Computers Help Control Of Marketing

By NAT FREEDLAND and EARL PAIGE

LOS ANGELES—As record marketing steadily increases in complexity, labels have been taking increasingly sophisticated measures to keep abreast of the mounting flood of internal infuriating. Technological advances started in sales and are now penetrating all facets of the marketing cycle.

Stan Comyn, Warner Bros. senior vice president who oversees creative services said, “When I first got my videotape cartridge player a year ago I was almost too intimidated by the machine to use it. But now it’s just a normal part of my work routine to view cassette of Warner TV spots on my video player.”

Comyn’s next information hardware is to be a computer print-out screen which will enable him to pinpoint costs and location of every current US advertising buy. Warner already has a computer information file of the demographics of all important record retailers.

This retailer data bank has been invaluable to Comyn in saving useless expenditure for items like in-store displays and is continuously updated as one employee’s full-time "Continued on page 5".

Col In Full Throttle to Sink Pirates; Sets Bounty, Hikes State, Legal Action

By IS HORIZOWITZ

NEW YORK—CBS Records has declared open season on tape piracy. In a series of related moves, the company has mobilized its field staff and key head office executives in a stepped-up drive against piracy that will include 1) cash bounties, 2) an in-depth educational campaign, both internally and for dealers, 3) greater involvement of name artists as witnesses and plaintiffs in court actions, and 4) continuing activity in pressing for antipiracy legislation at the state level.

Field sales and promotion staffers will now be eligible for $50 cash awards for each instance of "fresh" piracy information forwarded to CBS headquarters that results in positive action against violators. This bounty incentive was made known to some 250 field and branch personnel at the recent CBS Records marketing meeting in Nashville (Billboard, Feb. 9).

Field men were alerted to the gravity of the problem, as viewed by CBS, during a special seminar devoted to piracy held as an important feature of the company convention. The company feels its share of market, and heavy performance in the country field, where tape piracy is "Continued on page 62".

U.K. Plants in 'Mobilization'

By BRIAN MULLIGAN

LONDON—Faced by a serious raw materials shortage and required to pay inflated prices for what is available, Britain’s small custom-pressing companies have formed an association to protect their interests. Formed after an emergency meeting at which it was revealed that some of the smallest plants were so low on PVC that they had sufficient for only a few days’ work, the Independent Record Plants Association will be looking at ways of improving the lot of its members. A central buying unit may be set up and it’s also hoped to initiate some lobbying at government level in the event of import quotas being applied on material purchased from abroad—which is increasingly becoming the only source open to the custom-pressers in face of the requirements of major manufacturers which are taking virtually all the output of PVC available in Britain.

“The situation is extremely serious.” (Continued on page 45)

FCC Clarifies Its Rules on Hour-Long Radio Plugs of Disks; Format Switch Seen

By MILDRED HALL

WASHINGTON—Record labels that want to plug their product on hour-long radio shows may have to re-sell their format to avoid having the program fall into the FCC definition of a program-length commercial. The Federal Communications Commission has released some "clarifying" examples, at the request of broadcasters who want to avoid having to log 60 minutes of commercial time on a single one-hour show.

The FCC’s rules, issued last February, on what puts a whole program segment into the “program-length commercial” category have never been too clear. So it has issued 31 examples of what is considered an hour-long plug, a type of program most stations have logged as having only the customary 16 minutes of commercial time per hour promised in its license application.

In the examples of hour-long record shows sponsored by a record manufacturer, the key to the riddle seems to lie in the frequency of “cross-references” to the sponsor’s record. When there is too much interweaving of sponsor plugs with the rest of the programming (and this applies whether it is record playing, promoting a shopping plaza, or whatever), the FCC simply considers the whole program as commercial matter, and requires it to appear as such on the station’s logs. At renewal time, an overload of commercial time logged raises questions about failure to program in the public interest.

Most of the type of programming the FCC is talking about contain a formal commercial announcement, or several—but some contain no separate or formal sponsorship identification. Here are some examples:

A local station broadcasts a one-hour program of popular recordings. The hour is bought by a record "Continued on page 10".

‘Think Tank’ Set Up by ASCAP as ‘Cope’ Unit

NEW YORK—ASCAP has set up a "think tank" to explore the problems of the next decade as they affect performing rights. This approach to the technology of the future was disclosed here by Stanley Adams, ASCAP president, on the eve of the 60th anniversary of the society (see separate story).

Adams said the "think tank" concept, similar in approach to the re "Continued on page 10"

Avant Moving Sussex & New Label Through Indies

By CLAUDE HALL

LOS ANGELES—Sussex Records, headed by Clarence Avant, is launching a new label as part of its shift to independent record distribution and will raise albums to a suggested list price of $9.98. The new label, Clararama Records, is part of a major drive by the label as an independent label.

Until Feb. 2, it was distributed by Buddah Records’ Warren Gray, "Continued on page 6".

"The Second Album" (Billboard, Feb. 9, 1974)

Pace’s unique group of 6 very talented musicians, has begun a 3-month, 11-city tour of the country. To launch the tour, NOTOW! has just released Pace’s second album for the label, appropriately titled "The Second Album." Listen to Pace. They put it all together! (Continued on page 64)

(Continued on page 5)
Uncaged and available now.

"Rock n Roll Animal"

The live recording of Lou Reed's concert at The Academy of Music.

RCA Records and Tapes
Singleton & Morris Top New Americana Label

By CLAUDE HALL

LOS ANGELES—With the release of a single and the LP under the wing of Diana Music in Dal-
has, been launched here along with published by the label's newly formed company, Electric Affiliates. Eddie Singleton has been named president. The label is now in signing with the appearance of its first single, "Don't Walk Away," by Keny Morris, who is vice-president of the commis-
sion of the label's board of directors. First single on the new label is "Don't Walk Away," b/w "Pretty Bird," with a fe-
ject to name it. The single was issued here after having hit a major radio station in some parts of the country, and was re-
releases are being sold to English and in Spanish.

WASHINGTON — Capitol Indus-
WATERFRONT — Transamerica Corp., owner of United Artists, Blue Note, Fame and other labels, has proposed a price increase of 2.5 per-
the price increases for all albums and singles, as major players of the industry have re-
porting the price increase notices from their petrochemical refineries. Price hikes or increases for the company's own branded labels are to be in effect Jan. 25, and will not increase over all revenues of the firm. The price increase will go into effect 30 days from the filing date, if no action is taken by the COLC to amend or deny.

The Nixon administration told Congress last week that it would not request an extension of the Ener-
EEDLE — Sony Music has announced a new label, called Sony Music Records, which will be
Diana Music, a division of Atlantic Records and WB's RCA. The new label will be launched on Aug.
LAKE — Single Records, which launched the first country LP in 1969, is now planning to launch a single
LAKE — Single Records, which launched the first country LP in 1969, is now planning to launch a single

By BOB KIRCH

LOS ANGELES—The growing associa-
ties of the industry have re-
ded the move to sell the label. The company has already sold to the new company, and is looking to sell the

Musical Isle States 'Americans' Push

NEW YORK—Musical Isle of Amnerica has mapped a promotional campaign to lead toward the Ron Gray-
golden single and follow-up LP, “The Americans‘” (Westbound) and the label's new subsidiary, Artistic, said that albums will be stacked up, gro-
merchandise department. In a current retail market that has not been particu-

NEC ACCENTS WIDE CAMPUS PROGRAM

By SAM SUTHERLAND

HOU.

Growing Mix of MOR On Country & Hot 100

By BOB KIRCH

LOS ANGELES—The growing crossover between singles on Billboard's Country chart and top 50 easy list-
ing charts is graphically illustrated this week with 19 Hot 100 singles either country or country-oriented and 4 easy listening chart disks appearing on the country hit 100.

Five of the top 30 pop records (more than 16 percent) are country, including two each from Atlantic, RCA and Columbia. Atlantic released "Dancing in the Dark" by J. J. Goldrich, on May 11, and "You've Got a Friend" by Carole King, on May 18, both hits. RCA released "Can't Help Myself" by the Four Tops, which reached the top 10 on May 17, and "I'm Your Angel" by the Four Tops, which reached the top 10 on May 31. Columbia released "Sweet Ride" by the Monkees, which reached the top 10 on May 4, and "I'm Your Angel" by the Four Tops, which reached the top 10 on May 31. Both Columbia and RCA released "I'm Your Angel" by the Four Tops, which reached the top 10 on May 31.

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Why wait to hear Tanya a hit at a time?

"Would You Lay With Me (In a Field of Stone)" is bulleting up both the Hot 100 and country charts.
And there's no doubt that her third album contains a host of future hits.
So be among the first to hear all the newest songs from the fastest-growing superstar in music. Presenting Tanya's next hits.
New, On Columbia Records*

*Also available on tape
STAN'S CRUSADE
Seeks Tougher J. Piracy Law
By RADCLIFFE JOE

SALES

man said that all masters of product previously released by Buddah Records have been acquired. All Buddah Records distribution entities have until May 2 to return unopened product for Buddah accounting.

Avant had previously stated that the label would launch on July 1, 1973 (Billboard, June 16, 1973).

Personal Changes
Along with the new label and the new lineup of independent distribution entities, it has revamped its internal organization. Ron Mosely, vice president of promotion, will move to the label to handle public relations and publicity in addition to promotional duties. Chuck Fasert will assume added promotional duties. Wendell Bates is being shifted to Memphis from Baltimore.

Gray, Earl Tiesen has been added to the promotion staff for Chicago and Radio City. In addition he will be the first step in building a staff of 25 promotional executives within the next few months.

Reason for the new label, Avant said, is that we have signed 11 or 12 new artists. It will be unfair to part company with so many new artists because it's going to take a long time to build a tape that will stop distribution to be handled by Ampex.

The new Sussex sales philosophy, Gray said, is for good product released on a reasonable schedule. An "aggressive" sales effort and a liberal return policy will guarantee that profit, he said.

