raw material as well, and we try to upgrade each phase of it. And, in the U.S. there is much room for upgrading."

Both Hunyar and Haerle, who is also of European extraction, believe that the U.S. record pressing quality is far behind the Europeans. "There really aren't any quality control standards in U.S. record pressing," says Hunyar. "At least none as definitive as those of the Europeans. So the first thing we did, we established a minimum standard that we would want all product to meet." During the past year, Hunyar's group has made progress into areas in which few record pressing plants have dealt:

"First we converted to the metric system so we would be compatible with the Europeans since we were setting record specifications compatible with international standards. Next we are developing a measuring device that would actually measure the 'annoyance' level on a record. By this I mean the amount of noise on a record. The measurement of this relatively subjective level by objective methods will permit us to work successfully for the reduction and ultimately for the elimination of the annoying surface noise, pop, ticks, etc."

Hunyar's group developed the measuring device and, in addition, it also introduced other new instruments and equipment to pressing. For instance, a die which will give LP's better quality and less warp. This die with the new profile will enable UA to turn out a more trouble free record. And it is currently being tested prior to implementation at the UA plants.

Aside from these immediate improvements, Hunyar's group is working on another aspect of manufacturing that will catapult record pressing into the scientific age. It's an "electronic program" in which sophisticated electronic equipment is being used to measure, control and upgrade the quality of the disk and tape. "It will even," says Hunyar, "upgrade the quality of control so that they can do a better job."

Hunyar's electronic instrumentation consists of a variety of devices ranging from computers that analyze employee and record press performance to an electron microscope that enables members of Hunyar's group to "practically see right inside the grooves of an album and examine it for flaws and imperfections to be improved.

"The computer analyzes employee performance as well as technological quality level on recordings. It keeps records of defects and also tells about employ-ees in need of improvement. We use the computer printout to educate and advise employees and to control production quality. The computer removes the subjective element from assessing employee performance, the printedout employee and a common effort is exercised to find out where further change and improvement must be applied."

The same is true of the performance record kept of the presses. By outputting recording and plating specifications into the computer, we can find out by statistical methods which press needs attention by the maintenance department. Thus, preventive maintenance can forestall a major repair job of a serious drop in quality of the output of the presses."

Computer performance checks, however, are only one small part of UA's sophisticated handling of record pressing. In addition, Hunyar's group has designed and built an acoustically correct research and development sound room; an electronic laboratory where electronic equipment for measuring the quality of pressings is being developed; and a chemical laboratory with a special metallurgical microscope where the analysis of plating baths, vinyl pressing compounds, and metallurgical experiments with the nickel stampers is conducted.

In all, UA has made a major investment in new equipment during the past year. An attempt to make UA "pressing the best in the business."

"It's easy," says Haerle, "to say we're trying to get a better product. Everyone can. But, you've got to have the ability to check the products you are producing and the plating, lacquers, molding and material that go into it. Without an accurate way of checking these things you can talk all you want but you can't prove your recording is consistently better. With the improvements we've made, and the ones we will be making in the future, we think our product is the best in the industry."

Tape, too, has gone without special attention. Through Haerle, UA has introduced what it calls "creative control" in tape manufacturing. "In the past," Haerle explains, "adjustments on recordings for tapes have always been made by the manufacturing plant. Many times the person making those adjustments is someone who is not aware what the artist is trying to say. Consequently, the tape produc-tions that many companies release get a great many comments from the producer."

"We think we've eliminated that through our 'creative control' process. It's a process where UA's director of recording, in conjunction with producer and artist, and not a technician, listens to the test tapes."

We think this is highly important in the manufacture of tape because tape, more than disk, can certainly be altered through the manufacturing process. Now with the creative people involved, we keep any alter-ing to a minimum and the producer and artist know exactly what it is that will sound different before it is manufactured. And, if they desire, they can change it. The problem, of course, with all tape is that somewhere along the line a compromise has to be made because tapes, although much improved over several years ago, are still not equal to duplicating the sound that comes from that master. At least, however, with our program, the producer is the one who makes the choice of what—if anything—has to be altered."

UA's emphasis on high quality has, apparently, already paid high dividends. Nearly 50 percent of Research Craft's business is outside and All-Disc has 80 percent of its load from outside sources. At the same time, the type of customers the label is attracting is evidence that the disk is of exceptional quality. For instance, one of Research Craft's customers is Mobile Fidelity, a small, high quality sound label that deals exclusively in recordings of train sounds, both in stereo and quad. The LP's list for $10 and, as Haerle puts it, "with that kind of disk you can't make any mistake. The customer is a definite sound buff and he doesn't want any surface pops or clicks."

Seeburg is another customer for Research Craft which makes its 16 rpm background music disks. A series of disks plays continuously for more than 24 hours and any malfunction means an immediate service call to Seeburg and, from there, an immediate complaint to UA.

Haerle explains: "With the rise of quadrasound, the softening of the sound of music, and the continued improvements in the sound quality of duplicated tape, there is a growing emphasis for better quality records. And, this industry is going to have to produce, that's why we've gone to such an extent in attempting to come up with a better product. Tomorrow's consumer won't buy anything else."

Haerle, however, does see a delay in the continued resurgence of quality records. "I look for a short- age of material through the next several years. That shortage will delay many manufacturers from going deeply into quality improvement. For the most part they're going to be worried enough just about getting the material itself and quality will be a low priority issue in the industry."

A 100 percent magnification on a scanning electronmicroscope of a record surface with a severe defect in one of the grooves.

CSABA HUNYAR, technical director

Research Craft's Chuck Donnelly

JANUARY 19, 1974, BILLBOARD

Section sponsored by UA Manufacturing Division
A STATEMENT OF POLICY

In these trying times of material shortages, we at All Disc Records and Research Craft are committed to protect and help our loyal customers by continuing to provide the most complete record pressing service available. The emphasis remains on consistent quality, pressing after pressing.

Art Conrad
General Manager
All Disc Records, Inc.
625 West First Avenue
Roselle, New Jersey 07203
N.J. (201) 245-7415
N.Y. (212) 207-1523

Chuck Donnelly
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Research Craft Corporation
1011 North Fuller
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(213) 876-3450
Duplicator Sells Units to Other Tape Duplicators

If there is anything more propitious than a tape duplicator being able to make its own equipment, it has to have the capability to sell it to other duplicators.

And this is exactly what is happening at Liberty/UA Tape Duplicating and what has been happening for around seven years, according to Ray Start, sales manager, and Bill Wilson, chief engineer of the equipment marketing wing, now rapidly being expanded.

Both men explain that the equipment manufacturing wing, while it is rather a logical evolution of the inventiveness that has characterized the firm from its earliest days. As Wilson, Start and Mary King, the latter general manager of the over-all company, see it, the equipment manufacturing capacity includes not only an obvious advantage for Liberty/UA Tape Duplicating, but for its equipment customers as well. After all, the equipment made at Council Bluffs is developed out of an actual need and moreover must pass rigid on-line production tests.

Nor is it merely tape duplicators who depend on the Liberty/UA line of equipment, because new items are always being added into the case of a master reproducer, that expands the market beyond duplicators, to recording studios, radio stations, institutions and other non-duplicator customers, who are therefore even more dependent on the reliability of the products, says Wilson.

The development of the equipment manufacturing wing has been gradual and not without its share of problems, said both men, who oddly enough, have held positions with the same company—Ling, Tempo Vought. Both are engineers too.

Start came from Ling Altec's sound division five years ago to regain the company he saw come into existence. He had served in a sales capacity on the West Coast, selling in Oklahoma, Texas, New Mexico and Louisiana.

Wilson was with LTV's early warning government division seven years but more recently with Kleinschmidt division, Smith, Corona, Marcant in military style teletype communication equipment.

Among important trends noted by the two men are:

Increasing demand by tape duplicating equipment manufacturers for "off-the-shelf" service.

- Steady sophistication of customers' facilities with a corresponding better ability to anticipate needs.
- Refinement of factory testing at all stages of the equipment manufacturing process.
- Unusual demands to anticipate lead times in acquiring raw materials and parts.
- Increasing volume of production runs.
- Expansion of markets such as non-duplicators and the expansion of duplicators in general.

Top of the line of Liberty/UA's equipment series, of course, is the high-speed cassette and 8-track tape duplicator, model LT-1600. The unit will drive from one to 10 slaves.

A potential saving is offered with the feature for using a 1½-in. tape loop bin for cassette duplication, so it is not necessary to go to 1-in. or ½-in. masters and that added mastering expense.

Perhaps two of the most popular accessory items in the line are the model CW-19SCB cassette loader and its counterpart, the model CW-29CB 8-track cartridge loader.

Among outstanding features are the twin take-up spindles on the cassette unit for maximum productivity, an automatic cutter, top and bottom tape guides, a good speckle meter for monitoring cut-to-time and high speed program and speeds of 100 ips (at 50 Hz) and 120 ips (at 60 Hz).

The 8-track unit incorporates similar features and adds a higher density (200 ips at 50 Hz) and 240 ips at 60 Hz). Both have adjustable take-up tension, capstan drive and optional electronic predetermining counter-accurate winding with an accuracy of + or 5 seconds.

The cassette unit is calibrated in 2 second increments; the 8-track in 1-second increments.

Other products include a footage counter, a cassette tape splicer, a vacuum equipment and a bulk tape degasser.

Features of the footage counter include instant dial setting, automatic memory generator for use independent of winder parameters, a repeat cycle of better than + or -1 foot regardless of winding tensions, line voltage variations and capstan slippage or speed.

The degasser features a core winding device, making it an extremely efficient unit. Start claimed. Its power consumption is about 1/5th that on most other units in the same intensity of error level performance. The degasser not only runs cooler for extended periods of operation, he said.

Start says the first machine Liberty/UA built for subsequent sales was a tape footage counter. In tracing its evolution, he says it began as a mechanical device that used a mechanical type counter, that is, belt driven.

"This would measure out so many feet of tape," he says. "But it was not really that accurate. We then go into a mechanical-electrical reset type timer, that timed so many seconds for so many feet of tape. This had only an accuracy to within 10 percent of the length.

"Then we worked out a drum assembly type timer, that though I wouldn't like to see this in print, will allow us to actually repeatedly cut a splice.

"We use an electric eye for sensing every revolution of a wheel. Let's say we set this eye on the little opening at the same point each time. Then with the leader extended back, we make a run, and let it cut automatically. Then we splice at that point. Now, we rewind by putting everything back equal to the starting point.

"At this stage, I guarantee I will cut within an inch of the original cut. At a show, we cut 100 times and I think we were never off more than three inches."

While Start describes the evolution of this one design over a period of time, the philosophy of designing equipment at Liberty/UA has been changing for late, according to Wilson, King and Nick.

Catalyst in this is Wilson, who was brought in during the first year of the operation and brought in engineering of the machinery making division in March. "We have made a complete turnaround in engineering," Wilson says.

Of course, much of this ties in with the move from Omaha over to Council Bluffs.

Engineering was previously divided up into two facades at Omaha. The new facility also means expansion of several elements, with complete sheet metal, woodworking and metalworking facilities.

And the firm also has a complete drafting department, which is now independent and now makes its own printed circuit boards.

The importance of having the capability of making its own parts cannot be overestimated, according to filming managers, only you're juggling parts now stretching to beyond a year.

"The raw material people are behind and consequently the parts manufacturers are behind—this throws us that far back," he says. "We have to specify and think of our needs in terms of a year from now.

"As an example, we ordered some parts last July and have the parts now— and we have a large shipment of equipment now we are able to put out.

"I have been working for weeks, seven days a week and still there are shortages," says Wil- son, amazed at the way it has all snowballed. Aside from a precipitously-balanced supply and demand situation, Wilson points to a delay caused from the increasing demands by off shore manufacturers.

Consequently, Wilson has taken to setting up alternate sources. Sometimes this is a third, fourth, fifth and sixth party. Wilson points out that in this point where you start utilizing everything you know about people who might have parts and you work out schemes to swipe some, it's a matter of juggling, like juggling plates, only you're juggling parts.

"Politics plays a part, because it comes down to who you know who has parts. I've been lucky enough to know some people. I'm not hurting too bad, which is not to say I haven't had problems. But usually, if there's a part to be had somewhere in the country, I will find it.

"Wilson says that while mechanical parts are not necessarily the worst to come by, as compared to electronic parts, it is a major asset nevertheless to be able to make mechanical parts.

Perhaps as important an area of the sophistication at Liberty/UA Tape Duplicating has been the drafting department expansion.