Avant said that he was extremely concerned about returns in the past running as high as 30-40 percent. "I'm not interested in that," said Gray, "so we're locking up the music. If you return the tapes we'll return the money.

Tara Expansion
Tara's move into the country field via foreign product is based on Don's desire to keep the line's association with Famous Music. Both firms are distributed by Famous. The first record under the new label will be an English hit by Ray Deuter called "Nabat sanina." The label's second release will be "Tara Records manager. The single will carry the Tara logo and will be released in May.

Foreign licenses deals recently concluded involved a large number of countries including the U.S., Britain, Japan, Brazil, Sweden, Canada, Spain, France, and Italy. Each deal will be a direct deal on the existing vice president of sales and marketing will have the same approach, drawing on foreign lists. Comedy said the arrangement will not be with Famous and will be for distribution to the creative individual.

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A new album by...
Roger Williams
From the motion picture...
The Way We Were
also including his current hit single...
Solace
from the film "The Sting" (music by Scott Joplin)
GRT Sets Earnings & Sales Record Highs

LOS ANGELES—GRT Corp. can boast of several sales and earnings records despite the somewhat lackluster performance of its shares.

For the nine months ended Dec. 31, sales were $24,470,000, a 15 percent jump from the previous fiscal year's $7,475,727, or 40 cents a share. Both sales and earnings for the period are new highs for GRT.

Shipments of prerecorded tape in November were a record 1.6 million units, 200,000 more than the same month the previous year. November shipments were the largest in the company's history.

According to Bertil Nordin, president, "The third quarter was beyond question the most active in our experience for sales of GRT tape and record products." Nordin said that sales were continuing at a "very good level" in January.

GRT, according to management, is expanding in several areas, like—

- Developing mail order and premium businesses.
- Merchandising music via television. It recently completed an arrangement with a TV marketing company to use TV to broaden its national merchandising base.
- Insuring adequate backup supplies of source in raw materials.

GRT has stated it has "experienced no significant adverse impact of raw materials shortages" to meet expanded market demand for music tapes and records.

While sharing industry concern of threatened shortages, GRT has made arrangements to maintain a good inventory position "comfortably into fiscal 1975."

Racking your brain on how to best reach everyone attending the NARM convention?

Try BILLBOARD's March 30 issue and let us reach them for you.
This is Sister Janet Mead and she has one of the biggest rock hits in the country: "The Lord's Prayer."

Sister Janet’s version of "The Lord's Prayer" is becoming very popular very fast—over a quarter million singles in three days.

Sister Janet is an accomplished musician from Australia whose Rock Masses are highly regarded in her own country. Her recording of "The Lord's Prayer" is one of those rarely successful fusions of tradition and change and will be a very pleasant surprise to anyone who hasn't heard it.

For an audience that has come to take the 2000 year old prayer for granted, Sister Janet has made it new again.

"The Lord's Prayer" by Sister Janet Mead.
ASCAP Developing 'Think Tank'  

For Total Capability in Custom Mastering, Plating, Pressing, Printing  

FCC States Provisions  

ASCAP: Past & Present As It Marks Its 60th Year  

For Freebee Write: Hype, Ink, Box 69581, LA, CA 90069
Johnny Winter Never Sounded Better.


"Saints & Sinners" including the new Johnny Winter single, "Stone County.

Produced by Rick Derringer
The American Song Festival, P.O. Box 57, Hollywood, CA 90028

Enclosed is my □ check □ money order entry fee of $10.85 (outside U.S. and Canada $13.85 each). Please send Official Entry Kit(s) to:

NAME ____________________________

AGE ________ ADDRESS ____________________________

CITY ________ STATE ________ ZIP ________

(PLEASE PRINT)

The American Song Festival, P.O. Box 57, Hollywood, CA 90028

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(PLEASE PRINT)
Talent L.A. Fast, By Watkins Promoters

NEW YORK—Shelly Finkel and Jim Watkins have signed a deal with Mer-

n's mammoth Watkins Glen, N.Y. "Summer Jam," have finalized ne-

gotiations with Watkins Glen to use the Speedyway near Los Angeles for use-

of the site for an outdoor concert set to be held Memorial Day weekend. 

The one-day festival is being geared to a probable 100,000 audience.

Located some 50 miles east of Los Angeles and miles west of San Bern-

ardino, the Speedway overlooks an 800-acre site with over 130 acres for the 

planned stage area. The promoters also plan to use the Watkins Glen site—
as an additional plus.

Security precautions are now being planned, with plans to use the Speedyway's ten pedes-

trian access tunnels, the only possible 

entrances to the actual concert area, as a natural control over admittance.

To offset possible fuel shortages, the promoters are also exploring the availability 

of all available mass transit systems. They are also negotiating with nearby hotel 

and bus companies in the area.

The talent roster for the concert will be announced at a date.

Presley Tour A Sellout

LOS ANGELES—The first Elvis Presley tour in 20 years showed 24 shows in 20 

consecutive days, with all dates sold out, according to the tour's manager, 

Tom Parker. Rents have been set except for March 3’s two shows at the 

Astrodome, Houston, which will be played at the Astrodome, Houston, which 

is a rent-free show date with the Livestock Show and Rodeo. These 

dates are not a Presley-super-

vised package tour.

Tickets, as usual, are staggered from $5 to $10 for all dates, except for the Astrodome show, which 

will be $10 for the rangers.

The tour's production staff includes several crew members, extra lighting staff, and 

sound equipment.

The Presley group also includes the Memphis Mafia, its own personal 

band, and a group of backup singers.

The Presley group also includes the Memphis Mafia, its own personal 

band, and a group of backup singers.

Talent in Action

SARAH VAUGHAN Continuous Bathe, New York

SARAH VAUGHAN is a talented singer who has been seen in various 

clubs and on television. She is currently performing in New York at the 

Cafe Carlyle.

The Dells HODGES, JAMES & SMITH Long Beach, Calif.

The Dells are a popular R&B group that has been around for several years. 

They are currently touring the United States and have released several 

albums in recent years.

Talent Where/When

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, 1 Altar Plaza, New York, N.Y. 10003.)

Western States Concert Center, Simple, Elegant, Flexible

LAS VEGAS—Flexibility, sim-

plicity and elegance, within a budget of 83 million, are the keys to the planning of 

the Western States Concert Hall at the University of Nevada, 

Las Vegas. The 480-foot-square structure is Phase II of the Performing Arts Complex. "The stage will be flexible for various groups, including large groups, such as full orchestra, reciti-

als, ballets, operas and choirs," said architect Jack A. Okerlund.

The house will seat 1,500 on the main floor, 100 on the mezzanine, and 50 in the balcony. Other features will be a hy-

draulic lift at the front of the stage, a cur- 

waw grid, some administrative offices 

and an office area. The lift, about 65 feet long and 30 feet wide, will be raised when a rental is being performed, or as 

an orchestra pit.

Stage lighting will be possible from anywhere in the ceiling. Two follow-spot rooms, lighting and sound control rooms and the backstage will serve the dual function of meeting room and reception area.

The stage itself will also include a mobile pan for the acoustical functions and masking," said McCullogh. "The acoustics in the building have been under-designed, but plan on the sides and ceiling to diffuse the sound."

The performance balconies will be located on each side of the theatre house to create a stereoacoustic effect which could be placed in one of the bal-

conies.

The acoustical design of the building is by Bolte, Beranek and New- 

comer, Inc., of Los Angeles; the architectural design is by Harry Auerbach and Associates of San Francisco.

THEATER REVIEW

Channing is a "Diamond"

WASHINGTON—A handful of tickets are left for the last night of the run of "Diamond," written by Peter Palmer and directed by Sidney Myrie, at the Theatre 

House. "Diamond" is a musical that tells the story of a young man, played by Larry Hagman, who becomes a diamond smuggler and is eventually caught by the authorities.

The show is set in the glamorous world of high-society New York and features a cast of talented actors, including Tony Randall and Carol Channing.

The show's success is due in part to the music, written by John Kander and Fred Ebb, and the performances of the cast. "Diamond" is a hit show and has received positive reviews from critics and audiences alike.

The show runs at the Theatre House until Sunday, May 1st, so be sure to catch it before it's gone!"
Series 70 Recorder/Reproducers

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70... it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.
“Changes”

is the new single release from David Bowie's hit album "Hunky Dory."
**Talent in Action**

Continued from page 13

Glen Campbell made cowboys frown and free from the stereotyped style so often associated with country music. Campbell's group, the Byrds, and his own group, the New Christy Minstrels, operated as one large project, with each part player's part greatly complementing the other. Possibly the greatest compliment that can be paid the group is that even in the last few years as a solo act, Campbell has not lost any of his country music flair or his unique ability to capture the essence of western swing, and any music fan should find no fault with his latest release, "Song to Sangar." 

Hodges, Jones & James, an all female soul act opened the show. With experience the group has gained over the past few years for the moment they needed a quick refresh, their set was over before the time, seemed off at key points and much of their hour seemed fluffed.

**ANN PEEBLES**

*Troubadour, Los Angeles*

Ann Peebles, an arise in the Memphis soul blues set, delivered an exceptional set to an appreciative and attentive audience.

The presentation of nine songs included her current hit "I Can't Stand the Rain" and the old Ben E King tune, "Cry Like a Baby." Ms. Peebles began the set with the sharp control and range that could bring her into a class with Aretha Franklin. Her performance is complemented by tight sightings of her five-piece band.

She possesses a remarkable ability to communicate with his audience through his and energy and an unaffected, enthusiastic attitude.

Her set was complemented by a high energy soul set, displaying truly dynamic qualities. His smoothbrooks were held in control by his large and tight backup band with nine people. The piano, bass, lead and rhythm guitar, and drummer all produced a fine and man organ and guitar Johnny Steavenson, whose fairly well played perfectly with the funky rhythm section and three female backup singers.

Well chosen material ranged from high powered soul to less rhythmically pleasurable tunes.

Continued from page 14

**FRANK YALLI AND THE FOUR SEASONS (Motown) Madison Square Garden, N.Y. Feb. 15.

**LOREY VAN DYKE (MCA): San Antonio, Texas, Feb. 16.

**SARA VAUGHAN (Mainstream) Play- boro, N.C. Feb. 16.

**BOB BOWERS (MCA): Cleveland, Ohio, Feb. 17.

**BILLY WALKER (MCA): Lubbock, Texas, Feb. 17.

**DON ROBERSON (MCA): St. Louis, Texas, Feb. 17.

**MACKIE ROBERTS (MCA): St. Louis, Texas, Feb. 17.

**LDON WELCH (MCA): Monroe, Louisiana, Feb. 17.

**ERIE DOWNS (MCA): Portland, Oregon, Feb. 17.


**DAVID FRYE PAT HOLLIS

*Jimmy's New Year*

Few acts in country music and politics are held with constant impor- tance as the Frye/Hollis team. Their current single is a great example of why they are so important. It points out in this, his first club appearance here in some five years.

Frye/Hollis straddles the line very carefully—blending a sharp wit with a keen awareness of human affairs. He always includes a few shots into any number of targets, including the likes of Henry Kissinger, James Capone, Brandon Brando, Kirk Douglas and Presi- dent Nixon. His satirical wit, which has been developed over the course of a long recording career, comes through very strong here, as Frye is no longer under the restraints of his former appearances.

Snare Pat Hollis opened the evening's act. A careful and precise Hollis, centering with a rather chicious look, found himself removed from his usual comic role when Frye came in to do his routine. Hollis played the role of a composer and included "My American Dream" and "My Father" of the two of his own compositions. Hollis was the run- ning material for the show. She could well hit the sound of advertising copy, a subject she had been studying for his songwriting.

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**JIM MILLERSON**

**Who/Where/When**

**Inge, N.Y. (73); Holy Cross, Worcester, Mass. (42); Boston University (64); Mass. (24);**

**TEMPLELITE (Mother); Carrollton Hotel, Puerto Rico, Feb. 1-4.

**TEMPREES (*Sta.)*; St. Thomas College, Guam, Feb. 2.

**TLC;* (Londons); Richard's Atlantic, Fla., Feb. 3.

**TEXAS;* (Saturday's); Denver, Colo. (18-March 2).

**RUPERTS;* (Sta.); Civic Center, Savannah, Ga., Feb. 20.

**THREE TINIES;* (Sta.); The Roxy Theater, Los Angeles, Feb. 18-19.

**HANK THOMPSON (*Dot); Denny Dinner, Hot Springs, Ark., Feb. 17.

**Tribu;* (Azubi, A,; 14); Country Music Palace, Jacksonville (125); Blue Creek Club, Daddario, Ala. (16); Western Place, Dallas, Texas (Chicago Band! Richmond, Va. (22); Chef II, Charlotte, N.C., Feb. 23; Auditors, Athens, Ga., Feb. 24; Jett's Inn, Cincinnati, Ohio, Feb. 26.

**MIL, TILLUS (MGM); Tampa, Fla. (14); Saginaw, Mich., (16); South Bend, Ind. (15).

**CAL TEDDER (*Fantasy); Concerts by the Sea, Redondo Beach, Calif. Feb. 13.

**NLLT;* (Sta.); Long Beach, Calif. (16).

**TENN.;* (Sta.); 115 Street, Jacksonville, Fla. (16).

**J.R.; A & TINA TURNER (Unated Artist); S.C. State College, Orangeburg, S.C. (16); Georgia Tech, Atlanta, Ga. (16); University of Florida, Gainesville, Fla. (16); Univ. of Texas, El Paso (23).

**BRUCE HESS & THE CRE-**

**TOWER OF POWER***

**TOWER OF POWER***

**Continued from page 10

TOWER OF POWER***

LOUISIANA—Tower of Power, the 26-man horn and rhythm section from the East Bay of San Fran- cisco, has been hunted in Billboard and chronicles the music press as a likely superstar of 1974. According to the group itself, their last big hit, "Tower of Power is creating the New York market to the same extent as they have established themselves in the West.

"People are surprised when we tell them our big hit. So Very Hard to Get is more like the Tower album it came from isn't gold yet," said Emilio Castillo, introduced at BB's interview as the leader of the band.

**NAT FREEDLAND**

**Mansfield's Technology Results in Country Sound***

**BOB KIRSCH**

**More Talent**

See Page 54

FEBRUARY 16, 1974, BILLBOARD
The ABC Television Network &
dick clark television, inc.
congratulate
the final nominees for

THE
AMERICAN
MUSIC
AWARDS

HOSTS: Roger Miller
Helen Reddy
Smokey Robinson

Telecast Live
From The
in Concert Theatre

TUESDAY,
FEBRUARY 19, 1974
8:30-10:00 p.m. EDT

The American Hosts:
Roger Miller
Helen Reddy
Smokey Robinson

Pop/Rock

Male Vocalist:
Jim Croce
Elton John
Stevie Wonder

Female Vocalist:
Roberta Flack
Helen Reddy
Diana Ross

Group:
Carpenters
Gladys Knight & The Pips
Tony Orlando and Dawn

Single:
"Bad, Bad Leroy Brown" (Jim Croce)
"Killin' Me Softly" (Roberta Flack)
"Tie A Yellow Ribbon" (Tony Orlando and Dawn)

Album:
"Lady Sings The Blues" (Diana Ross)
"Summer Breeze" (Seals and Crofts)
"The World Is A Ghetto" (War)

Country

Male Vocalist:
Merle Haggard
Charley Pride
Conway Twitty

Female Vocalist:
Lynn Anderson
Loretta Lynn
Tammy Wynette

Group:
Carter Family
Osborne Brothers
Statler Brothers

Single:
"Behind Closed Doors" (Charley Pride)
"My Man" (Tammy Wynette)

Album:
"A Sun Shiny Day" (Charley Pride)
"Behind Closed Doors" (Charlie Rich)

Soul

Male Vocalist:
James Brown
Al Green
Stevie Wonder

Female Vocalist:
Roberta Flack
Aretha Franklin
Betty Wright

Group:
Gladys Knight & The Pips
O'Jays
Temptations

Single:
"Me and Mrs. Jones" (Billy Paul)
"Midnight Train" (Gladys Knight & The Pips)
"Superstition" (Stevie Wonder)

Executive Producer: DICK CLARK
Produced by: BILL LEE
Directed by: JOHN MOFFITT

www.americanradiohistory.com

a dick clark telecasts, inc. production
representation IFA
Public Relations: Dan Rogers & Associates
This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WELG-FM, Aurora, U., Auburn, Ala.
WBCR-FM, Brooklyn College, Brooklyn, Allen Goldman
KALX-FM, U. of California, Berkeley, Feliz and Rubie
KSDT-CAPM, U. of California, San Diego at La Jolla, Linda Clark
KCN-FM, California State U., Northridge, David Schwartz
WIFE-AM (WJCU-FM), U. of Cincinnati, Ellen Robert
WTS-FM, Clarkson College of Technology, Potsdam, N.Y., Jeff Doody
WGSU-FM, State U. College at Genewa, N.Y., John Dauble
WMMD-Kalamazoo College, Kalamazoo, Mich., John Keifer
KLC-FM, Lane Community College, Eugene, Ore., Dave Chance

WLSU-AM, Louisiana State U., Baton Rouge, David Brandao
WAPB-AM, Livingston U., Livingston, Ala., Bill Kneck
WMUC-FM, U. of Maryland, College Park, Mark Kerins
WSMN-AM, Michigan State U., East Lansing, Dave Lange
WUYA-FM, U. of Virginia, Charlottesville, Geoff Allan

*COUNTRY GAZETTE, Don't Give Up Your Day Job, United Artists (LP): WLSU-AM
DONOVAN, Essence To Essence, Epic (LP): WSMN-AM
ELECTRIC JAZZ ORCHESTRA, On The Third Day, United Artists (LP): WLSU-AM
DUKE ELLINGTON, Ellingtonia, Impulse! (LP): WCRX-FM
FAIRPORT CONVENTION, Nine, A&M (LP): KALX-FM
BACHMANN-TURNER OVERDRIVE, II, Mercury (LP): WUYA-FM
BADFINGER, Apple of My Eye, Apple: WBOB-FM
DAVID BRODMIRE, Wanted Dead or Alive, Columbia (LP): WJMD-AM
DAVID CLAYTON-THOMAS, Yolanda, RCA: WMUC-FM
CHICK COREA, Piano Improvisations, Vol. 1, EBM (LP): WAPB-AM

WHAT'S HAPPENING

By SAM SUTHERLAND

NEC Accents Wide Campus Program

---Continued from page 3---

The NEC revealed its campus program, which is geared towards larger, more comprehensive presentations that reflect the station's focus on campus programming. The program includes a range of events, from concerts and lectures to film screenings and discussion panels, all aimed at engaging students and faculty in a variety of cultural and intellectual pursuits.

The program aims to provide a platform for students to engage with the larger campus community and to showcase the diversity and creativity of the campus. The events are designed to be accessible and welcoming to all students, with an emphasis on inclusivity and diversity.

The NEC campus program is not only about providing entertainment, but also about fostering a sense of community and belonging. By presenting a range of events, the NEC aims to create a space where students can come together to explore new ideas and connect with one another.

The NEC campus program is just one example of the many ways in which radio stations are engaging with their communities and providing a platform for student expression and creativity. By offering a range of events, the NEC is able to provide a space for students to explore their interests and connect with others who share their passions.

The NEC campus program is a testament to the power of radio stations to bring communities together and to provide a platform for student expression and creativity. By offering a range of events, the NEC is able to provide a space for students to explore their interests and connect with others who share their passions.

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Your Cash Ain't Nothin' But Trash (3837) has come crashing out of that platinum album, The Joker (SMAS 11235).

Pass It On.

STEVE MILLER
GRAB-A-PEEK WEEK!