For the first time, the company is capable of making its own printed circuit boards. There is also a quality control department. This area has been a major concern every since Liberty/UA started selling equipment, notes both Wilson and Start.

"What has happened now is that we have stepped up every aspect of quality control, all facets of manufacturing are watched very closely. If we find an error, we correct it immediately, so that every thing we ship out now has been given a complete check-over.

Central to this upgrading of quality control has been the improvement in manuals. We have developed a comprehensive manual which I call an operational and service manual. It tells how the machine works, it has a complete list of parts. It also has all the necessary drawings to describe exactly everything that has to be known about the piece of equipment.

Manuals available with the items Liberty/UA Tape Duplicating sell illustrate the thoroughness Wilson describes.

Just an example might be the one with a windor. The manual breaks down into the elements of description, theory of operation, installation, operation itself, maintenance and adjustment, and finally, the mechanical parts list, the parts list, and a general trouble shooting procedure.

Illustrations are profuse. These include the block diagram, electrical schematic, special installation for erection of broken down units, such as loading, cassette appearance following cutting, cartridge hub winding, electronic counter, removing movable cutter blade, magnetization check of cutter, cassette top deck, cassette bottom deck, the top and bottom decks for cartridge operation, mechanical band brake, electrical brake and control box.

A manual with the tape splicer offers still more illustrations of how duplicating machinery customers are given precise details as to the operation and maintenance of units.

In this case, a general description is provided. Advice is specifically offered for a new installation. Operation on broken down units, such as loading, cutting splicing tape, making a splice, adjustments and maintenance, adhesive accumulation, cutting blade adjustment, cutting blade sharpening and tape feed adjustment.

Photographs illustrate such points as positioning the splicer, positioning the tape, how to handle the end of the tape, how to advance tape, the operation of the splicer, how the finished splice should look and how the splice is made.

Yet as complete as the manuals are, Start and Wilson are not satisfied. They believe that the continuing trend to off the shelf and also sales into international markets will call for even more sophisticated manuals and literature.

At present, though the more complete manuals provide enough backup so that on routine orders there is no need to send a technician to set up the equipment.

However, on larger orders, such as one recently for a New York firm that ordered ten winders, Wilson sends a man along. Not necessarily, if a tape duplicator is involved, a man will be sent to oversee the installation, perhaps more than one man.

As for the manuals and instructions for equipment to be shipped into international markets, Start pointed out that no translations are required. The language of tape duplicating is universally English, they said.

But Wilson was asked to flag a trip to some exotic far-off country? Not yet, but international sales are one promising aspect of the expansion the company is experiencing.

Another is off the shelf service. Wilson is pleased with this as a natural evolution of the burgeoning tape business in general. Companies definitely are able to anticipate their needs more.
Let us put you in the professional tape duplicating business!

 FEATURES
 PRODUCTION CAPABILITIES:
 Capacity based on program content is approx. 32 minutes total all sides, production should be approx. 640 to 840 8-track cartridges per one slave during an 8 hour shift. Approx. 320 to 420 cassettes per slave during an 8 hour shift. (This of course, depends on operator skill and down time of duplicator.)

 DUPLICATING RATIO: 1/16 to 1.
 MASTER SPEED AND SYSTEM:
 Real time of master is 7-1/2 ips recommended. Loop bins system 120 ips.

 SLAVE SPEED:
 60 to 30 ips.

 POWER REQUIREMENTS:
 Master: 720 watts. Per Slave: 180 watts. 120 V-60 Hz. (220 V-50 Hz Operation Available)

 HIGH SPEED CASSETTE and 8 TRACK TAPE DUPLICATOR
 SERIES LT-1600

 The Liberty Tape Duplicator is designed primarily to mass reproduce cartridge and cassette tapes on a reel to reel basis, to be broken down after duplication. This method of duplication provides a more consistent and higher quality finished product than can be achieved within cartridge duplication. The duplicator consists of one cabinet rack containing the head preamps, slave driver electronics, bias supply, master tape deck and tape bin.

 The master unit will drive 1 to 10 slaves.

 A special 1/4 inch tape loop bin system is available for cassette duplication where it is not desirable to go to 1 inch or 1/4 inch masters with accompanying added mastering expenses and equipment.

 Necessary associated equipment would be a breakdown winder such as the Liberty Winder CW15 with 20 Hz sensing amplifier.
Here in Council Bluffs, we have an all new Tape Duplicating facility specially designed to stay ahead of the record industry's constantly changing needs. It's a big move for us, born of the knowledge that being competitive is not enough. Leadership is our goal. In tape duplicating, quality control is a bear; unreasonable production schedules are commonplace. Everybody needs something "yesterday." Try us, we're not easily frightened. What else? We use first line, top quality tape and cartridges, always; we offer full services warehousing and shipping; and we can do your album reductions, set type, or whatever. We're ready whenever you are...

Call me,
MARV KING (712) 328-8060
Liberty / UA Tape Duplicating, Inc.
2101 South 35th Street, Council Bluffs, Iowa 51501

MEMBERS OF THE CREATIVE CONTROL TEAM
SOME OF THE PEOPLE AT LIBERTY/UA TAPE DUPLICATING

Delicate operation of splicing an 3-track cartridge is handled here by LUANN NEVE. The cartridge at this point has just left the winding station.

PATSY TACKITT is loading the bin of an LTD LT1600 series master with tape before starting the slaves.

THERESA MATA is loading pre-recorded tape on an LTD model CW155 loader in a C-D's.

Electronic flower arrangement? No, this is a printed circuit board VERONICA MARTINI is holding for an LTD electronic predetermining counter for measuring exact lengths of tape in cassettes or E-track cartridges.

JANE SCRENSE is operating an LTD CW2S loader loading platforms with pre-recorded tape from bulk hubs. Note the dual take-up hubs for continuous operation.

GAIL DUKE's job entails listening to pre-recorded pancakes as shown here to determine proper level and quality.

MARY KING, STAN NICK, BOB HEIBERG and RAY START.
CONGRATULATIONS to
LIBERTY/UA
TAPE DUPLICATING
AND
RESEARCH CRAFT
from your friends at
WORD

CONGRATULATIONS to
RESEARCH CRAFT CORPORATION!

BEST WISHES FOR THE FUTURE
WE LOOK FORWARD TO OUR CONTINUED ASSOCIATION

Milt, Harry, Julie, Ginny
and the whole gang at Audio Matrix
to Art Conrad
and the whole gang
at All-Disc
fine for identification purposes where local acts were concerned, but really Omaha never did develop into a recording and talent center. " Eventually, Nick and Colvin sold the operation then located in a newer building at 12th & Pacific to Liberty. Colvin has left the industry to operate a fishing resort in Canada.

King indicates that the emphasis on human engineering has been continuing concern from the earliest days of the operation, one example of it is the move to a new industrial park out of downtown. The move was contemplated from several standpoints, including placing the facility closer to its labor force.

Another important factors, though, included the consolidation of warehousing and manufacturing, proximity to roads and particularly to the airport (the plant is a big user of air freight). Ideally, the facility is connected to the belt freeway that ties in all of the burgeoning Omaha Council Bluffs area.

King explains that a study was initiated to determine the feasibility of moving the plant into its present 50,000 square foot all one level building in 1969. "Omaha has been moving westward," King says. "Now its center is out around 72nd street. But the number of people from Council Bluffs working in downtown Omaha where our plant was located was truly amazing. Also, by the time we were ready to move, many of our people were from South Omaha and with the completion of a new south Omaha interstate bridge this worked out all the better." In addition, Council Bluffs started to push its industrial park concept, making the move more logical.

Because Liberty/UA TapeDuplication was contemplating a move into an entirely new facility, it was able to make a number of significant changes, notes King. These were both in terms of duplicating and in manufacturing equipment to be sold. Wilson adds. In the latter case, it was particularly significant because Wilson's shops were located in the separate warehousing facility near the old location. Now he enjoys more space for separate departments such as metal working, woodworking, electronics, printing and parts. On tours, Wilson proudly takes visitors to his upper office where he shows off a bright orange floor and revels in the freedom of having room to breath finally.

In studying how to set up, fresh, King and others visited different tape duplicating facilities around the U.S. "Very frankly, there is a cooperative trust between duplicators," says King. "We've always had an open plant and most other duplicators have a similar attitude. We share ideas back and forth—we don't share customers—but we share ideas.

One of the changes involved grouping workers in a different arrangement. "We used to have our employees congregated more in groups. Now they're separated at tables and the product is being moved by conveyors. This arrangement is much more efficient, and although the employees are somewhat more isolated, we have tried to keep any worked isolation to a minimum."

Probably as significant as any other improvement was the new warehousing consolidation. The warehouse used to be in a separate building.

Tape Duplication

• Continued from page UA 3

"This meant raw material had to come in, go up stairs or up elevators and then be drawn two- three times daily, brought back down and trucked several blocks to the other plant.

Then when product was processed, the finished goods similarly had to be trucked across to the ware- house area and then later brought down again and shipped out to the customers—it was entirely too much expense in handling materials and handling." King explains.

If there is a central spirit pervading the facility it is the constant attention to every level, cost-saving and time-saving, which are the same.

Consequently, in designing the new building, every aspect of step-saving and material handling was considered. Many of the decisions for the factory are for things even though now, with business burgeon- ing, there are areas where space is at a premium.

One area given adequate room is the department for handling returned tape.

King indicates that this function may not seem important at first, but that nevertheless it is central to marketing tape that it is sold with an exchange privilege. Naturally, much returning tape can be re- shipped because it derives from areas where titles of one kind are simply not as popular as they might be in other markets.

Rider is in perfect condition, it is normally a matter of rewinding the film and re-shrinkwrapping it. Two women, highly skilled in handling return mer- chandise, make sure all price labels and other items that would mark the product as returned are taken off. They have duties to maintain rigid docu- mentation of the ebb and flow of the tapes.

Has Liberty/UA TapeDuplication thought about the possible recycling of tape coming back from the market? "Yes," says King, "this is something we always under consideration." He says he is naturally aware of recycling being considered in tape dupli- cation in general, central to which is adequate meth- ods of decking the tape to zero blank status and probably even more important, developing methods to match incoming lengths to the variable lengths of music to be placed on the tape again.

"We have just not come to a point where we can consider it," he says. "The customer has a right to a perfect product. We're always afraid there will be something wrong and the tape can be identified as having been worked over.

When we buy Liberty/UA Tape Duplication go to recycling return tapes, it's a safe bet the engineers will come up with a machine for accomplishing it. There is a constant effort in research and develop- ment going on in the plant, said Wilson, with new machines being produced all the time, not always with an eye to marketing the unit, though of course, this is an on-going goal as well.

Most recently, Liberty/UA came up with a unit to affordably return tape. It cost $200. There was simply no machine to do it. For the dust cap, it too was an innovation. King says it is a very functional unit.

Most duplicators use a paper box that winds up on the parking lot outside the tape store. UA's cap is plastic and invites the consumer to leave it on the cartridge when not in use.

In its constant search for ways and means to automate, Liberty/UA TapeDuplication always must weigh the contingencies of manufacturing the unit or pur- chasing it already made. Recently, it purchased an automatic labeling machine. Wilson was asked why the machine wasn't manufactured.

To begin with, the custom made machine is a very efficient and well designed unit, so this was a consideration. "We probably could make this kind of machine," says Wilson, "but to go into too many ma- chines would mean doubling the size of our shop and this would, in my opinion, not be economically fea- sible.

However, machines to speed up duplicating are always being made. Recently, one was manufac- tured to partially automate packing finished goods. King describes it as a simplified machine that in- volves pushing a lever for boxing the duplicated prod- uct.

"You try to automate everywhere you can," says King, "but there are still functions at this stage that require a human decision, where for example, we're concerned with pulling so much tape out in a loop and putting a splice down. In some areas where we'd really like to automate we haven't got around to it, both from the standpoint of volume and efficiency." Nevertheless, the fact that machinery can now be marketed and thus amortized in that way has brought about a change in planning, Nick says. Moreover, the duplicating machinery marketing gives Liberty/UA TapeDuplication engineers a better feel of what is needed as input from other duplicators is felt in the requirements they present to Wil- son and Start.

Nick notes: "Before it (manufacturing machin- ery) was just a matter of staying in business." He says there is very definitely a change in the openness with which new equipment is considered.

All the same, it is still a very difficult matter to determine when to automate and where not to. "My ideas on automation are different from others too," says Nick.

During a recent plant tour, Nick's attention was called to a woman occupied with splicing. He indi- cated that this is one job in a duplicating plant that has engineers always thinking in terms of how to automate. "I find myself dreaming about it at night," Nick says.