Go ahead. This week you should "grab a peek" at all the wild events and personalities in history. "YOU HAD TO BE THERE" is Dick Biondi's historical radio feature, with 65 comic mini-stories about the famous and infamous in history: Julius Caesar, Benjamin Franklin, George and Martha Washington... and many more.

So grab great audience response—grab happy sponsor dollars—grab "YOU HAD TO BE THERE!"

[Radio-TV Programming]

PROGRAMMER SPEAKS UP:

Abrams Uses 'Cells' to Map Today's 12-34 Listenership

EDITOR'S NOTE: From time to time, the Billboard selects a program director to write an article about programming today—its needs, its challenges, its directions. Here, Lee Abrams, a programming consultant operating out of Glenwood, Ill., has some intriguing thoughts about radio. Although still quite young even as a program director go, Abrams has attracted the attention of veteran program directors because of his ideas, his energy, and his devotion to programming as a science. Here, he gives his view on a psychographic grid—a new way to analyze an audience.

The core of the contemporary audience is 12-34, right? Yet this demographic grouping is the most fragmented, elusive, changing, unanswerable audience in broadcast history. It's getting out of control. We must begin to understand this critical area, or else we may find ourselves in a situation of over-specialization, under-elicitation, which would be economically disastrous to contemporary radio and the future.

To better understand this situation, I've created a "psychographic grid"—this breaks out the 12-34 audience into segments of different "match types," in this case determined by music preferences and the perception of radio listening. The purpose of the "psychographic grid" technique is to very precisely evaluate all of the different fragments of the 12-34 audience and relate that to far more effective music targeting.

Each "type" on the grid is referred to as a "cell." In 1963 there were about 25 different cells making up the 12-34 group. In 1973 there were over 175. Each with different characteristics. By looking at the different cells, you can determine compatibility between certain ones. In other words, a mass-radio appeal station should not cater to one cell for absolute coverage, to ensure maximum audience response and maintenance. Conversely, a wrong cell intersected with enough others would lessen efficiency. What I'm trying to do is target music more precisely than ever before to maximize quarter hours in a situation of fragmentation.

The whole idea is that multiple and must be preceded with, and maintained with, a great deal of research, because the cells making up the grid are constantly multiplying, making programming more difficult, and the results less fruitful. Here's an example of multiplication:

At one time (1967-8), there was one cell for "progressive" type music listeners. You could keep them in tact with just about any, then you went to their underground L.P.'s, you know, Buffalo Springfield, Jimi Hendrix, Joni Mitchell. Through the "progressive" cell, this grid can be multiplied into about 45 different cells. For instance, the following artists are represented by those under 25 by 1973 standards—Deep Purple, Bob Dylan, Mahavishnu Orchestra, Traffic. Yet each artist is represented by a different cell. Some of the above, far from compatible. Example: A progressive station playing Deep Purple, Mahavishnu Orchestra, and Bob Dylan back-to-back is playing Russian roulette with maintenance, because, although all three are "progressive" in completely different parts of the grid are represented. Generically speaking, the Deep Purple fan will turn out Bob Dylan, and Bob Dylan will turn out Deep Purple, etc. These are tolerance factors which can be computed into each cell. Very basic, but an example of how one cell multiplies into others, and how the reaction translates into a station.

Alarms Hardest

The L. P. area is definitely the hardest to graph efficiency, and even more difficult to reach. The more in involved in underground media, as music, the more difficult it is to program to him. Eventually, the musical super-achiever becomes so involved in what he likes—the only programming that will keep him interested in his own radio program.

But that person, too, represents a cell, and by looking at an effective psychographic grid, a programmer would instantly spot the futility in trying to reach this type person.

Top 40 Needs

But Top 40 formats are the ones which really need the grid, since volume is more important than highly specific demographics. What should a Top 40 station play?

"Top 40," as far as unit sales today, has little to do with reaching a mass, since L.P. sales have created a "new" listener. Should a Top 40 station play Jethro Tull? Does black music turn out white audiences? Why do 25-34 year olds move to MOR formats? The answer is on the grid. It maximizes efficiency by pinpointing audience availability in relationship to music. This type of research on each cell contains the following information:

PRIMARY

A. Which cells are 100 percent compatible with other cells (as combining with for air play).

B. Which cells are 100 percent compatible with other cells (as combining with for air play).

C. Specific music type, given cell representation in a FAC or TARGET BASED ON PRE-DETERMINED MUSIC TYPES.

D. Music buying habits of given cell.

E. Radio listening habits of given cell.

1. Minutes per week listening.

2. Station mix listened to.

F. Trends of individual habits in members of given cell, etc.

3. When members of given cell listen to other cell, etc.

SECONDARY

A. Demographic information.

No Individual

Although many agree that it continues on page 22"

[KSAN-FM Adopts Training Program]

San Francisco—KSAN-FM, progressive station here, has launched in a broadcast career program for trainee. Under the program developed by general manager Tom Donahue and program director Thom O'Hair, a trainee becomes a paid employee for eight weeks to study needs of each department. Trainee is with the program director, who provides a general introduction to the station and explains the various systems employed and the duties of each department head. Trainee undergoes a written examination at the end of the week.

The second week, the trainee learns the responsibilities of the broad-casting market and the market and the station and includes discussions on generation of revenue, dissemination of news and public service programming and entertainment. O'Hair guides this part of the program, too. At the end of the second, third, fourth and fifth weeks, the trainee prepares a one-hour taped radio program that the staff will review. This program will be broadcast when and if it meets the standards of the station. Trainers, simultaneously, begin study for their third ticket Federal Communications Commission license and in the third week work with the sales manager on sales calls, writing copy and writing reports. He will be also working at interviews with the promotions director and the chief engineer. And, in the fourth week, in news and public affairs. Specific projects will be assigned in the fifth week, which includes writing and producing the whole air personalities on a rotating basis and will write an evaluation of these experiences.

Having by this time obtained a third class license, the trainee will do a one-hour live show himself. The seventh week is a recap week. In practice is at work does an aircheck to use for the purpose of gaining employment, along with a resume. The station will guide him or her in seeking work.

For the job marketing program, a new program is Brigadoon Groves, said program director O'Hair.

[WBAP AM Fined 4G For Lapses on Its Log & D.J. Promo]

Winston-Salem — WBAP-FM Fort Worth, has been notified by the Federal Communications Commission that it is liable for a $4,000 fine because of failure to log deejay promotions, plugs as commercials, and for failure to prevent conflicts of interest in deejay promotion of their own records and personal appearances over the air. The FCC has given the station an opportunity to relinquish all the bookings that the station has made in the past, provided that the station pays the fine. The station has been given 30 days to pay the fine.

The FCC has recently set up a system whereby non-engineering personnel are responsible for certain log entries and that the FCC would not consider it an hour-long commercial—but the commission, in some cases, does (See separate story).

In an answer to the FCC charges, WBAP management said Mack had been instructed to sign his personal C & W library to the station, which formed the

[Continued on page 33]

Classical Radio Meet in London

Cleveland—The Concert Music Broadcasters Association is planning to hold its next annual meeting in London this fall. The Association will combine the meeting with an eight-day tour of Britain. Thomas C. Patrick, chairman of the association said the tour would leave Boston August 27, and tour the major cities and classical music centers, made by each station in the country.

Patrick, president of WCLV-FM here, pointed out that 60 registrants are allowing the committee for the tour. Otherwise, association members have a choice of a mid-June convention at Tanglewood or a mid-summer meeting at Tanglewood, Shrewsbury, Minn. Final decisions on the vacation and whether the tour to London will actually take place will be announced at the next meeting.
Again we say overlooked smash: We keep telling you every week Smokey Robinson should become a top 5 top GO-Rilla. It is breaking wide open in Philadelphia, Baltimore, Washington, Chicago, etc. . . .

— Kal Rudman, Record World

Kal Rudman is right. “Baby Come Close” is getting closer to being an across-the-board smash. Look at the figures:

Detroit—64,000
New York—63,000
Atlanta—48,000
Chicago—43,000
Washington—45,000
Philadelphia—42,000
Memphis—38,000
Miami—20,000
New Orleans—25,000
Charlotte—46,000

So get close to “Baby Come Close.” #T54239
Radio-TV Programming

Regan Sees Record/Radio Marriage Prospects

Continued from page 4

But I think that 20th Century Records is the most rewarding company that I've built...in a lot of ways...because I started it from scratch...with Uni, I took it over after seven months of operation. It has been one of the great satisfactions of my life. I've gone from the benevolents in the record industry. Tom Rodden is vice president and director of operations. Hosea Wilson is chief of national promotion. Paul Pasnak heads up artist relations. Maurice Warren does West Coast promotions. Terri Fletcher does national FM promotion. The company is moving on a solid foundation and the profits are good.

Q: You know, we've got the vinyl shortage...real or imagined...it's there...but what other problems do you see facing the record industry in the year to come?
A: I think the main problem--it's been there for many years and...it's there--what other problems do you see facing the record industry in the year to come?

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in case any of you guys are struggling for an idea of the kind of public service project, may I suggest you contact nancy napier, media relations manager, at 825 third ave., new york, n.y. 10022. this is the public service wing of the wbrg-am station and they’ve got materials and tips, etc., on projects ranging from anti-drug abuse to voter registration. just about any kind of public service campaign you might want to do. everything’s free. just write her or call.

the new lineup at wrbg-am in lincoln and brookline, mass., is all music. the new program director is dave bowsher, according to the Lincoln Journal. the station has changed its format from the “middle of the road” music to “music from teachers who want to play it before their class and have a discussion.”

the lineup at wrbq-fm in tampa, fla., includes griff 6-9 a.m., allen o’brien 9-12, bob burger 12-3, bill gano 3-6, chuck stevens 6-9, tina davison 9-12, sean riggins 12-3, johnnie walker 3-6, and mike stanton on weekends. station reports that hotline is now operating from its studios as dade city, orlando, lake- lind, and fort myers. chief engineer at the 1050-kw station is ralph behere.

the abc-fm has released a report saying that sales were up 77 percent over what the old fm stations operated in the black for the first time, reports allen shaw. the lineup was changed as part of the fm division. congratulations, allen.

wrfr-fm in charleston, wva., is expanding progressive programming another two hours nightly. program director is billy mckee, reports evans at wrto-am in baton rouge, la., now music director and 10 a.m.-2 p.m. person. station represents the national association of television broadcasting executives.

ed snow writes that he’s working on a new program that will air on wkhq-am in marion, ill. “i’m still trying to figure out what it is.”

the management at wrbg-am in brookline, mass., has cut the station back in the cleveland days?