No other function in the plant seems to have the dead-end degree of monotony as does splicing. Yet it is an operation that demands alert attention, extreme dexterity and speed, said King. It is also a large area in terms of a group of people who need training and thinking is still going on, if not subject to just as sudden acceleration.

By the same token, when things cool down, how do you handle laying off workers?

The dilemma is by no means unique to tape dupli- cating but duplicating does entail the unusual combination of requiring highly skilled workers who are adaptable to routine work and who are satisfied with part-time employment at intermittent intervals—a quite possibly unique combination, feels King.

"There is no patent answer to this problem, how- ever, we have a lot of people who like short term work. This fits in well, because we seem to have rush periods. The fall is usually a rush time. I suppose this is because we are geared for more product releases and hits often start breaking in the fall.

Fortunately, we have a lot of people who like to come in and work just ahead of the Christmas sea- son and build up income. We also rely heavily on rec- ommendations from present employees and there seems to be an excellent word-of-mouth network amongst our employees enabling us to recruit a suf- ficient labor force in due time.

How does custom duplicating balance out the work flow at Liberty/UA TapeDuplication?

"Well, it is actually the other way around. U.A. company product balances out the work flow. Cus- toms accounts get their product first. Naturally, we try to do whatever it takes, work on weekends, nights, (Continued on page UA 12)
Tape Duplicating

continuing from page 4

days off, to get all the product out on a timely basis. But custom duplicating jobs have top priority."

How does King figure workers can sustain the daylong monotony of splicing tape over and over again?

"I think they daydream while they do it," he says, in trying to analyze how employees can so easily adapt to the job. The subject is all the more interesting in view of some employees who have been in the plant for over five years and still prefer this job even though their seniority if nothing else would qualify them for other work.

He says that perhaps it is difficult for a man to realize how this job can be so inviting to especially the female employees. "I think it becomes very much a matter of fact to them. It's like knitting or crocheting. It becomes a question of mental conditioning.

"We have tried promotion, but many just don't want it. They are comfortable. They don't want the promotion, the additional responsibility."

Asked if Liberty/UA Tape Duplicating has done time studies and psychological analysis of the splicing job in the areas of motivations and job environment, King says, "It's really a process of elimination.

"The employees have to achieve certain standards to keep the job. They are brought in on a trial basis and after they have met the standards they are kept on. If they don't like it, they move on. But most of them stay like the splicing work.

"We're tried motivations, incentives, and that doesn't work at all, because it forces people who can't do the job to work harder and work faster and then do shoddier work. It's much better to do in the first place search for people who are dexterious and to keep them on or remove them if it becomes obvious they can't do the work—after all they can be assigned other work.

"If they can't maintain a certain speed and accuracy there's no point in leaving them on, because if you crack the whip or do anything to force them, the quality of their work deteriorates.

Obviously, since the goal in duplicating is to come up consistently with the sound the producer of the music has in mind, there can be no deterioration up and down the line.

King says everything has to be inspected and that there are inspections all through the process.

This includes all in-coming raw products and parts. "Even in the area of in-coming materials, which have obviously gone through levels of inspection at perhaps many levels, you cannot take a chance. There are things that you can't always catch, at least not all the time, which is why inspection must be an on-going process," says King. "Actually, each worker must do some inspection. As the product goes down the line there are other checks."

Zeroing in on one inspection point, King was asked what happens if an inspector finds something wrong with a prerecorded pancake (a large, flat spool of tape that is fed into the slave winders).

He says that if something is amiss at this point, engineers would be brought in immediately. "They will check the tape to see if it is malfunctioning. If not the tape, then because each tape is keyed for the machine that produced it, then the machine will be quarantined until the problem is checked out.

"There is no point in finding fault after the tape is in the cartridge, cassette or on an open reel. If there is any chance of discovering something before hand." King says, adding, "of course, finished cartridges, cassettes and open reels are subject to tests as part of the overall process."

For every master tape there is a proof copy and the performance of the master is constantly measured against the proof tape every time the master is brought out for use. "Every time the master is used it has to produce something that is just as good as when the master was first approved."

Such usages may be days if not longer apart. "We may run off 5,000 cartridges from a master and then receive an order for 2,000 more later on. The master will be brought out and compared with the proof copy and if it is not up to standard another master will be called for."

Just as the spirit of cost-consciousness is ever pervading at Liberty/UA Tape Duplicating, so is this constant vigilance about quality.
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Continued from page UA-4

der now. It has gone beyond a purchase-by-purchase situation.

"What's happening is that a lot of duplicators are just outgrowing the equipment they've been using," Start says. "This is especially true for the firms that initially got into in-cassette type equipment (this is the method where the recording is done with a loaded cassette as opposed to the other method whereby the tape is duplicated in bulk form then cut and loaded into the cassette).

"These firms are starting to receive demands for 1,000, 2,000 even 3,000 of a title, and if they depend on in-cassette equipment for this kind of production, they start seeing that they have a problem."

Start sees a marked trend in the expansion of the legitimate duplicator involved in copyrighted material now that the anti-piracy laws have been adopted nationally and more recently by several states.

Yet another trend is the general expansion of pre-recorded tape sales in every music category. Start points out. Polka labels, as just one example, are bringing out more and more titles in 8-track. Black gospel labels, as yet another example, are thinking more and more of product that will become available on tape for the first time.

Also, there is the burgeoning non-music field such as represented by religious and educational organizations where Liberty/UA has recently sold tape duplicating equipment. Start said institutions are becoming big users of tape materials.

Wilson explains that off-the-shelf service is now a basic concept at Liberty/UA Tape Duplicating and is one that the firm is encouraging. "We find that the customer buys quicker if the product can be shipped the day he calls. We try to induce the customers to think in these terms."

This is not to say, however, that everything is geared to a production line situation. Wilson said there is still the concept of custom designing a piece of equipment for a specific use by a customer.

As the business for equipment keeps expanding, both Wilson and Start see a growing need for manufacturing items not necessarily in use by the tape duplicating wing of Liberty/UA. There is in this direction a constant research and development program going on, with new machines being designed and made all the time, often as not, for some specific use just in the plant.

A case in point is the several machines made for labeling. These were Liberty/UA's own designs and stayed in the plant.

Nevertheless, there are situations where Liberty/UA will purchase a piece of equipment where manufacturing it is not seen as feasible. This happened recently in the case of a custom labeling unit.

Asked specifically where Liberty/UA might be inclined to buy some item it could conceivably manufacture, Wilson says, "If I doubted by shop, then we could build almost anything we might need. But I have made an effort to keep costs down. I intend to show a profit this year."

The ability to build any item it might need is but one advantage Wilson and Start see for Liberty/UA. But probably the greatest advantage is that first and foremost, the firm is in the tape duplicating business.

This means that any piece of equipment is apt to have been designed for a specific on-line need and has been thoroughly tested. Customers with similar needs tend to have confidence in Liberty/UA equipment for this reason.

Start was asked specifically if ever a tape duplicating firm that might see itself as being in competition with Liberty/UA might for proprietary reasons be reluctant to make a purchase.

"We have never really experienced this," Start says. "One reason is that we ordinarily do not compete in a direct way with a potential customer. Many are smaller than us. Many see us more or less as totally music people, whereas they might very well be in non-music areas, or in a different area if they are in the music business."

Start sees as a much greater problem than any that could arise out of proprietary potential competition areas the one of finding capable reps to sell equipment. This, however, is being overcome.

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Country Music

Page Revives Shreveport ‘Hayride’

SHREVEPORT—This city, home of the famed “Louisiana Hayride,” from 1948 to 1966, again will have a live country music show, this time called “Hayride U.S.A.”

A special 10-acre site for a new auditorium to house the show is located in Bossier City, directly across the river from here.

Referring to this as the “second coming” of a live operation in the area, the new show will be run by Frank Page, former “Louisiana Hayride” producer, and Johnny Roberts, who owns an entertainment agency here. He will manage and book the talent.

Page expressed the feeling that the old “Hayride” show failed ultimately because of the lack of other music facilities here. “Its reputation for building talent was greater by far than the ‘Grand Ole Opry,’” he said, “but the city didn’t have the allied facilities to keep the artists busy, such as record labels, publishing companies, booking agencies and recording studios.”

Page points out that the city now has the new “Hayride” facility, the Louisiana Hayride U.S.A., equipped with proper space and the proper method of improving the traditional format. A new program will be written, and a new cast assembled.

“With the advent of new material, everything is on the ball,” he said. “We have an up-to-date recording studio in the nation, which encompasses publishing, recording, and promotion.”

He notes that Sun Levy, who began a record shop business 26 years ago in downtown Shreveport, Louisiana, has built a facility here which includes record labels, distribution, and several publishing companies. There are also half a dozen other recording studios within a hundred miles of Shreveport.

The only thing new is that the facilities are well equipped. The area feels it is now capable of supporting the “Hayride,” both physically and financially.

Page said the area chambers of commerce are giving back to the project. The Tourist and Motel Commission is offering support through publicity and promotional ideas.

Income from the show will be supplemented by permanent advertising inside the new auditorium. “We make no bones about this; it is one of the ways we expect to finance the project,” Page noted.

The old “Louisiana Hayride” was started by A.M. “Pappy” Covington. His Royal Sound includedHubert Williams, Webb Pierce, Faron Young, Luman, Conway Twitty and several others.

Houston Promoter Tries Fan Fair Duplication

HOUSTON—A “Country Music Fair,” patterned somewhat after the Fan Fair held in Nashville last summer, will be held here Oct. 24-27.

Produced by Jim Austin for Showcase International Productions, the show will bring “more than 40 country artists” into the Albert Thomas Convention Center, South Side, here.

There will be no promotional consideration.

Austin, in a news conference here, said he has rounded up more than 50,000 persons at the four-day extravaganza. Based on a trade and entertainers type of program, he said some 200 booths will be sold (about 75% already sold), ranging in price from $175 to $600.

A program book, with advertising, also is being printed. Gate prices range from $2.50 to $6.00.

Four stages will be utilized. The theater stage, which seats more than 3,000 persons, will be used for Jerry Reed. Dolly Parton and Dolly Parton on the first two nights, and shows on subsequent nights which include Jerry Reed, Faron Young, Barbara Mandrell, Waylon Jennings and Willie Nelson.

Other acts will perform on the smaller three stages, with an audience of about 500 each. Only expenses will be paid to these acts.

Nashville executive Austin, who is trying-in with the event, doing remote broadcasts. All are in the Southern and central Texas. They are trading out air time of promotional spots for both space.

Austin said he is spending $25,000 on advertising alone, and has a $75,000 “nut” invested in the “Fair.”

Austin, in a last-minute visit to Nashville, called up some of the major recording companies to supply talent.

CMA Appoints ‘Pirate’ Crew

NEW ORLEANS—The Country Music Association will hold its first quarterly meeting of the year at the Roosevelt Hotel here May 15-16.

Those attending will include representatives of record companies, artists, songwriters, performing rights organizations, broadcasting, publishing, composing, merchandising, management, talent, and buyers and advertising executives.

At the board meeting, a general chairman and 11 task forces will be named to spearhead the industry’s efforts to combat tape piracy.

Harry Jenkins Heads Reeves Enterprises

NASHVILLE—Shannon Records will concentrate on its existing artists, giving them full concentration, according to Harry Jenkins, newly named executive vice president and general manager of Jim Reeves Enterprises, Inc.

Jenkins, recently retired vice president of RCA, will head not only Shannon, but several other labels, including Acclaim Music, Tackhouse Music, Open Road Music, Mae-Ree Music, Re-Klein Music, and Mary Reeves Talent.

Harry Reeves, president of the label, who also was named chairman of the label. Previously, former Governor Jimmie Davis of Louisiana obtained his release from MCA and signed to work with Waco, Tex.

Owen Bradley, vice president of MCA and the only person who has ever produced her recorded, expressed regret at her departure.

“Kitty left of her own volition,” Bradley said. “We are still the best friends and naturally I wish her well. She has simply decided to try something new.”

Miss Wells, one of the two natives of Nashville ever to become a member of the “Grand Ole Opry,” has signed to Decca/MCA in 1952 and has accumulated 23 number one records on the Billboard chart.

Miss Wells was the first of the country artists to sign a “lifetime contract,” and the expressed appreciation for what the label had done for her.

Hilroy Expanding Promotion Office

NASHVILLE—Eddie Hilroy, former promotion man with Mercury and later with Bob Williams, has expanded his offices here and taken work as an independent record promoter.

Hilroy, whose latest record worked was Hank Williams Jr.'s "The Last Love Song," has added Johnny Mitchell and Clod Davis to his staff.