Brian Lang is now program director at KAUS and KAAU-FM in Austin, Minn., replacing andy davies, who went to KFWM-AM in St. Paul, Minn. Lang, 35, formerly was music director at WDAQ-AM in Minneapolis. Shank, 26, has been on the staff of the station for three years.

Al Brady, a damaged good man, has joined wnbnc-am in new york as assistant program manager, he’ll stay at the station for six months. Al Brady was at wxlo-fm in new york. Brady has also worked at kwim-am in denver.

Lou kirby is programming kwik-am in st. louis now, replacing tom crowley who’d been at the station for about 10 years. Don’t know if at this time if this means kwik-am.

Bob moschera 6-10 a.m., guy thompson 10-1, glenn thompson 1-4, jeff baird 4-7, and jeff reynolds at 10.

Larry b. walton writes that he seems to have “told” into the program manager at wggm-am in Marion, Ill. “and i’m still trying to figure out what i’m going to do next.” New format has been changed so oldie format has been left.

Ed snow writes that he’s working on a new program that will air on wkhq-am in marion, Ill. “i’m still trying to figure out what it is.”

the management at wrbg-am in brookline, mass., has cut the station back in the cleveland days?

fania deals at midem

New York licensing agreements for the release of Fania records in hollande, the benelux territories and Spain were announced here at the midem conference, according to jerry mancini, Fania president.

Fania records for the release of Fania records in holland, the benelux territories and Spain were announced here at the midem conference, according to jerry mancini, Fania president.

the⍥see release of the Fania All-Star LPs and the Fania Latin Band with Cupido Films, which has purchased the right to distribute the records in hollande, the benelux territories and Spain. Dureco was represented in the negotiations by its president Robert Ander.

also completed at the conference was an exclusive licensing agreement for Fania product in space with discophon sa. discophon president Robert Bank and Mauz finished the negotiations.

FEBRUARY 16, 1974, BILLBOARD
BRITISH IS BEST!!

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BILLY DOG DISTRIBUTORS

BILLY DOG RECORDS

BILLY DOG DISTRIBUTORS
**CLEVELAND.**—Members of the Cleveland Orchestra recently voted 84-13 to accept the trade agreement offered by the Musicians’ Arts Association at a meeting at the offices of the Cleveland Federation of Musicians, Local No. 4.

The new trade agreement is for three and one-half years, dating from Sept. 3, 1974 to March 3, 1977. Highlights of the new trade agreement include: Salary. A total increase of 10% for minimum scales over the three and one-half year period to be divided up as follows: Sept. 3, 1974—March 2, 1975: $350 minimum, $15 increase; March 3, 1975—March 3, 1977: $351 minimum, $35 increase.

Liability Insurance: It is expected that the Orchestra members’ health coverage will become part of a Blue Cross Plan and no longer written toward their own individual coverage. The Association will pay $20 minimum per member to Blue Cross toward family coverage. The Association assumes responsibility for completing the plan with Blue Cross by Sept. 3, 1975.

Pensions: The Orchestra’s pension plan becomes non-contributory on Feb. 1, 1974. All previous contributions will be extended to Orchestra members in three equal payments on Nov. 1, 1974, Nov. 1, 1975 and Nov. 1, 1976. The Association will make additional contributions each year to the pension plan of 5% of the salary. These additional contributions will determine future pensions paid to retired musicians. The minimum required 10% will be determined after the per diem is set.

Per Diem: A new per diem rate for all domestic and international tours will be set at $65 per day. The Association also will determine future pensions paid to retired musicians. The minimum required 10% will be determined after the per diem is set.

SUNSHINE ON OUR SHOULDER
Juke Box, RCA 40145 (Sony, ASCAP)

I GIVE YOU SIXTEEN
Barbra Streisand, Columbia 4-4583 (Warner Bros., BMI)

I LOVE YOU
Frank Sinatra, Capitol 3795 (Parrot/Greenwich, ASCAP)

THE WAY WE WERE
Barbra Streisand, Columbia 4-4584 (Columbia, ASCAP)

I FOUND A LOCKET
Gary Grimes, Columbia 4-4583 (Warner-Tartarace, Cadence Soul, BMI)

I LOVE
Ike & Tina Turner, Mercury 3744 (Paragon, BMI)

How ‘Switched-On’ Was Turned On
By ROBERT SOBEL

NEW YORK—‘‘Switched-on Bach II’’ has sold more than 70,000 in its first five weeks of release. Credit for the success is due to the title with ‘‘Switched-On Bach,’’ the album which started the Carles sales ball rolling, and which, according to Columbia’s latest estimates, has returned 960,000 in sales. Not that the other albums which followed from Carles have been gathering sales dust. The ‘‘Well-Tempered Sinfonietta’’ has sold 200,000, ‘‘Sonice Seasonings’’ and ‘‘Clockwork Orange’’ some 100,000 copies.

What is not apparent, however, is just how much of the praise must also go to the producer of the Carles records, Rachel Elkind, who began her professional relationship with Carles some seven years ago shortly before recording the first ‘‘Switched-On Bach’’ in their studio, the basement of a brownstone which they acquired on New York’s West Side.

When the album was first recorded, found themselves in complete agreement as to repertoire and in the producing of the album which focuses on the Moog synthesizer. Thus was born ‘‘Switched-On Bach,’’ then the process of selling the master, and here the credit, according to Ms. Elkind, must go to R. Peter Muwen, then a classical executant at Columbia.

**Schwarzkopf, Callas Tours**

TURIN—Soprano Maria Callas and mezzo-soprano Schwarzkopf will make a joint tour of Canada in September. The Voice of the Century, Callas, they will probably be her last performances in this country.

Maria Callas appeared at the Massey Hall with a guest conductor, the late Italian conductor, the late Italian conductor, at the annual recital in this city. On Thursday (21), Maria Callas will appear at Massey Hall with the accompanist, Giuseppe De Stefano. Following her Toronto appearance, Ms. Callas will ring in a new season of a tour scheduled for the autumn in Canada. Tickets for all three farewell events will run as high as $50 a pair.

London Symphony, Wakenake the LP

The record of the concert features the complete performance of the London Symphony Orchestra, conducted by Carlos Kleiber. The work is based on the themes of Henry VIII. The record was produced by John Larder and engineered by Richard Oliver, who composed and arranged the music for the concert. The album was recorded live at the Royal Festival Hall, London, on May 18, 1973.
Second Generation Growing

NASHVILLE—The strength of the second generation in country music families continues to accelerate, with veteran performers turning to their children for continuation of tradition.

The obvious ones, such as Hank Williams Jr. and Roy Acuff Jr., continue to grow, with the younger Acuff now returning to recording after a stint in the business end of music. Justin Tubb, son of Ernest Tubb, is another such example.

Judy Rose, daughter of veteran performer Patsy Montana, is now an established artist. Bobby Bare Jr. appeared with his father on his latest album and single. Carol Lee Cooper, daughter of Wilma Lee and Stoney, leads the back-up singers on the "Grand Ole Opry" and performs with her parents. James Monroe, son of Hall of Famer Bill Monroe, is strong in the bluegrass field.

Bill Campbell, son of Archie Campbell, is part of his father's stage act. Billy and Shela Carlisle make all shows with their father. Bill Carlisle, Mark Jones, son of Grandpa and Ramona, is a featured drummer. Ernie Ashworth's son, Mike, also performs with his father. Two of Earl Scruggs' sons, Randy and Gary, are part of his revue, as is Jody Maphis, son of Joe and Rose Lee Maphis. Keith McReynolds, son of Jesse McReynolds of the Jim & Jesse group, plays with that band. Robbie Osborne, son of Bobby Osborne of the Osborne Brothers, also is a musician with his father and uncle. Sonny Lovin, son of Charlie, performs with his father, as does Mike Ashworth, son of Ernie Ashworth.

George Morgan's daughter, Candy, performed with him for a time, and now he has been joined by another daughter, Loretta, who received a standing ovation and encore in her first "Grand Ole Opry" appearance.

Billy Walker has two daughters, Judy and Deana, working in the music industry. Billy Grammer Jr. appears both as a solo instrumentalist and as part of his father's act. Stonewall Jackson's son, Turk, is a performer with his father's band. The entire family of Ben and Margaret Smothers performs as the Stoney Mountain Chuggers.

Buddy Allan, of course, is the son of Buck Owens, and quite successful in his own right. Karen Wheeler, the daughter of Onie Wheeler, is a recording artist.

George Jones and Tammy Wynette recently took one of Tammy's daughters on stage and tried to coax her to sing. There was no response. Webb Pierce' daughter, Debbie, has appeared with him on the Opry and his road show.

Country Collage Promo

NASHVILLE—George Cooper III, owner and president of Country College, a national country promotion firm, said he will start his own label here which "will probably never get off the ground."

Cooper explained that he is putting it into service as a custom label, but generally will discourage people from using it.

"Too many custom labels are taking people for as much as $3,500 for a single session, being them up with contracts and providing them no real service," he said. "I plan to evaluate each prospect as to ability, then give that prospect an honest opinion regarding his chance of success."

This Cooper explained, will drive off a lot of them. If they still want the service, he said, he will give them complete treatment at the finest studios here, "utilizing the city's best studio musicians and producers with proven track records." He said he also would have enough records pressed to service distributors, one stops and radio stations on his own label, which will be known as Music Makers.

Cooper, one-time vice president/sales for Dot, said what he really wants to do is "run the voltaires out of our industry."

Fans Get Activity For $25 Fan Fair Fee

NASHVILLE—The registration fee for this year's Country Music Fan Fair will be boosted to $25, but will offer the thousands of registrants even more for their money.

The June 12-16 program includes a bluegrass concert, old-time fiddling contest, picture taking and autograph sessions with the artists, 20 hours of live entertainment provided by record companies, three lunches, a ticket to Opryland USA and the Country Music Hall of Fame, and complete access to the large exhibition area.

The Fan Fair, now in its third year, is co-sponsored by the Country Music Association and the "Grand Ole Opry." It is held to give the fan his own "convention" here and an opportunity to mingle with his favorite artist, and to ease the crowding of October's "Grand Ole Opry" Birthday Party, which is intended for the industry itself.

All registration checks should be made payable to Fan Fair, and mailed to Post Office Box 100, Nashville, 37203. Separate checks for tickets to the "Grand Ole Opry" that weekend should be made out to Grand Ole Opry. Tickets and mailed to the same address. These cost $4.00 per person.

Red Rose From The Blue Side Of Town

MCA-46159
Produced by Joe Johnson

Exclusively on MCA RECORDS

His new single climbing with bullets on the charts, also being added to top country stations.

FEBRUARY 16, 1974, BILLBOARD
There's no stopping this hit from reaching the top!

'DON'T STOP NOW'

Sherry Bryce

Written by SHERRY BRYCE
Produced by MEL TILLIS
Published by SAWGRASS MUSIC

Exclusively on MGM RECORDS
Country Music

Key Acquires Dudley Music

NASHVILLE—Jack Key, newly named president of Newcom Music here, announced that the firm has purchased Dave Dudley’s Six Days (BMI) catalog, and signed Dudley to an exclusive writer’s contract for Newcom.

The company also will administer Dudley’s co-owned Six Keys (ASCAP) publishing firm.

Rice Records, also a part of the complex, also has announced a series of releases upcoming on Dudley, Bobby Lord, Bobby Bare and Rick Johnson. Although Bare is under contract to RCA, Rice still owns several of his old masters.

ARAA Records

TV’s Jim Brolin

OKLAHOMA CITY—Associated Recording Artists of America (ARAA), Ltd., a predominantly country label based here, has signed television actor Jim Brolin to a recording contract.

Brolin, featured for some time in the “Marcus Welby, M.D.” series and currently appearing in the motion picture “West World” will do his recording here.

His first efforts will be new material written by Mac Davis, Red Lane and Roy Burk.

With recording at the CAM Sound Factory, Brolin will do two cuts in his first album with his son, Josh. An album release date is set for late March.

Bill Monroe Opens Own Booking Co.

NASHVILLE—The Bill Monroe Talent Agency has been set up here, with eight groups already under contract.

Monroe said he has signed his son, James; Ralph Stanley, Bill’s Bluegrass Alliance, the Boys from Shiloh, Sullivan Family, Country Boys, and Harriett. He also has contracted his own group.

Monroe, the “Father of Bluegrass Music,” said the acts would be booked in packages for festivals, and individually.

Monroe currently is booked into 25 festivals himself for the balance of this year, and said more would be added.

Shots Fired

At WIOV-FM

EPHRATA, Pa.—Country radio station WIOV-FM was “shot-up” over the weekend for reasons still unexplained.

Gl Thomas, former WVAW personality now operating the station here, said four rifle shots were poured into the window and wall of the station early Sunday morning. No one was injured.

Thomas, who with his wife is still doing country music road shows in the area, said the shooter “might have been a disgruntled contest loser.”

Thomas is able to continue his singing work because the station is fully automated.
Brenda Lee
Wrong Ideas
MCA-40171

The chart-climbing hit single from Brenda's latest album "New Sunrise." The lyrics (Shel Silverstein). Music and Brenda's rendition will leave you not having any "Wrong Ideas."

Exclusively on MCA RECORDS
When Connie Smith made her first appearance after the birth of her most recent child, at the Columbia sales meeting here, she brought the baby along. It was attended to in the wings while she performed. Charlie Louvin has signed a management, publicity relations and booking pact with Charlie Lamb. When Jack Greene had recent surgery in Florida, Jeannie Seely felt it was a good time to have some herself. The same plastic surgeon operated on both of them. George Morgan and the Nashville Sounds have cut some beer commercials under the auspices of Vic Wilks. The 92-year-old grandmother of Wilma Lee Cooper died in West Virginia.

Sonny James has his first release out in five months, due to the virus which has plagued him. Hank Thompson and Roy Clark have been elected directors of the Farmers and Merchants State Bank in Mount City, Kansas, where Jim Halsey has been a director for four years. Freddie Weller will headline at Vickie Britton's Club in Dallas in the week ahead. Grandpa Jones will headline for the San Angelo Pat Stock Show in Texas in March. The Nitty Gritty Dirt Band presented Roy Acuff a gold record for his part in "Will The Circle Be Unbroken," which was a million-plus seller. Dale Johnson is in Nashville again, trying once more. The last time he came to get himself established in the music business, his guitar and most of his money were stolen. Back home, his eye injury prevented his second return. Now he has put a band together and is trying once more. Jess Shepherd is going with his second Bill Anderson song, hoping to go to the top again.

Lynn Anderson and Danny Davis have just concluded taking photographs for Kustom Electronics that will be used for promotion material for performers. Quinnie Acre, president of A.Q. Talley, has been in Las Vegas negotiating with Pat Kelly and Chuck Olson of Artist Talent Corp. to handle West Coast and Nevada dates on her artists. Ed Bruce, who is running Nashville's Biltmore Heritage Lounge, will take four weeks off for a stint in Ireland. Copper Kettle Music, a BMI publisher, has opened its doors in Nashville. Conny Van Dyke has been flown to the West Coast where she is a finalist in the race for the lead in the new Burt Reynolds movie. When Danny Davis returned to the "Mike Douglas Show," it was like old home week. Douglas gave the Nashville Blues its first national exposure several years ago.

Moon-Hill Management will be helping Michael Murphy with his career. The Austin film notes that his new album was produced by Bob Johnston. Cinnamon's Navel Felts is already getting heavy pop play on his new release. And statesman Oral Anderson was on song with the jukeboxes. When Leola Ray was featured on the March of

Dixie Telethon in Knoxville, more than $120,000 was raised. Stella Parton, Dolly's little sister, has done her first sessions at RCA. Jerry Clower, who dropped in on the Little David Wilkins show at the Godfather in Memphis, joined his fellow artist on stage and put on quite a show. Faron Young and his group slated for an 11-day Canadian tour beginning in Washington on Feb. 28. It's his first Canadian swing in three years.

Dot Records has reserved the Joe Stampley single, "I'm Still Loving You," eliminating 10 seconds of the instrumental introduction. Buddha Bailey has taken over the personal management of the team of Don West and Rose Lee, who have recorded in the past on Hilltop but now have signed separate contracts with Delta. They also will record together on the Nashville-based label. Don and Rose also have a new TV show on Channel Seven, Bangor, Maine. The George Riddle release of "Thank You Tex Ritter," for which all of the funds are going to a Memorial Scholarship Fund, is getting strong air acceptance. It's on Brite-Star. With a new single just out on Capricorn, Kenny O'Dell is now cutting an album. Billy Walker is now booked exclusively again by Buddy Lee.

National Sound Distributors has celebrated its second birthday with the announcement that January was its largest sales month to date. NSD president Joe Gibson also named Big State Distributors as winner of the firm's "Distributor of the Month Award." Susan Haney now booked in 35 county fairs so far this summer. Bill Anderson played his old role of disk jockey while stopping off at KSON in San Diego. Station owner Dan McKinnon offered him a job. Dea's Pat Roberts returns to Seattle's Riverside Inn, the Northwest's largest and most popular music night spot. The Johnny Bandy and Julie Jones show received an enthusiastic reaction from fair buyers at the showcase in Detroit. Their package includes Clay Hart and Sally Flynn.

**Gallup Poll Honors Lynn**

LOS ANGELES—MCA artist Lorretta Lynn, reached for the first time at her vacation hideaway in Mexico, said the findings of a recent Gallup Poll "equalized or excelled" any honor she has won in the past.

The poll showed her among the best known and respected people in America. She led all entertainers in this regard. It was limited to women.

Resting and relaxing after a grueling road schedule which caused a heavy weight loss, Miss Lynn and her family have extended the stay two weeks into February before returning to road work.

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Portland, Benefit Nets $2,100 for Henry Maddox

PORTLAND, Ore.—A lengthy benefit show and dance held at the Division Street Corral netted $2,100 for Henry Maddox of Maddox Brothers & Rose fame.

Maddox must have kidney machine treatments three weeks weekly, and funds raised will go toward the purchase of a machine for his use at home. Special guests who appeared at the benefit were Rose Maddox, Tommy Collins, Bill Raye, Buddy Simmons, the Country Boys, Jimmy Patton, Roosevelt Savannah, Gene Brenden, Walt Rodgers, Artie Benedict, the Pepitones and Rocky Jones.

The Country Music Club of Oregon sponsored the event. All money went directly to Maddox, with no expenses deducted. He had been hospitalized here for a kidney transplant which his body rejected. He was able to attend the benefit.
San Antonio Annual Festival Scores Well

SAN ANTONIO—The annual Great Country River Festival held here along the banks of the San Antonio River drew capacity crowds and was "one of the finest country music presentations ever put together."

More than a dozen artists from various record companies took part in the Festival, sponsored by KKYX-AM, and handled by Bill Rohde, who also served as master of ceremonies.

"He really put this together properly," said Thomas Williams, promotion director for Cinnamon Records. "It was well done, with every courtesy shown the artist, and not a one-way deal."

Cinnamon brought in Jerry Foster, who performed despite a painfully sprained ankle, and Surly St. Marie for the three-day promotion. Others on the show included Red Steagall, Kenny Price, Judy Kester, Tony Booth, Jeannie Pratt, Jone Brown, Brian Shaw, Brian Collins and Pat Roberts.