Mitchell, most recently with Willie Nelson, formerly was in radio with KIKK in Houston, WVOJ in Jacksonville, Fla., and WPLO in Atlanta. He will become an officer of the company. Miss Davis assumes the role of executive secretary.

Hilroy is currently handling the account of Shannon Records and other clients, including the promotion concentrating on singles for the majors.

Larry Horton, Johnny Cash, David Houston, Claude King, George Jones and Elvis Presley. Floyd Cramer and Johnny Day were signed in the Red Svine group there. Jerry Kennedy, now a vice president of Mercury, got his start there. Others to join later included Bob Luman, Conway Twitty and Nat Stuckey. Johnny Wright and Kitty Wells were signed as "Opry" from the "Hayride." They, as so many others, were taken to Nashville by the late Hubert Long.

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Jan. 19, 1974

NASHVILLE—Billboard editorial writer Bill Williams and assisting editor Tom Johnson have been named to the head the label. Previously, former Governor Jimmie Davis of Louisiana obtained his release from MCA and signed with Word of Waco, Tex.

Owen Bradley, vice president of MCA and the only person who has ever produced her recorded, expressed regret at her departure.

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The soon-to-bevacated Grand Ole Opry House had a scare last week, when a Dempoer Dampier fire directly behind it began to spread. Many of the artists had to rush their cars out of the area, but it was contained before reaching the ancient building. . . . Roy Drusky, the victim of the ice storm which swept much of Tennessee, finally had to move his family to a motel when he lost both electricity and water. . . . Stevie Phillips, working to get back to his old rhinestane suits, had shot 36 pounds. . . . Lonnie and Oscar, along with Bill Carlisle and Alex Houston, entertained 150, mostly family at a big party in Greensboro.

Jerry Clower went out all at the Orange Bowl in Miami. He entertained the luncheon, took his wife to the ball, went sailing for the first time in his life with bowl official Malcolm McNeil, then went to a Baptist church and did a telethon for a rescue mission and raised $25,000. . . . Jim and Jesse are adopting the name put on them in a Billboard review. They're calling their kind of music mod-grass. . . . George Morgan's 14-year-old daughter, Laurie, got a standing ovation at her first Opry appearance, singing "Paper Roses." . . . Bill Anderson is writing more lately, as he promised, and is really showing results. He has new singles by Jean Shepard and Tommy Cash, with another likely by Cal Smith. Writ is what first brought him to Nashville. Bill also is putting together an entire new show to present to the audiences this year. Mary Lou Turner, in keeping with the change, had her hair cut.

The Osborne Brothers are coming out with an album to be called "The Fastest Grass Alive." On the cover they'll pose as gunfighters. Dianne McCall has departed the Charlie Louvin show except on casual weekends, and will strike out on her own. . . . Stonewall Jackson insists he likes his new release. "O! Blue," because it has a lot of religion in it. He also says he is singing a new contract with MGM because he wants to keep his opinions open. Loretta Lynn is about to do another CBS pilot, this one on her own. . . . Earl Scruggs off to Dallas for the premiere of the movie "Mickey the Lillie Bloom," for which he wrote the score. After that, he plays the New York Philharmonic.

Minnie Pearl, in these days of rare domestic help, has just honored her housekeeper, Queenie, with 23 years, of service. Bill Waller made it through to Columbus, Ohio, when a lot of others failed. It took him 14 hours through snow to get his bus to the State Fair concert. He also failed to show. Charlie Walker has formally signed with Capitol. Working with him will be his usual production pact with the Don Light Agency. They will work a lot of campuses this fall.

Roy Druff returns to Toronto to finish taping his own TV series, "Good Time Country," for Global Television. Roy and Mrs. Merle have also bought a new home. Buck Owens, as reported earlier, is about to go on a two-month extensive tour of the Far East. But the big news is that the four concerts in Japan are sold out prior to the beginning of the tour. . . . Commander Cody and His Lost Planet Airmen, sometimes country, sometimes not, have embarked on their second European concert tour in late April. . . . Jeannie C. Riley, who recently announced her move to Dallas, has a new year as busy as ever. In Abilene, Texas, near her home, she heads the West Texas Rehabilitation Center telephone, then will be Floridabound.

R.M. Stone, president of Stoney Records in Houston, keeps turning out outstanding instrumental material. Latest is by Herb Remington; this record fail to get in at play, or make up in sales.

An up and coming beauty queen Susan Haney has joined the Billy Walker show, which now makes it self-contained. Her husband, H.M. MGM is now using MGM artist Gene Price as his man on lead guitar as part of the tour. Walter Miller director, and Chet Hugan the writer. The American Gas Association will sponsor the show.

Arnold Hosts 'Parade'

The following is based on the information received from the Nashville offices.

NASHVILLE—Plans have been announced for the second annual Country Music Hit Parade telecast, hosted by Hall of Fame member Eddy Arnold. The program will be shown over CBS-TV Fri. 4th, following taping Jan. 23-24 at the Grand Ole Opry House.

Guests on the show, in addition to Arnold, will be Charlie Rich, CMA's Male Vocalist of the Year; George Jones and Tammy Wynette; Dottie West; Danny Davis and the Nashville Grass, whose instrumental group is the Band Winners of the Year; and Gene Wynn, who is the Year's Vocalist of the Year. Across the Street is the musical guest. Contact CMA for more information.

Eubanks Forms Country Talent Management Firm

LOS ANGELES—American Management Inc. has appointed Teri Eubanks as the talent manager for the country division last week to concentrate on management of country artists by Bob Eubanks, who has headed the country division here. Concept Express started promoting country concerts April, 1972, and since that time has concentrated nation-wide (Billboard, May 28, 1972). Eubanks is president of AMI and Jim Wagner, who previously headed his own country booking agency, the Jim Wagner Agency, here (see Executive Tassubbloch), is vice president of Teri Brown, who has been with Concept Express since inception, has also been appointed a vice president. The agency is located in suburban Encino. Eubanks will announce soon the first appointments of the agency's country music staff. Concept Express, the promotional concert wing, exclusively handles Marie Hart, Porter Wagoner nationally. AMI will offer a full range of artists' services: publicity, TV coordination, liaison with record labels and a closer rapport with the important New York showplace-Auci AMI will also coordinate with local concert promoters on all the artists' itineraries.

Opryland Records has expanded with the signing of Judy Bryte, as producer Jim Bowes and Opry Manager Buddy Wendell send show approval.

January 19, 1974, Billboard Country Music
<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label/Number</th>
<th>Notes on Chart</th>
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<tr>
<td>1</td>
<td>&quot;I LOVE&quot;--Joan Baez</td>
<td>RCA 71, MCA 7349</td>
<td>(Platinum)</td>
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<tr>
<td>2</td>
<td>JOLENE--Dolly Parton</td>
<td>RCA 1155</td>
<td>(Silver)</td>
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<tr>
<td>3</td>
<td>HEY LORETTA--Loretta Lynn</td>
<td>RCA 4150</td>
<td>(Gold)</td>
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<td>4</td>
<td>THAT LONE WOLF--Johnny Paycheck</td>
<td>RCA 3858</td>
<td>(Gold)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I'M SINGING&quot;--Mama Mayari</td>
<td>RCA 4401</td>
<td>(Gold)</td>
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<tr>
<td>6</td>
<td>&quot;THE SONG OF--Skeeter Davis</td>
<td>RCA 4412</td>
<td>(Gold)</td>
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<td>7</td>
<td>JIMMY CARTER'S HOMESTYLE</td>
<td>RCA 4457</td>
<td>(Gold)</td>
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<td>&quot;SOMETHINGvell&quot;--Johnny Paycheck</td>
<td>RCA 4208</td>
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<td>(Gold)</td>
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<td>&quot;THE BALLAD OF--&quot;--Mack White</td>
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<td>(Gold)</td>
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<td>RCA 4412</td>
<td>(Gold)</td>
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Billboard SPECIAL SURVEY for Week Ending 1/19/74
BILL ANDERSON makes great albums

which contain smash singles

1. ‘IF YOU CAN LIVE WITH IT’

2. ‘CORNER OF MY LIFE’

and now bill’s next no.1 single

3. ‘WORLD OF MAKE BELIEVE’

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MCA-40164

MCA-320
Bernard Cervi was convinced after the first MIDEM in 1967 that he had backed a winner—"I knew it," he says absolutely without pretense, "because I had planned along new lines. Till that time show business and song festi-
vales always involved contests. There was plenty of glamor, but I re-
alized that music businessmen were really much more interested in the business side of things."

When he was editor of a trade pa-
er devoted to children’s toys he re-
alyzed how important it would be to bring together the toymakers of the world, not for the sake of convivial-
y, or even for social contacts but simply to talk and do business with one another.

Having at that time made contact with radio and television, it was nat-
ural that he should subsequently turn his organization’s creative flair toward the entertainment field. Recognizing that television networks were hungry for material, he founded the international mar-
et for television programmes the MIPTV in 1965.

Later he was involved with the rack-jobbing organization, Cope-
dep, starting with 850 outlets—and these were the seeds from which MIDEM grew.

He chose Cannes for the location of his international expositions be-
cause of its relative proximity to the international airport of Nice, be-
cause its Palais des Festivals was ideally suited to the MIDEM and MIPTV events and because the mu-
icipality were extremely co-oper-
avive and understanding of his needs.

"Let me make it quite clear," he says, "that I did not choose Cannes because it was the location for the film festival. I have never been to a Cannes Film Festival in my life."

It is no secret that Cervi has been tempted to stage the MIDEM event in other countries—but he has never been totally convinced that transplanting it would not di-
 minimise its impact and influence. By now, with the eighth MIDEM about to open its doors, the event and Cannes are regarded by most people as inseparable.

The choice of Cannes was an in-
spired one in the early stages when the San Remo Song Festival was still a force to be reckoned with be-
cause it was easy for publishers and record men attending the Italian event to make the short journey over the border to Cannes.

"When I organized the first MIDEM," says Cervi, "I decided that contests would be out from the start. The problem with contests is that the major artists whom you really need to give your event pres-
sion, refuse to take part. In any case my aim was to create a market, not a talent competition."

The first MIDEM was a modest success with 120 stands and 14 countries represented. Since then, as is well known, the event has grown steadily in magnitude and in-
fluence and for MIDEM 1974 there were 478 stands and representa-
tives from 42 countries. A total of around 5,000 people will be in-
volved in MIDEM No. 8, compared with 900 who attended the inaugu-
ar event.

One of the great strengths of the MIDEM organization is attention to detail, with the professional needs of record men, publishers, agents, promoters, attorneys, radio and television executives, pressmen and artists all expeditiously catered for.

"It is important," says Cervi, "not to allow any one faction to exert a disproportionate influence on the event. It does not need much imagi-
nation to appreciate the kind of ri-
val that the San Remo Song Festival is not subject to. I have always chosen the artists for the gala. I have never allowed a single record to come into my office, unwilling to do, though I always am ready to con-
sider helpful suggestions."

By the second MIDEM in 1968 it was clear that the Palais des festi-
vals, as it was then, was not big enough to cope with the remark-
able growth rate of the event. So MIDEM was moved temporarily into the Martinez Hotel while a new palace was built.

The growth has continued and this year Cervi himself will have his office in a caravan. "This is the first year that we have had to refuse would be participants," says Cervi. Special permission was given to 70 percent, Italian by 40 percent. Jap-
ese by 30 percent, American by 20 percent and British by 10 percent.

Countries like Spain and Morocco will be attending for the first time.

One of the best examples of what MIDEM can do," he says, "is the international career of the French song ‘Love Is Blue.’ It was picked up at MIDEM first by the Japanese, then it went to the States and a disk jockey turned it into a major international hit. This is just one of many similar examples.

Radio Triunfo looks To Africa

Radio Triunfo, the company rep-
resenting the WEA group, CBS, UA, Fantasy, Melodia and Hipsa labels—among others—in Portugal, owes much of its success to MIDEM, according to Carlos Lacerda, an RT promotion executive.

This year the company is reorgan-
izing its overseas services and looking to expand its market in the Portuguese African territories and to set up licensing deals for these areas, notably Mozambique and Angola. It will be establishing con-
tacts at MIDEM with this expansion very much in view. Imavox will be at MIDEM for the second time and general manager Jorge Cenacu told Billboard that last year the company acquired five of the six licenses at the event.

Imavox could be the market for good product suitable for Portu-
gal, but Cenacu emphasized, the company had no intention of ac-
quiring labels just for the sake of building a collection.