The shows were held in the outdoor theater which lines the river, and played to turnout audiences.

MARY REEVES DAVIS with newly appointed Executive Vice President and General Manager of Jim Reeves Enterprises Harry Jenkins.

ESCMI Confab Called 'Complete' Country Holiday


Billed as a "complete country music holiday," all of the convention activities, lodging and meals will be within the same complex.

The three-day event includes a golf tournament, and country music in a show at Monticello Raceway.

The convention will consist of various meetings, a seminar on recording techniques, an instrument workshop for musicians, disk jockey rap sessions, and a series of shows, including one dedicated to bluegrass.

The annual ESCMI Awards Show will be presented at the conclusion of all other events, and it will follow a cocktail party and candlelight banquet.

Registration fee for the convention is being held at $10, with special rates at the resort hotel for the event. Mickey Barnett, president of ESCMI, said registration is not limited to members of the organization. Advance registration indicates a heavy turnout.

The organization has made tremendous strides in bringing country music not only to the resort areas, but throughout the northeastern United States.

Talent Booked for Apr. U.K. Festival

LONDON—The talent has been set for the Sixth International Festival of Country Music at the Empire Pool in nearby Wembley over Easter weekend, April 13-14.

Artists now confirmed to appear are: Bill Anderson, Tompall Glaser, Wanda Jackson, George Jones, Bud Logan and the Blue Boys, Bill Monroe, the Oak Ridge Boys, Jerry Reed, Johnny Rodriguez, Patsy Sledd, Kitty Wells, Mac Wiseman, Johnny Wright, Tammy Wynette, The Hillbiders, and Commander Cody and the Lost Planet Airmen.

Anderson and Pete Brady from BBC will compere the concerts.

The two-day festival is to be recorded for a series of three BBC-TV specials, to be screened soon after the event.

BIFF COLLIE (left), Charlie Walker and Joe Allison (right) are all together again. Allison is head of Capitol's Nashville office where Walker has just signed. Collie will produce his sessions.

When Answering Ads... Say You Saw It in Billboard
Gospel News

By JOHN SIPPEL

Fred Mendelson of Savoy released his first single by the Church of Jesus Young Adult Choir of Springfield, Ora. acquired through negotiation with Brother Al. Gospel DJ at WPPR, Middletown, O. Sides are "Redemption Draws High" b/w "Anybody Here."

Rev. Ralph Abernathy of the Southern Christian Leadership Conference endorsed the gold recording of "Martin Luther King" performed Fred LaGarde and Jack Peters as the National and International song of the Jan. 15 birthday of the late leader. Song is performed twice the disk, once by the Church of Love and by the Church of Love's Children. SCLC will receive 25 percent of the record's proceeds.

Rev. Bill Engle of Dorchester, Mass., reports "The Gospel Encore" are the most thrilling act to come out of New England recently. The duo have signed with Hob Records. Their first release is "My God" b/w "Oh Blessed Star," produced by John Bowden...Dorothy Abrams and Joyce Masters of the West Coast Gospel Enterprise. Daily City, Calif. are staging a Gospel Gala Feb. 10, at the Oakland Auditorium Theater. Ernest Kelley has opened Inter-Soul Distributors, Detroit, which will deal in soul as well as gospel product. Kelley, whose experience includes record production and promotion has worked for firms such as Motown and Atlantic...Glori Records has signed Johnny Thompson to a songwriter's pact. He wrote "Stranger on the Road" for Shirley Caesar as well as songs for Rosie Wallace, Rev. Douglas Paton and others. His Thompson Singers group is currently just finishing a tour of the Continent.

Radio Seminar

Set May 3-4

In Nashville

NASHVILLE—The Second Annual Gospel Radio Seminar has been scheduled here May 3-4, with headquarters remaining at the King of the Road. Organized last year under the guidance of Dr. Jerry Prock of Middle Tennessee State University, the Seminar is designed "to share practical knowledge and exploit problematic areas within the gospel radio industry."

One member of the organizing committee came right to the point this time. "There really are no Gospel Music stations as such," he said, "but rather specific religious stations which program gospel music. It is the ultimate aim to find a station somewhere which will fall-through gospel music oriented."

Serving on this year's organizing committee are: Alex Brown of Canaanland/Word Music; Ken Hardin of Superior Sounds; Bob Hildreth of Nashville Gospel Talent; Charlie Monk and Judy Harris of ASCAP; and Sylvia Mays of George Ruby Productions.

Agenda Chairman Neal Newton is in the process of selecting a committee to gather discussion topics for the 1974 program.

Registration fee for the event will be $20 per person. Anyone seeking further information is asked to contact Dr. Prock, at MTSU in Murfreesboro, or any member of the organizing committee.

Comming Up Next Week

Feb. 23rd Issue

Spotlight On Japan
Mel Tillis is sittin' on a giant country smash that's tearing into the pop action!

'MIDNIGHT, ME AND THE BLUES'

Written by: JERRY HOUSE
Produced by JIM VIENNEAU for CUBB-VIENNEAU PRODUCTIONS
Published by: SAWGRASS MUSIC
Exclusively on MGM RECORDS

Available Direct From:
Roger Talent Enterprises
ROGER JALDUN
Exclusive Distributor: TEC/TEC, Inc.
17975 N. El Camino Real, Suite 102
Encino, CA 91316
Tel: (818) 783-3515
Fax: (818) 783-3516
Country Music

Billboard Country Awards

Top row: Elaine Gannick, of the WSM-TV Noon Show, on which the presentations were made; Johnny Rodriguez, best new male artist; Joan Shepard, female artist resurgence; Conway Twitty, triple award winner, including best male artist; Dolly Parton, best duo singles; Ben Peters, best male songwriter, who also accepted for Bobby Wooten, KAYO, best program director. Second row: Snuffy Miller, accepting best producer award for MCA's Owen Bradley; Teddy Bart, host of the show, with Joanne Pruitt, a double winner, for best album and best female artist; LaCoste Tucker, sister of Tanya, accepting as best new female artist; Donna Fargo, best overall female artist; songwriter Jerry Foster accepting for the Statler Brothers; publisher Bill Denny accepting for annofatar Bill Ivey; Don Williams, special breakthrough award. Third row: Oscar Davis, a special pioneer award; Dottie West, best female songwriter; Danny Davis, best instrumental group; Bill Williams of Billboard presents a special plaque to Bart for the latter's work in aiding talent; Bill Haynes accepts best female vocalist award for Loretta Lynn; Grammy-award winning photogra-

ger Les Leverett accepts his best album award; Epic's Bill Williams, accepting for his own promotional efforts and for the various awards of Charlie Rich. Fourth row: arranger-conductor Joe Layne accepts arranger's award for Bergen White; MCA's Chic Doherty awarded best record sales executive; CMA board chairman Joe Talbot accepts radio award for WHN-AM, New York; Bill Anderson and the producer of his television show, Dennis Kostyk; Bob Risby accepts the Cinnamon award for new record company of the year; Frank Furrine, executive producer of 'Continental Country', gets the best syndicated radio show of the year award; Bart and Jim Fogelson, president of Dot, record company executive of year; fifth row: Tandy Rice accepts the comedian award for Jerry Clower; Monument's Mort Thomasson, engineer of the year; Charlie McCoy instumentalist of the year; group shot of Thomas Williams, Cinnamon, Charlie Douglas, WWL, New Orleans, disk jockey of the year, Bill Williams and Ben Peters.
MERLE HAGGARD
captured the feelings of the country with his great hit,

If We Make It Through December

Merle has captured even more in his new album.

ST-11276
DISTRIBUTION TRENDS Hardware Wholesaler Pushes ‘Q’ Software

By EARL PAIGE

CHICAGO—Hardware distributor Charles Larrick believes so strongly in quadrasonic that he now stocks all the 4-channel tapes and disks available at his eight-year-old Dayton, O., firm, Larrick’s, Inc. Here for the first time, he said, "I got tired of hearing dealers say quadrasonic isn’t going to happen because there’s no software—I put in rows of it and said, look, there it is.

3M’s booth at recent CES was highlighted by Sallyann Stretton and Sharon Mlodak, Robert Askay of Blackbourn, Inc., shows cassette, stereo, units. Emery and Kenneth Bair of B&K Retail and Reporter. Stephen Nesbitt, head of Dupont.

MAGNAVOX GOAL: Wider Market—1st CES Bid

NEW YORK—The Magnavox Co. will be an exhibitor at the Summer Consumer Electronics Show in June for the first time in the show’s history.

Magnaovox’s decision to be at the show represents a new organizational change to streamline the firm’s operations and strengthen its presence in the market.

Magnaovox officials did say whether its national dealers’ meeting, scheduled for last spring, was still going to be held and, if so, when it might be. It was understood that no such meeting is planned for this year.

It is expected that Magnavox’s recently-acquired million dollar ambassador, baseball player Henry Aaron will be at the show to ensure some additional local and national media pickup and talk, presumably about baseball and Magnavox.

Magnaovox is a spokesman for the company affirms that Magnavox will retain its one-stop distribution policy and, in fact, plans to increase its incentive program, at least for 1974.

In announcing its plans to continue this arrangement, Magnavox said that Magnavox quickened industry speculation that there was a plan afoot to approach independent distributors on a regional basis.

Commenting on his company’s decision to temporarily drop its volume incentive program, a Magnavox spokesman said a decision on whether or not the plan is permanently terminated will depend, to a large extent, on the results of a certain dealer poll now being run by the company.

Magnaovox’s original decision to discontinue the program was based, in large part, on many local car buyers who were turning to the after-market for the installation of these items. Some of these firms like Wally’s were benefiting from this buying spurt. However, it is acknowledged that the growing trend at automotive equipment manufacturers to diversify their markets by including many mass merchants, discount stores, and so on.

Car Stereo ‘Q’ Sparks in U.K. — Home Slumps

BY RICHARD ROBSON

LONDON—Sales of quadrasonic equipment in Britain have been increasing every month in the automotive field here but sales in the home market have been disappointing, a report today reveals.