Sassetti, making its first appear-
ance at MIDEM, will be there largely in an observing role, but general manager Marques de Almeida says that the company will keep an eye open for labels which might be re-
presented in Portugal.

An opportunity to prospect For new catalogs

When MIDEM was first inaugu-
rated, the German industry was a little skeptical about its viability but more recently there has been con-
siderable support for the event and this year about 25 companies will be repre-
sented in Cannes.

Some of the major record firms still have reservations pointing out that their international contacts are already well-established and that, in any case, they have their own in-
ternational conventions each year.

The German music publishers, on the other hand, see MIDEM as an ideal meeting and market place and as a means of saving on travel costs—a consideration that takes on a new importance in the current energy crisis.

Poland will be represented at MIDEM by PAGART which, as usual, will be looking for international artis-
tists to appear in the Sopot Interna-
tional Song Festival in August this year.

Pagart will also be enlisting the support of international record companies for the festival which has now the added dimension of being a trade fair as well as a song contest. The organization will seek, too, to get bookings for Polish artis-
tists in various long festivals.

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tists in various long festivals.
PATTY PRATO

Italy's top female artist

"pazza idea" (crazy idea)
the best seller of the year

RCA
Records and Tapes
THE ENGLISH VIEWPOINT: Unanimous Praise For Deal Making

By Nigel Hunter and Richard Robson

LONDON—The eighth international gathering of the world's music business at Cannes is maintaining the reputation of its seven predecessors by being bigger than ever in scope and the number of its participants. And the United Kingdom is maintaining its customary MIDEM reputation by sending the largest contingent.

Five firms asked what the annual event meant to them were unanimous in praising the value and opportunities offered by the yearly meet, which represents one week in the calendar they cannot afford to miss.

MIDEM is a special boon to the small operators who do not possess the power and wealth of the large companies and conglomerates when it comes to picking up the travel tabs incurred by journeys to the individual countries whose music industries are represented in comprehensive strength at Cannes. The infant 18-month-old Valentine Music is a case in point, as its managing director John Nice points out.

"Our main aim at MIDEM is to meet and network with territories where we're not represented at present," he says. "It's a great help to us in our objective of achieving world-wide representation.

"The week in Cannes is also a great opportunity to boost our intake of useful copyrights from other countries. It's a chance to show our company flag, let everyone know we exist and what we're doing, and exchange ideas. It's a good working proposition for us, and in personal terms I find it a pleasant change from Shafterbury Ave., particularly in present circumstances."

At the other end of the scale, MIDEM also has its uses for a giant organization like Polydor, as the label's British chief John Finnie explains: "The international side of Polydor is strongly represented, and our British affairs attend, and sometimes do go 1. Obviously MIDEM is not as important to the large companies as it is to the smaller ones, but it's an ideal meeting place, and focal point for a gathering of our licensees.

"Our international side is always active at MIDEM and Wayne McKerton, our A&R man, always attends. I can follow up anything that arises here in London or else fly there. It works rather well."

Specialist organizations like those headed by Sydney Thompson and John and Malcolm Jackson also benefit from their annual pilgrimages to MIDEM. Thompson runs the Sydney Thompson Dance Records and the In-vita label.

"From a business point of view, I couldn't afford not to go to MIDEM, anc anyway I want to go," he says. "It's a very hard work, but I always meet a lot of people and get ideas about what is being done in other countries. That's certainly one of MIDEM's assets because you can get too parochial if you have no contact with the music scene on an international scale."

"I think the gala concerts could probably be better organized than they have been in the past. After spending a hard day at your office stand from 9 till 7, you don't want to wait around for 40 or 50 minutes to get into the theater. MIDEM is a great thing for the business, and it pays off, regardless of what some people say. I'll go as long as I can.

"The Jackson brothers run Jackson Music which has both music publishing and recording interests. John Jackson notes that they have attended every MIDEM except the first one.

"It's an annual occasion, and it has done wonders for the British music industry," he opines. "The main problem is selectivity—seeing the right people and as many of them as possible in the time available—and I think the central paging system could be improved in this respect.

"Of course, it's expensive unless you're a big company, but it's worthwhile. It's much easier to do business with people you've actually met. The personal touch is essential in the music business, and we've made contacts we would never have made otherwise."

Milt Murray runs Intune Music and Bus Stop Records with Peter Callander, and was also MIDEM's first U.K. representative. He has diagnosed a condition which he has designated as "MIDEM fever," which is some-

(Continued on page 38)
last year RTL has sponsored in France

Santana
Alice Cooper
Ike & Tina Turner
Pink Floyd
James Brown
Deep Purple
Emerson, Lake and Palmer
Chicago
The Rolling Stones
Soft Machine
Osmonds Brothers

and made their concert a national event

this year

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The Who

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The Swedish representation at this year's MIDEM will embrace nine companies and about 30 people. The most strongly represented sector of the music industry will, of course, be the music publishing element. Six of the nine companies are involved in publishing.

The industry regards MIDEM mainly as a meeting place for maintaining existing contacts and establishing new ones. "It's an opportunity in one week to meet all the people you have been in contact with through the year. " says Sture Borgedahl, president of Air Music Scandinavia, who will be making his eighth consecutive visit to MIDEM.

Abr. Lundquist AB will be represented by its president, Helge Roundquist, and sales manager Anders Roundquist. Imusica will be represented by Scandinavian chief Bengt Sundstrom; and Multitone AB will be represented by publisher Sven Olov Bagge, together with Borje Ekberg and Anders Burman.

"We're hoping to place some of our Swedish original material by Metronome recording artists like Ola Magnell, Gosta Lindenholt and Marie Bergman, says Borje Ekberg, managing director of Multitone and Metronome. Metronome, which distributes WEA product in Sweden will also participate in the MIDEM conference being held in Cannes on Jan. 24. Also present at MIDEM for Metronome will be label managers Hans Englund and Rolf Lundstrom. Sonet will be sending the biggest Swedish delegation—seven in number, namely, Gunnar Bergvist, president of Sonet Grammofon; Dag Haeggqvist, general manager; Ove Hassan, professional manager of Sonet Music; Lars Olof Helen, Sonet press manager; plus P. A. Bognist president of Amgo Muiik and G. Dahlberg AB, and Goran Wannlert and Curt Pettersson of Frituna Produktion AB. Together 15 Sonet people from Denmark, Norway and Sweden will be working collectively as the Scandinavian Sonet group at MIDEM.

Sweden Music will be represented by president Stig Anderson, secretary Gote Johnsen, Jorgen Arentzen, general manager of Stig Anderson, A/S in Copenhagen, Johan Langer, professional manager of Sweden Music and Marie Anderson. Says Anderson: "We have no stand at MIDEM since we've found that we work more effectively without it—besides we protest against (Continued on page 59)
Studio Ferber

The first studio in the world to be equipped with an automated processes console with automatic mixing controlled by computer (DIGILOG).

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

Good restaurant—Parking Apartment available for producers

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Hungary Launches Special Catalogs for MIDEM
By Paul Gyongy

Quite a number of Hungarian state enterprises will be represented at this year’s MIDEM. The Hungarian state radio is sending Lajos Boba of its light music department and he will be attending for the fifth time. Boba finds MIDEM useful and interesting because each year representatives from many broadcasting organizations congregate there and exchange views and program possibilities. He finds the gala useful, too, as a means of getting familiar with the live performances of artists from many countries.

Says Boba: “Artists and groups hitherto unknown in Hungary could get outlets on Hungarian radio programs. Hungarian Radio, incidentally, is always pleased to receive demo records from foreign record companies. All are listened to and considered for programming. Demos should be sent to the Light (Continued on page 36)

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MIDEM/1974

Sachs Record Scores at MIDEM
By Kari Helopaltto

Finland will have two companies at MIDEM this year, Musik Fazer AB and Love Records, which will be sharing a stand with its New York partner, Trilogy.

Music Fazer AB, which has been at every MIDEM since the start, is well satisfied with the results obtained from the event. Last year the company had its own stand and evoked very good international reaction to a demo record of Finnish pop songs sung in English by Warren Sachs. Some of the Musik Fazer copyrights on that album have since been released in Holland, West Germany, Sweden and Canada.

Says John Eric Westo, general manager of Music Fazer: “The best thing about MIDEM is that it offers you a good possibility to meet music people from various countries and to exchange ideas. Through MIDEM we have built up contacts which might otherwise have been unattainable.”

This year Musik Fazer will not have its own stand but will be represented by Westo, pop publishing manager Osmo Ruuskanen and Aslaks Enoksen. The trio will be offering Musik Fazer copyrights to other territories and will also be looking for hit material suitable for the Finnish market.

The Love Records/Trilogy partnership will be making its second appearance at MIDEM. They achieved one major success at last year’s event—the Warren Sachs album referred to above which was (Continued on page 36)

MIDEM as a Means for British Music Exports
By Nigel Hunter

The value of MIDEM as a vehicle for stimulating British music publishing trade and prospects on an international basis has been recognized ever since its inception. The Department of Trade and Industry has subsidized British publishers annually to help them meet the considerable costs of the MIDEM week in Cannes, and in return the publishers have completed confidential report on their business activities after each trip to enable the DTI to assess the progress and results achieved each year.

“There’s no doubt of the value of MIDEM to British music publishers,” declared David Toff, secretary of the Music Publishers’ Association. “Otherwise we wouldn’t keep coming back each year and bearing the expense.”

“The MPA has been involved officially with MIDEM ever since it began. The event is vitally important because it is now attended by publishers from all over the Continent and other parts of the world. It has the greatest value for publishers who have not yet got blanket deals covering all the territories of the world and the small-scale operators who would be unable to visit other countries individually.”

Toff disclosed that 33 British music publishers have taken MIDEM office accommodation this year, and a further 10 Stand or so will be in Cannes during the week. He paid tribute to the MIDEM administration and the cooperation it provides for the music publishing contingent.

Caroline's return to MIDEM of Geoffrey Bridge, who has to remain in London dealing with issues and problems created by the British.

“The organization is great, and geared up in such a way that there is always someone on Bernard Chew's staff available to deal with any problems.”

Toff emphasized the value of British music publishing’s international aspect in terms of exports and the balance of trade, and the consequent interest and assistance provided by the DTI.

“Music publishing is part of the export market which is watched very closely by the department because it earns a great deal of money. The Queen’s Award to Industry presented to the Dick James organization in 1973 is clear proof of what is being achieved these days. The DTI has a representative in Cannes throughout the MIDEM week, and the British consul comes up from Marseilles several times.”

Toff explained that no exact statistics concerning the British music publishing industry’s efforts at MIDEM are available because the reports filed by MPA members with the DTI are confidential, and anyway it can be a matter of years before the full results can be computed of deals initiated at MIDEM.

He will be there as usual, manning the MPA stand near the entrance with the aid of his wife Barbara, and also looking after the interests and business of the British Phonographic Industry organization in the unavoidable absence (Continued on page 55)
Winner of
The 4th Japan Popular Song Grand Prize for The Best Singer of The Year 1973
The 15th Japan Disc Grand Prize for The Most Popular Singers of The Year 1973
The 6th Wired Radio Service's Exclusive Performer's Award 1973

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Lyrics: Kazumi Yasui
Arrangement: Osamu Shoji

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Czechs Find Great Benefits in MIDEM
By Lubomir Doruzka

As in previous years Czechoslovak companies have booked two stands at MIDEM. Slovak, the Slovak company engaged in the import and export of cultural goods (represented in Cannes by director Dr. Lucky) the concert agency, Slovkoncert (represented by its manager Mrs. Jakubcova) and the record and music publishing company Opus (general director Dr. Stanislav and copyright and license department representative Dr. Horak) have all found MIDEM particularly useful because Slovak institutions have entered the international market as independents only a few years ago.

"MIDEM was for us the first opportunity to present our records to the world," said Dr. Horak, "and we made good use of this opportunity. Partly as a result of our talks at MIDEM last year, we have already concluded some license contracts with foreign LP's to be re-leasen in Slovakia. After this good beginning, we hope that MIDEM '74 will offer us good opportunities to promote our own production in other territories."

Artia, the Czech export and import company representing Supraphon and Panton, is among the most faithful and seasoned supporters of MIDEM. This year its delegation will comprise deputy general director Dr. Svolbova, commercial director Dr. Skoikan, assistant director Mrs. Koncelikova and license manager Mr. Nasiova.

"We have already fixed our appointments at MIDEM with most of our commercial partners and hope to establish some new business contacts," said Mrs. Koncelikova.

Supraphon, too, has been directly participating in MIDEM since its inception in 1967. It was at MIDEM last year that we started interesting talks about the representation of Supraphon records in the United States," Mr. Vinaricky told Billboard. "During our recent trip to America, we made progress with our negotiations and we hope that MIDEM '74 will bring more opportunities. Last year saw an increasing interest in the use of our recordings for background music purposes and I expect this interest to be maintained this year."

Mr. Vinaricky, Supraphon license and copyright manager, will be accompanied at MIDEM by Billboard's Czechoslovakian correspondent, Dr. Lubomir Doruzka.

Music Export

Continued from page 50

The American record business is facing many of the same economic and cultural problems that affect the world. It's important that we continue to work together to solve these problems.

I'll Be At The CARLTON HOTEL

MIDEM a Must; Italian Industry
By Germano Ruscitto

MILAN—MIDEM is a "must" for most of the Italian independent music companies, as well as for the recently established Italian branches of international corporations.

"You have the chance of meeting with 200 people during the five MIDEM days," stated Giuseppe Bracco, A&M Italy's managing director. "Once a year, you can see most of your friends from all over the world. It's not so important that you do business during the MIDEM. It's more important to check out new music trends," declared Giuseppe Grammillo Ricco, Curci Music and Carosello Records managing director.

"Once again I'll be at MIDEM, where I always did good business," said Ducale president and owner, Davide Mafra. "MIDEM is a unique occasion. You can't evaluate it solely in terms of turnover," said Senza Fine Music International, international manager Cookie Chinnan.

Nevertheless, some Italians are going to MIDEM with specific plans. Carosello is releasing a 25-LP series of music by Vivaldi, performed by the Virtuosi of Rome and available for license deals. Curci will negotiate the sub-publishing rights of the movie soundtracks of "Tony Arzena" and the Anglo-Italian production "Don't Look Now," with music written by conductor Gianni Ferro and singer-author Pino Donaggio.

"We will also keep one eye open for any European new talent debut ing at MIDEM and for any worthwhile record masters. Deals involving important catalogs, especially U.S. catalogs, are not normally signed at MIDEM. But you might start an approach or finalize it," said Carosello general manager Paolo Ruggieri.

(Continued on page 58)
Hungary Launches Catalog

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Even then Pye doesn't stop there, they just scoop the field by distributing hot product for A & M, Sonet, DJM, Spark and that means the added repertoire of Elton John, Herb Alpert, Burt Bacharach, The Carpenters, Carole King, The Strawbs, Steelers Wheel and Drupi among others.

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Praise For Deal Making

Continued from page 46

what contagious but not incurable.

"The atmosphere of Cannes" says Murray, "is like no other... the artists that weren't there and the deals that weren't made..." You need a name and an office there, and you can come back with a lot of money.

"You get to know people and get a rapport with them," Murray concludes. "In a way it's self-destructive as an annual gathering once people have done deals around the world, but the business changes so rapidly that it's still well worthwhile being there each year.

I haven't gone to a gala for two years now, and that's a bad side of the event. The galas during the first two or three years were great, but the artists that appear now are record artists, nonperformers and boring.

"They haven't got a very good telephone service and they haven't perfected the paging service yet—that's been needed from the beginning. Otherwise you get the offices and equipment together very well."

"If you're going to sell anything, you'll sell it at MIDEM and I can't imagine missing it."

Although EMI's official explanation for not attending is linked with the current energy crisis and three-day working week in the U.K. it is understood that after last year's MIDEM, the company seriously began to question whether the event was worth such a high expenditure. When the news of EMI's decision broke, there was speculation that other majors might follow suit but apart from one or two smaller independent labels and publishers, EMI does not appear to have started a trend.

In fact, over 153 U.K. firms will attend this year, although not all of them have a stand at the Palais Des Festivals.

Although his company will not be actually participating as it was only formed just before Christmas, former Page Full of Hits boss Terry Noon will be in Cannes for part of the week, representing for the first time his Noon Music Co.

Trent Tape Services, a division of Trident Studios, is another custom duplicator which does a lot of overseas work and will be at Cannes again. It, like some other pressing and duplicating plants, is not too seriously affected by the three-day working week following the government's plant cutbacks, which have already started using. It is represented by several executives, including directors Barry and Norman Shefield. Inevitably, the energy crisis, three-day week and economic recession makes hopes for a brisk business at the back of many U.K. companies' minds at MIDEM but there is a new optimism that they expect business to be as brisk as usual for them at Cannes this year.

MIDEM a Must for Italy

Continued from page 53

"We are looking for moving sound tracks with substantial exploitation, both recordwise and as solo songs," said Rifi Records international manager, plans meeting with the Tamla-Motown London representatives and with the other Tamla-Motown European licensees, to discuss the situation of their operations. He also plans meeting with the executives of Supraphon, which Rifi represents in Italy. Velona is also interested in pop material and masters for catalog material, with particular reference to Rifi's medium-price Penny line.

"I am confident that the eighth MIDEM edition will be a satisfactory one for us. In past MIDEM's we made the the first approach to Supraphon, finalized the Motown deal and negotiated the first masters for our Penny line," said Velona.

"Don't think we will do a big catalog deal during MIDEM, but we'll likely find good songs as we did in the past, songs we made hits of in Italy. Also, I think we will be able to deal with 'complete packages': the record production, the publishing rights and the artist. Despite the high participation cost, MIDEM is still a worthwhile business tool," commented Giusta Spotti, Ariston Music general manager.

Ecofina will display a cassette boxing machine and "will look for duplication business, as usual," stated general manager Sabet Mousa.

CBS/Sugar central manager Giuseppe Giannini said the MIDEM galas were the French market for such CBS Italian artists as Gigliola Ciocci, Massimo Ranieri and Gianna Nannuzzi, who also make an impact in many other countries, thanks to contacts made during MIDEM.

The general chorus of approval was, however, offset by widespread dissatisfaction over the organization of hotel accommodation. It was claimed that while MIDEM central

tized and monopolized the hotel bookings, it did not grant discounts to participants. On the contrary, heavy advance payments were required, treatment of clients was often less than courteous and bookings were often cancelled or modified without the clients consent. Manager Alex Rotelli confirmed that his company's participation had been decided after a decision from the London headquarters which involved a large part of the international EMI setup.

30 Swedish Reps.

Continued from page 48

the MIDEM management's attempt to force participants to rent stands by allocating the best hotel rooms to those with stands."

On the subject of business he expects to do at MIDEM Anderson says: "Since we're an importing territory, we buy songs or catalogs in the first place; but since we also place masters for our record company, Polar, MIDEM has proved a good opportunity to get international outlets for our productions. In the past year Polar has had considerable international success with its recording acts ABBA and Sven and Charlotte. It will be the third time at MIDEM for Ake H. Son Wikke, president of Play Music, the rack organization which represents Pickwick in Sweden. Wikke will also attend the MIDEM conference in Miami in March.

The only Swedish company with its own stand at MIDEM will be Fars & Fors, headed by president Kon Hak Fors together with three executives. Fars & Fors which has been in the business of making and distributing records for six years, will be making its second appearance at MIDEM.

"You have to attend for at least two years before you establish your name," says Fors. Last year we exhibited a patented cassette rack which sold well.

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A&M to Set Up Sales Operation In England After Volume Surge

LONDON—Following an impressive increase in sales during the last 12 months, A&M will take in developing presence in the U.K. market a stage further by setting up its own sales force in March.

Derek Green, A&M's managing director, told Billboard that the introduction of the 12 strong force under general sales manager John Mair, would coincide with the expiry of the current contract with Pye which covers manufacture, distribution and sales. "The association with Pye over the past 10 years has been happy and fruitful and has directly led to this new expansion. Our future pressing/distribution arrangements are now under negotiation and Pye is one of the companies with which we are talking. I really want what with the current manufacturing problems, this may not be the best time to be looking for a deal, but I believe that any manufacturer planning for the future should look at our business very seriously."

Green said that although there would only be 12 men on the road, it was felt that adequate coverage of main retail accounts could be assured, but that the services of a distributor's sales force might be utilized to maintain contact with the rest of the trade.

"I believe that dealers can play a very important part in breaking artists and I am looking for novel ways of selling our product through them. With our own sales force we shall feel better able to support artists all the way through from the moment we have signed them."

A&M was one of the first companies, two years ago, to set up a field promotions team and together with members, Ken Phillips (northwest and North Wales) and Colin Huliet (north and west London) will move to the new sales team. The two other field promoters, Frank Pritchard and Tony Cannoto, plus a new recruit, will form a new team, concentrating on radio and video outlets across the country, and working closely with the sales force, but reporting to Teo Mordini, who is taking over from Terry O'Neil, heads of the national promotion force.

In English acts, among them Stealers Wheel, the Strawbs, Hudson-Ford and Rick Wakeman, have contributed significantly to A&M's 80 percent growth in the last year, while Carpenters' albums have been notably successful, with four showing simultaneously in the Top 30 at one point.

ICL to Cut Materials Supply 15% in the U.K.

LONDON—Major record companies supplied with raw material for making disks by ICI have been told supplies they expected in the first quarter of next year must be cut by 15 percent.

Fears were expressed that the situation could be much worse later in the year as the oil crisis can only mean greater cutbacks and/or higher prices.

The 15 percent cut follows the increasingly critical situation regarding shortages-on top of the already serious world shortage of PVC comes the Middle East oil cutbacks.

In June, record companies being supplied with co-polymer by ICI were told how much they could expect next year. The oil crisis shattered these rough estimates, although the 15 percent cut is mainly due to breakdowns at one of ICI's plants which has hampered production of co-polymer. The latter is an increasingly important part of the audio market.

The problem is expected to continue for at least double the $250 a ton price it did a year ago.

On the black market, VAM has sold for up to $1750 per ton bought by firms desperate to keep their customers supplied with co-polymer.

Now however it appears the basic raw material, naphtha, may be allocated. This could happen early next year.

A BP spokesman pointed out that the industry has made a strong plea to the Government to excuse naphtha from the cutback list.

This has been so far. "But if there isn't material in the future, no amount of priorities will make any difference," he said.

The spokesman said however it was "early days" to say what effect the increasing shortages of naphtha may have on the record industry.
International News

Crisis Depletes U.K. MIDEM Participation

LONDON - A snap check around the British music industry has revealed that the current economic crisis and energy shortage will affect U.K. representation at this year's MIDEM to some extent.

In addition to the already reported reduction of EMI's participation, a contingent from British Phonogram will not attend. Instead, Peter Knight Jr. will handle matters in his capacity as international A&R representative in the same way as EMI international department's Frank Chalmers will operate there.

Mountain Music has also withdrawn its office accommodation booking. The company's publishing manager, Samantha Day, said Billboard that basically the firm was a management enterprise and needed to concentrate all its personnel and resources in Britain at present in an attempt to contend with the difficulties and restrictions imposed by the three-day week regulation.

“We hope to get somebody to Cannes for at least part of the week,” she added. “But we've cancelled our office stand in view of the necessary reduction in our publishing activities at the moment.”

ATV Music, however, is not altering its arrangements, and will attend as planned.

“Our own economic situation isn't too bad at present,” remarked ATV Music head Geoffrey Heath, “and we're going as planned.”

David Toft, secretary of the Music Publishers Assn., told Billboard that so far none of the U.K. publishing contingent with MIDEM bookings had notified him of a change in plan. Pye Records is also going ahead with strong executive representation, including managing director Walter Woyda, company secretary Madeleine Hawkyard, and international and A&R department representatives. President Louis Benjamin will also be present for part of the week, alternating with deputy managing director Derek Honey.

“We've taken over the stand which EMI had in 1973,” Peter Prince, director of the creative division, told Billboard. “We've obviously got a lot of talking to do with our licencees regarding working out the best ways to co-operate in overcoming the handicap.”

Decca will occupy its usual accommodation during the week, according to international manager Marcel Stellman.

“We never go over in a big force,” he said, “and we share our office stand with the Burlington-Palace music publishing companies. It's all goodwill thing really, and our licencees know there's an anchor there and a desk to come to.”

Ron Kais and Des Brown of Warner Records will be in Cannes for two days as originally planned, to attend the label's international record company and licensee meeting.

British Decca, BASF
In Deal in the U.K.

LONDON - British Decca has signed a three-year deal with the German BASF label to press, release and distribute BASF records and pre-recorded cassettes in the U.K., including the associated Harmonia Mundi classical label and the MPS jazz label.

The deal, which was concluded at the BASF headquarters in Ludwigshafen between Decca director Arthur Collins and BASF marketing director Hans-Jochen Versemann, dates from Jan. 1 but will not go into effect as far as releases are concerned until the end of March.

Henry Pattinson, manager of the audio-video division of BASF U.K., told Billboard: “We are confident that our association with Decca will speed the growth and impact of the BASF repertoire in the U.K. We have already had an encouraging degree of success with our classical repertoire, working through wholesale organisations, and this new deal will consolidate our penetration into the U.K. market.”

BASF's U.K. record operation has been operating at less than full steam in the U.K. for about one year while negotiations went on to find a licensee here. Now with the signing of the Decca deal, the British division plans to make a major effort to establish its repertoire in the U.K.

So far the company has released about 37 classical albums and 20 jazz albums in Britain and it is coordinating with Decca a release program for 1974 which will involve a schedule of four pop singles a month, four jazz albums and four classical albums.

Simultaneously with the announcement of the Decca deal, Pattinson revealed that BASF's former pop international A&R manager, Paul Murphy, would be setting up an independent creative services operation in London to prospect for U.K. talent and masters and produce pop material for BASF worldwide.

Murphy told Billboard: “This operation will be outside the formal BASF structure but BASF will have first option on all material.”

Dionysos
Writers Of ‘Crime’

MONTREAL - One of Montreal's top rock groups, Dionysos, has composed and arranged all of the music for “The Tooth of Crime,” a rock drama by Sam Shepard. The premiere was held at the Centaur Theatre in Montreal on Jan. 3. In this production the group participates live, on stage, with the other performers in this 2½-hour presentation. The play is scheduled to run from Jan. 3 to Feb. 2. All the casts are sold out and the play's directors are seriously thinking of putting it on tour.

Dionysos were voted the best French-Canadian group for two consecutive years in 1970 and 1971 and also represented Canada at the 1971 Montreux Jazz and Pop Festival in Switzerland.

One of the band's biggest handicaps in achieving international success was the language barrier. Because they only sang in French, the band was limited to Quebec and some parts of Europe and they soon overexposed themselves in those markets. With the addition of Phil Bech on keyboards, the group is now in a position to go bilingual and hope to broaden their horizons in 1974.
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MIDEM/1974
MIDEM GALAS
Artists appearing at the MIDEM galas this year are:

First Gala, Jan. 26:
Steve Wonder (USA)
Albert Hammond (UK)
La Revolution Francaise (France)

Second Gala, Jan. 23:
The Les Humphries Singers
(Germany)
The Staple Singers (USA)
Alan Stivell (France)

Mia Martini (Italy)
The Pointer Sisters (USA)
Jurgen Marcus (West Germany)
Jimmy Witherspoon & Robin Ford
(USA)
Clara Nunes (Brazil)
Donna Hightower (Spain)
Manu Di Bongo (France)

THE STAPLE SINGERS
THE LES HUMPHRIES SINGERS
STEVIE WONDER
ALBERT HAMMOND
JIMMY WITHERSPOON
THE POINTER SISTERS
uled for later this month or early in February.

First to cancel was Dawn, who had been scheduled for an extensive tour of Britain and Europe including a TV special from the “Talk of the Town” in London. Manager Dick Broder said: “Given the fuel shortage, cutbacks in jet services and the energy crisis in general, we didn’t dare chance the trip.” He was afraid that complications would arise making it impossible for the band to fulfill all their obligations. He put the loss as a result of canceling as “in six figures.”

ABC Dunhill has canceled all European tours, or held them in abeyance, “due to the present energy crisis.” This has been verified by Steely Dan and Joe Walsh, both definitely coming over, according to a Probe Records spokesperson, have now been put back indefinitely.

Energy crisis was also given by Frank Fenter of Capitol Records (U.S.) as the reason for postponing the tour by the Allman Brothers and the Marshall Tucker Band. He said: “The difficulties in transportation and electrical current requirements to mount two bands on stage, has led to insurmountable problems. In addition, some 36 people would require transportation and accommodation. At this time, with the difficulties that Europe is experiencing, it was felt that the bands could best serve all interests in postponing their proposed visit until this coming summer.”

The Argent and Chi Coltrane tour which CBS has been informed was definite is now being held up while the energy situation and its effect on the proposed tour is investigated. Bell Records still intends to release the Dawn Album, Ragtime Follies, in February and hope that the tour will not be delayed too long so that it can still have some promotional effect.

However, the rising cost of transportation, which is making it impossible for companies to give guarantees, is now feared to be a threat to tours planned for later in the year, including David Cassidy’s scheduled for June. A Bell spokesman said that tours in the future were obviously going to be very much more costly and it was impossible at this stage to ascertain whether they would be viable.

Blue Thumb’s Pointers Switers, who are booked to appear at MIDEM during a European tour this month, will not cancel, said an Island spokesman, and A&M affirmed that after discussions it had been decided to go ahead with the Carpenters tour which begins on February 4.

Promoter Harvey Goldsmith said that the Allman Brothers five-date tour of the U.K. had been a sell out. "I will have to refund $65,000 in ticket money," he affirmed.

From the Music Capitals of the World

BELGIUM

Jürgen Marcus, Telefunken’s hitmaker, was in Belgium for a TV appearance on “Here he presented his new single “Schmetterlingen Konnen Nicht Weinen.”

Top French artist Henri Salvador, who has his own TV show, has recorded another album. Polydor Belgium has programmed a radio material, including albums by Bill Tura and James Last. In the singles stakes, Sliedse’s “Christmas Everybody” is establishing itself as one of the label’s best-selling items.

Critics have already acclaimed the Who’s “Quadrophenia,” on Polydor, as one of the label’s most significant contributions to popular music... Also, EMI Belgium has programmed Petes and carrots and terrin in Belgium following the recent visit of Petes’ Management.

Steffy West, the French soprano, has been presented with a gold disk for his album “De Zoite Morgen.” For sales of 30,000.

Sacha Distel likely to have released his French version of Dawn’s “Tie A Yellow Ribbon” on EMI shortly... Julien Clerc’s album “Julien” on EMI’s Pathé-Marconi label is top album in Belgium for the fourth consecutive week. Rock Music played a sold-out concert in Brussels. The new French single, “Le Petit Saint Laurent” single, “Je t’aime / Je t’ai cherché” has sold over 10,000 in two weeks. The recently released Belgian group The Garnets has recorded its first single, “Daddy’s Coming Home”... Joni Antoinette. Release on the Pink Elephant label is imminent.

CINDY KAT

LONDON

Significant changes in the distribution of broadcasting royalties—the first major revision since 1959—come into effect Jan. 1. The announcement was made last week by the Performing Right Society, the songwriters and publishers’ royalty watchdog organization.

The new arrangements were decided after internal negotiations and concern only the allocation of royalties and not demands for higher payments. The aim is to remove the anomalies that exist in the case of payments, which are geared to a points system related to airplay. Under the new system fractions of points will be introduced to give a smoother scaling line. Jingles, previously credited with 50 percent of the full rate, Jan. 1, will be credited with 75 percent.

GM Records’ album, the Reading Festival will be released on Jan. 11 and it will include the Faces. It was originally planned for shortly after the last year’s festival, but artistic dissatisfaction with mixes caused the delay. It was rumored the Faces would not permit their track, “Losin’ You,” to be released for this reason.

Among the acts on the album are Rory Gallagher and Status Quo... Polydor has signed a three-year contract with the songwriting team of Bill Martin and Phil Coulter, who were responsible for two of Britain’s Eurovision Song contest successes “ Puppet on a String” and “Congratulations.”

Nashville artist Roy Clark has signed a deal with Jeff Kruger’s Ember label for three albums to be released through Pye during this year.

The first release on the new Scratchy label—and also the debut production for the Music Lore production company—is scheduled for Friday. (18). It is “Desire” c/w “Almost Gone,” by Chris Arrowsmith. Department store chain Marks and Spencer has moved into the record business, and with the assistance of Trident Studios, has produced an album to be sold to add to the British Association for the Retarded (BAR). However, the album by amateur singer and M&S employee Janice Hoyte will not be sold over the counter at any of the firm’s 250 stores. Of the 5,000 copies, 2,000 will be sold through the charity and the remaining 3,000 will be sold to staff. M&S hope to make £5,000 for BAR through the album, “I’m a Winner.”

DIM prices go up as of Feb. 1—the second increase in the company in under six months. Singles will go from £1.20 to £1.25, max-singles from £1.45 to £1.50, albums from £5.48 to £5.53. DIM has also broken away from its five-year association with Pye in Ireland and has signed a new distribution deal with Gordon Smythe of Simphoria, taking effect from Feb. 1.

MARTIN THORPE

PARIS

The Bachdenkel group from Birmingham, England, will give a concert at Cannes during MIDEM. Narsisco Yeyes is to record Suits for Love, by Bach, on Polydor. He explained he will use a 16-string guitar so not a note is missed, something that would not be possible on a sitar... Francis Lopez is writing a new musical comedy called “Rodull Valentin.” Fanny Helby, opera singer and wife of millionaire Marcel Boussac, died, age 85... Herbert Von Karajan will conduct Grounod’s “Faust” at the Paris opera in 1975. The event will be recorded on videotape and filmed. Rolf Marbot, top sheet music publisher in France, has revealed that none of the famous songs in his Pif repertoire sells as well as “La Morena de Nicopha,” which is still popular in popular dance halls after 30 years.

French artist Michel Sardou will be featured in a musical comedy version of “Le Cul,” to be produced in London.

HENRY KAHN

AMSTERDAM

Chappelli Holland has moved to a new address: PO Box 338 Buituin, Tel: 02159 46266... The BBC associated Dutch State Radio also technically with a quadraphonic opera production “Dialogue des Carmelites” by Frances Poulens produced in December in Utrecht... A popularity poll, published by Dutch music monthly Muziek Express lists the following Number One awards: singer, Bouwijn de Groot; group, Focus; guitarist, Jan Akkerman; instrumentalist, Thijis Van Leer; top music program, AVRO TV’s Pop Top; top radio program, Verona’s Top 40; Concert, Rolling Stones; international artists included Suzi Quatro, Donovan, Rolf Harris, Steppen, Uriah Heep and Paul McCartney... Negrn Records has signed a contract with Lion Swaab Productions. The company will release album, “Burbank Rocks” on the Dutch market. Bobema-EMI tied in with the Dian Ross concert recorded on TROS TV and Inforo did the same with the TROS TV Cleo Laine concert.

CBS has released a new album by guitarist Wim Overgaaw and the Rogier Van Otterlo Orchestra for the world market.

10 Ichinoshita-cho, Shibuya-ku, Tokyo, 102, Japan Tel. 263-8711 c/o GFMUSIC INC. telex 129737 KU 65
ELVIS PRELEY—4 Legendary Performer Vol. 1, RCA CPL 3941 (10 versions, 24-tracks). Elvis on a historic standpipe, this work begins with his first single, "That's All Right," released in 1954 and ending with "Hound Dog" b/w "Love Me Tender" from 1956. "Flip Flop" was released in 1954. From 1954 through 38, 37, 60, 61, 62. This is an absolutely essential collection for anyone interested in the development of rock n roll. But it is also a fascinating look at the early days of the King himself. A classic collection.

CHALLIS BROTHERS—Unchained, ARC AL 11013 (10 versions, 3-tracks). This is a beautiful collection of some of the Challis Brothers' most popular songs. It includes "Let the Good Times Roll," "I'm Blessed," and "You're a Wonderful Person." These are all classic R&B songs that are sure to please any enthusiast of this genre.

LETTMEN—All Time Greatest Hits, Capitol SW 11249 (10 versions, 18-tracks). This is a fantastic collection of some of the Lettmen's most popular songs. It includes "I'm Gonna Love You Just a Little Bit," "For All We Know," and "I'll Be Waiting." These are all classic R&B songs that are sure to please any enthusiast of this genre.

MORRISON—She's About a Mule, Capitol DB 12 (10 versions, 12-tracks). This is a fantastic collection of some of the Morrison's most popular songs. It includes "I'll Be Waiting," "I'm Gonna Love You Just a Little Bit," and "For All We Know." These are all classic R&B songs that are sure to please any enthusiast of this genre.

WILLIAMSBURG—Let's Talk About You, Verve EL 822 (10 versions, 14-tracks). This is a fantastic collection of some of the Williamsburg's most popular songs. It includes "I'll Be Waiting," "I'm Gonna Love You Just a Little Bit," and "For All We Know." These are all classic R&B songs that are sure to please any enthusiast of this genre.

PICKFORD—My Happiness, RCA XPL 1319 (10 versions, 14-tracks). This is a fantastic collection of some of the Pickfords' most popular songs. It includes "I'll Be Waiting," "I'm Gonna Love You Just a Little Bit," and "For All We Know." These are all classic R&B songs that are sure to please any enthusiast of this genre.

SOUL—This is a fantastic collection of some of the soul's most popular songs. It includes "I'll Be Waiting," "I'm Gonna Love You Just a Little Bit," and "For All We Know." These are all classic R&B songs that are sure to please any enthusiast of this genre.
There's Got to be Rain In Your Life
(to appreciate the sunshine)

GRC 1011
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<th><strong>Title</strong></th>
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451,000 COPIES
SOLD IN 6 WEEKS

"SEXY MAMA"
by
THE MOMENTS

Also available on The Moments latest album on Stang Records "THE BEST OF THE MOMENTS"

96 West St., Englewood, New Jersey 07631
<table>
<thead>
<tr>
<th>Week Ending January 19, 1974</th>
<th>( \text{TOP LPS} ) &amp; ( \text{APE} )</th>
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<td>JIMMY HAYES</td>
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**STAFF PERFORMER LPS Reporting greatest proportion of each week's total sales.**

**SUGGESTED LIST PRICE**

- \( \text{ALBUM} \)
- \( \text{TRACK & TYPE} \)
- \( \text{Cartridge of the week} \)
- \( \text{SUGGESTED LIST PRICE} \)

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**FOR WEEK ENDING JANUARY 19, 1974**

- \( \text{ARTIST} \)
- \( \text{TITLE} \)
- \( \text{LABEL} \)
- \( \text{Number (Dist. Label)} \)

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**TOP 10 SUGGESTED LIST PRICE**

- \( \text{ALBUM} \)
- \( \text{TRACK & TYPE} \)
- \( \text{Cartridge} \)
- \( \text{SUGGESTED LIST PRICE} \)

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**SUGGESTED LIST PRICE**

- \( \text{ALBUM} \)
- \( \text{TRACK & TYPE} \)
- \( \text{Cartridge} \)
- \( \text{SUGGESTED LIST PRICE} \)

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**AWARDED RIAA CERFICATION**

- \( \text{ARTIST} \)
- \( \text{TITLE} \)
- \( \text{LABLE} \)
- \( \text{Number (Dist. Label)} \)
CLIMAX BLUES BAND. FM LIVE. "Flawless reproduction of live concert performance at New York's Academy of Music, simulcast on WNEW FM ... A specially priced two-record set. (Suggested retail price only $5.98!) Dynamic range and fantastic output ... Exceptional versatility... Listening pleasure guaranteed."

ON TOUR
January 15th    Agora, Columbus, Ohio
16th          Hollywood Palace, Baltimore, Md.
18th        Klienhaus Auditorium, Buffalo, N.Y.
19th        Capital Theatre, Passaic, N.J.
20th        Aragon Ballroom, Chicago, Ill.
21st    Ambassador Theatre, St. Louis, Mo.
22nd       St. Paul Civic Center, St. Paul, Minn.
25th        Canton Auditorium, Canton, Ohio
26th        Capital Theatre, Port Chester, N.Y.

Climax Blues Band on Sire Records

Distributed by Famous Music Corporation: A Gulf + Western Company.

Available on GRT Tapes
SAS 7411
| TOP LPs & Tape | POSITION | SUGGESTED LIST PRICE | ARTIST | ALBUM | CONCEPT | FOCUS ON | WISH TO BE | SUGGESTED LIST PRICE | AWARDED RIAA seal for Debut | Awarded RIAA seal for various recordings of manager's choice | Awarded RIAA seal for various recordings of manager's choice | Awarded RIAA seal for various recordings of manager's choice | Awarded RIAA seal for various recordings of manager's choice |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 108 | 109 | 41 | BEATLES | BEATLES 1967-1970 | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 109 | 112 | 8 | CLIMAX BLUES BAND | CLIMAX BLUES BAND | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 110 | 115 | 15 | JOHN DENVER | JOHN DENVER | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 111 | 113 | 35 | PAUL Simon | PAUL Simon | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 112 | 114 | 46 | KRIS KRISTOFFERSON | KRIS KRISTOFFERSON | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 113 | 116 | 10 | JOHNNY MATHIS | JOHNNY MATHIS | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 114 | 117 | 24 | DONOVAN | DONOVAN | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 115 | 117 | 22 | WOODY HUPPER | WOODY HUPPER | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 116 | 120 | 46 | ALLMAN BROTHERS BAND | ALLMAN BROTHERS BAND | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 117 | 120 | 35 | BOB DYLAN & THE BAND | BOB DYLAN & THE BAND | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 118 | 123 | 55 | MARILYN & MONROE | MARILYN & MONROE | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 119 | 127 | 10 | CHUCK | CHUCK | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 120 | 132 | 18 | MARIE OSOMON | MARIE OSOMON | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 121 | 129 | 5 | DAVID BOWIE | DAVID BOWIE | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 122 | 133 | 30 | TAYLOR SWIFT | TAYLOR SWIFT | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 123 | 139 | 9 | BLOODY MARY | BLOODY MARY | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 124 | 144 | 3 | MARILYN | MARILYN | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 125 | 146 | 31 | CHARLIE KING | CHARLIE KING | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 126 | 149 | 2 | HERBIE HANCOCK | HERBIE HANCOCK | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 127 | 152 | 74 | DOBBIE BROTHERS | DOBBIE BROTHERS | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 128 | 155 | 39 | DAVEY GARRET | DAVEY GARRET | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 129 | 158 | 13 | EDDIE KENDRICKS | EDDIE KENDRICKS | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 130 | 162 | 7 | BUFFALO SPRINGFIELD | BUFFALO SPRINGFIELD | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 131 | 163 | 3 | BUDDY MILLER | BUDDY MILLER | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 132 | 164 | 40 | DEEP PURPLE | DEEP PURPLE | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 133 | 167 | 36 | AL GREEN | AL GREEN | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 134 | 168 | 19 | FRED SCOTT | FRED SCOTT | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
| 135 | 173 | 73 | SEALS & CROFTS | SEALS & CROFTS | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
MUCHAS GRACIAS!

"ERES TU" / MOCEDADES
(TOUCH THE WIND)

CASHBOX 64  RECORD WORLD 65  BILLBOARD 84

The Single:
"Eres Tu"
TRA 100

The Album:
"Eres Tu"
TRS 53000

Shipping Immediately!

Tara Records
Distributed by
Famous Music Corp.
A Gulf + Western Company
Available on GRT Tapes
Kaye-Smith Enterprises owned ygram according to handling production Records. He previously held the same title mano, neyville, Callahan, operations manager for Decca Records. ... Eliott Abbot has been promoted to vice president, contemporary music, at BNB Associates Management. ... Marge Johnson, formerly with Bell Records, has joined Ken Fritz Management as an account executive. ... Roy Kohara has been named art director for Capitol Records. He has been with the firm since 1963. Kohara succeeds John Hoernle. ... Eric Miller has joined Pablo Records, Norman Granz's newly-formed label in Los Angeles. Miller, who will be compiling production assignments, was formerly with MGM Records.

Richard J. Prami has been named programmer analyst for Polygram Corporation. ... Gary Haver has been appointed promotion manager for His Master's Wheels, a mobile recording studio with facilities in California and Tennessee. ... George Toles has been named general manager of Kaye-Smith Productions, a division of Kaye-Smith Enterprises owned and operated by Danny Kaye and Lester Smith. Prior to joining the firm, Toles and creative director for radio station KJK, Seattle, a post he has held for the past four years.

Pricing Adjusting Skein

The W/E/A price adjustment, according to Joel Friedman, will affect only new LP's released in 1974 at $.98. He estimated that from 20 to 25 percent of new products will be affected at that price. He explained that the rack jobber profits margin on that tape and record product will increase from 6 to 8 percent with the adjustment. On new $6.98 LPS only, dealer price of Jan. 3 is $3.63, while sub-distributor price is $13.34. Sub-distributor product drops 20 cents in this category. In the case of WB tapes only, new $6.98 LP tape counterpart goes to $7.97 list, with those tapes selling to dealers at $4.39 and $4.01 to sub-distributors. He emphasized that the $5.98 LP's 5% tax list category pricing is unchanged.

And Doottone notified distributors of price raises since Jan. 1.

The executive turntable

TAYLOR MANCHESTER DONOVAN

The West Farrell Organization has acquired administrative rights in the U.S. and Canada to Indue Ltd. and Murray/Callander Music, the publishing wings of Brit-ain's Mercury, respectively. Peter Callander, creator, wrote the lyrics to "Don't You Woos You Walk So Fast" for Farrell's Chelsea Records and popularized by Wayne Newton.

Warner Bros. recording artist chip Taylor will make his motion-pictue debut in the film, "The Catamount Kiliing," directed by Karyofoot Zanussi and starring Horst Buckingham, Taylor, younger brother of screen actor Jon Voight, will also write the title tune, "Think About Him." He recently recorded a new LP's only, Epic, "Essence to Essence," will reach American racks next week. ... The Pointer Sisters will perform at the MIDEM Gala concert at Cannes, Jan. 20. ... Hugh Masakela and the Hedonha Sound group were honored at a special reception in the nation's capital last week by the Ghana Embassy. The artists put on a special command performance in Ghana recently for President Acheampong. ... Melissa Manchester has finished recording material in New York for her second album on Bella. The singer-composer was backed on several numbers by the Dixie Hummingbirds, who were with her on past tours.

The Rainbow Advertising Agency will handle advertising for the Bottom Line (Billboard, Nov. 24), a 500-seat theater, music cabaret set to open in early February. ... The Merlin Group Ltd. has been retained as national press representatives for Max's Kansas City in New York. ... RCA Records' Steve Kahn, manager product development, has assumed the production of a new Kahn. Matthew Marcus Kahn was born Nov. 26, and came in at 8 pounds, 4 ounces. Columbus to put out Gary Cooper's "Dear Mr. Saturday" Jan. 4 each year this year. ... Procol Harum has cancelled all British concerts when Gary Brucker came down with laryngitis. He's okay now, but Chris Chapman, the cancellations would have to be made up. ... Courier/Off Bob Dylan tickets already appearing—even those the actual ones have been issued. ... Steeleye Span returns to the U.S. in March and April for their fourth tour of this country. The progressive family on "Jack Benny's Second Farewell Special" Jan. 24 on NBC-TV. ... Leon Russell recently joined Dave Mason in the studio to re-cut "The Lonely One," as a possible single from Mason's Columbia album. "It's Like You Never Left." ... Elvis Presley, Frank Sinatra, Helen Reddy, Gladys Knight and the Pips, Jack Nicholson, and all have savings coming. Each one has recorded Paul Williams tunes in the final portion of 1973, according to Irving/Almo publishers in Hollywood. Williams new A&M LP due this month.

Price Adjusting Skein

Fez Ritter, America's singing cowboy who died of a heart attack in Nashville Jan. 2, had high praise for today's young, contemporary C&W components. Said Riter (Billboard, Dec. 9, '72), "I think they're writing some of the best material around today. They show more imagination and originality than we ever did before." Several of Ritter's favorites included Tom T. Hall, Kris Kristofferson, Shet Silverstone and Freddy Weller. ... Pat Boone, who recorded a song with the legendary Huey "Piano" Erckie's Kansas City, and the late Redskin's Max's Kansas City in New York marked the A&M artist's first club date since a stint seven years ago at another Hard C-W Night Club, the Chatl. The C&W artist, who had made friends with his Pilsbey, winning an exten- sive tour dates in the first quarter. ... Hot Tuna's Jorma Kaukonen and Jack Casady scored sailing in Europe the European leg of their world tour. David Es- vex won the Variety Club of Great Britain Award for the "Most Promising Newcomer of the Year. ... Perry Como cut "Beyond Tomorrow" (the theme from "Serpico") while in New York recording a CBS studio. ... Bobby Scott, who played in Gene Krupa's band when he was 16, will appear at the tribute to the late drummer at the Felix Forum in N.Y. Thursday (17).
Hotcakes

Carly Simon

Her New Album
on Elektra Records

Produced by Richard Perry
GET ON THE SOUL TRAIN RUNNING TO GRAHAM CENTRAL STATION.
YOUR CONDUCTOR IS LARRY GRAHAM, SLY STONE'S FORMER BASS PLAYER,
AND HE KNOWS HOW TO MAKE A LOCOMOTIVE CHUG.
THEIR FIRST ALBUM, GRAHAM CENTRAL STATION, IS A COOKING COLLECTION
OF PRIME BODY MOVERS, THE RESULTS OF A
HAPPY COUPLING OF TOP MUSICIANSHIP AND SOULFUL VOCALS. ALL ABOARD!