Many industry observers feel that 4-channel—just as with all the same as cassette and cartridges — is not likely to be launched in this country. As with other new technology, complete lack of any organized and uniform marketing strategy by either record companies or the hardware manufacturers and no attempt to contact the record and tape buyers and explain to them the whole new way of listening to prerecorded music has been developed.
Report backs ERA's Termination Plan

By Grier Lowry

EDITOR'S NOTE: In this final installment of a profile of Howard Roach & Associates (Billboard, Jan. 26), Roach and his associate Bill Ball discuss the value of communication.

PRAIRIE VILLAGE, Kan.—The Electronic Representative Association (ERA) plan for termination boosted by ERA executive director Ray Hall is much needed, said Roach.

The program ERA is advocating as a termination escrow plan or severance pay has Howard Roach's enthusiastic support. In fact, he is a strong ERA booster, period. He points out that as a result of a factory policy change, his company lost the 3-M Wolfsen line and this situation has intensified his feeling that there should be some kind of termination protection plan.

Roach uses a lot of direct mail promotion, something like a minimum of two mailings a month or more. It's vital, he said, to use direct mail to:

1) keep the company's name in front of the board members, and
2) keep them informed of special buys and new products coming down the pike. They need to know of these opportunities.

"Don't forget it takes us four weeks to make a complete swing around our territory," he said. "Now a lot can happen in this business in four weeks and there must be some kind of contact with all customers. We constantly get flyers and catalogs out to keep in touch." The gasoline price hike didn't affect him and he lauded ERA's lobbying.

"Accounts such as Burstein Appliances have helped in the form of glossy photographs, copy, product information and the like for use in getting up their own flyers and catalogs," said Roach. "BA, for example, gets something like six flyers a year and we get as much product representation in their material as we can get."

Roach runs hot and cold on showroom displays. He has showroom facilities in both the Kansas City and St. Louis offices. At this time the Kansas City showroom was being used to spin off some samples. The rep does believe in establishing displays in hotels for out of town buyers, but on showroom displays in the offices, it's a little and a little.

His overall view of the rep field? Roach sums it up in one word: Complexified. For example, 4-channel stereo. "Everyone's talking about 4-channel, but there are so many varieties, so many modifications, selling it is a very sticky job. In fact, the way the industry keeps pouring out new products poses a constant challenge."

Howard Roach seems happy, nevertheless, with that challenge.

Car 'Q' Challenge

Continued from page 38

and automotive parts and accessories shops.

Wally claims that the manufacturers seek to justify this move by claiming that the volume sales are needed for the viability of the industry. However, he argues, the discount shops and mass merchants sell as 8-track player in much the same way that they sell a tube of toothpaste. They simply do it for a customer to read the instructions for use and they will be alright.

Wally continued, "Nothing could be further from the truth. An 8-track player is a sophisticated piece of electronic equipment that needs expertise to install properly, and service when the need arises."

Wally contended that adequate installations and the lack of proper servicing facilities at the mass merchandising level not only hurt specialty firms like his own, but automatically defeat the entire purpose for which their facilities were solicited.

He explained, "The ease of use of microphone devices and discount bosses is inclined to stimulate volume sales, but dissatisfied customers are one time customers and in the long run there are few if any reorders. Where is your volume sales theory then?"

The energy crisis and its allied sales have also given a boost to the sales of tape software, of which Wally's stocks more than 50,000 titles. According to Wally, there is a gas station next to his shop, and as motorists wait in line to get their $3 worth, they have a tendency to browse in his store. The result has been a marked increase in sales.

New expanded line!

HULL HOME OR OFFICE UNIT FOR

B-Track Tapes

50 up $3.95 each
100 up 2.75 each
250 up 2.45 each
All quantities can be assorted.

54 HOLD H16 4 TRACK TAPES

50 up $3.95 each
100 up 2.75 each
250 up 2.45 each
All quantities can be assorted.

54 HOLD H16 8 TRACK TAPES

50 up $5.95 each
100 up 3.75 each
250 up 3.50 each
All quantities can be assorted.

54 HOLD H16 2 TRACK TAPES

50 up $3.95 each
100 up 2.75 each
250 up 2.45 each
All quantities can be assorted.

54 HOLD H16 4 TRACK TAPES

50 up $5.95 each
100 up 3.75 each
250 up 3.50 each
All quantities can be assorted.

54 HOLD H16 8 TRACK TAPES

50 up $8.95 each
100 up 5.95 each
250 up 5.75 each
All quantities can be assorted.

54 HOLD H16 2 TRACK TAPES

50 up $4.95 each
100 up 3.95 each
250 up 3.75 each
All quantities can be assorted.

DISTRIBUTOR PRICES AVAILABLE (500 Pcs. & up) Upon written request.

R-30 HOLD 30 CASSETTE TAPES

90 up $3.00 each
150 up 2.25 each
225 up 2.15 each
All quantities can be assorted.

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90 up $3.00 each
150 up 2.25 each
225 up 2.15 each
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Tape/Audio/Video

Pioneer Sets Own Production

NEW YORK—The Pioneer Corp., of Japan plans to manufacture in its own stereo equipment parts in an effort to reduce spiralling prime costs, and keep retail prices at a reasonable level in 1974. The plan was revealed by Pioneer's president Yezo Ishizuka in his recent end-of-year speech to the company's stockholders.

According to Ishizuka, Pioneer hopes to adopt what it calls a value analysis method, and to further consolidate research and development through extended use of the company's acoustical engineering research laboratory.

Ishizuka told his audience that 1973 was a year in which the stereo market boomed despite the oil crisis, the shortages of raw materials, and the inflationary spiral, all of which helped to push up costs.

He said he expected the boom to continue through 1974, but that it was imperative for Pioneer to continue supplying high quality products that met the demands of the market at prices that were reasonable.

"The electronics industry," said Ishizuka, "has unlimited dreams. As one of the leaders of the industry, Pioneer has its own dreams, and we will use all our resources to make the leap into the future."


He said the largest turnover by any Pioneer agent overseas, and is expected to be realized in the sale of receivers, turntables, and 4-channel stereo car stereo packages.

Magnavox Display Adds Audio Space

NEW YORK—The Magnavox Co. has introduced an audio wall, a component switching unit and a space-saver display, all designed to streamline display and demonstration of the audio products in dealer showrooms.

The new audio wall is designed primarily for dealers who are modeling or expanding their audio departments, and consists of three 4 feet by 8 feet walnut grained panels, complete with leads and inter-connections. A built-in switching panel accommodates six tuner/amplifiers, six sets of speakers and three source feeds.

Also included are remote speaker lights and an FM distribution and amplification system. An easy-to-follow installation schematic is also included.

The component switching unit has the capability of switching six pairs of speakers with any of six tuners/amplifiers. The unit has a single source tape or phone input for the added convenience of demonstrating a record or tape through any of the tuner/amplifiers.

The switching unit comes complete with master control unit, one six foot AC strip with eight outlets, two four foot tuners/amp strips; four four foot speaker strips for connecting speakers to switching unit; and six sets of remote speaker lights to indicate operating speakers.

The space-saver display is six feet long by 24 inches deep by 6 feet 8 inches high. It consists of three shelves each measuring 16 inches deep by 6 feet 4 long, as well as a bottom shelf measuring 20 inches deep and 6 feet long. It is equipped with AC wiring and gold-tone plex.

Magnavox Goal

Continued from page 39

according to the company's spokesman, on advice by the firm's marketing division which reportedly found that larger stores preferred a higher net profit over a lump sum payment at year's end.

Other problems the plan encountered included a reluctance by some dealers to pour their best efforts into moving Magnavox products if it was felt that they would fall short of the necessary year-end volume required by the program.

The interim plan, placed into operation while dealer opinion is being polled, involves adding funds previously allocated to the rebate program, to the gross margin of profits realized by the dealers. It will also release more funds for the firm's coop advertising plan.

OFFSHORE BID:

TDK $Million Mexican Plant

NEW YORK—The TDK Corp., has allocated $1 million for the establishment of a holding company that will invest in a small parts manufacturing plant earmarked for construction on a Mexican location somewhere close to the U.S. border.

The plant, when completed, will train and equip small motors and magnets for sale to the export market.

According to sources close to TDK, the company also plans similar manufacturing subsidiaries in Brazil and South Korea. TDK officials were unavailable for comment.

MOTOROLA's TR64AX car entertainment center tape player and AM/FM stereo radio features five pushbuttons for preset AM or FM stations, solid state chassis, dual tone and volume controls, AM/FM band indicator, stereo indicator, FM local distance switch and is $229.95.

ACOUSTIC Fiber's push into car stereo include this KR750 speaker in six various colors with mounting brackets for $32.95 a pair.

COLUMBIA Magnetics promotion on blank tape has Soundcraft 8-track deck packaged and in counter displays.

HITACHI introduces the TRK-1271 FM/AM radio and cassette recorder with a unique wirelss microphone. The unit also features a variable monitor and allows sound mixing. Suggested list price is $159.95.

TEAC's S300S stereo four-track, 2-channel deck at $469.50 has array of features for professional use including 7-1/2 and 3-1/2 speeds and total remote control capability.

ONKYO's column speaker at $119.95 typifies a dynamic trend toward tall speakers. It features two 6½-in. woofers and a pair of 3-in. cone type tweeters.

Headphones such as these by Stanton offer widespread frequency range at modest price—this set is $39.95. Stanton's first basic unit.

DUOTONE has packaged this car stereo and home care kit that lists for $2.95 on a pegboard card for mass merchandisers. Carries the warning that over 50 percent of tape machine repairs stem from dirty heads.

The Automatic Hub Loader.

Another part of our great Automated System.

The Automatic Hub Loader automatically feeds, orients and places hubs on spindles. All leader feeding, hub stacking, leader winding and ejection is automatic.

Our advanced modular electrical and electronics components make for less downtime and maintenance.

If you'd like to know what creative engineering can do for you, send for our free brochure, or call:

Shape Symmetry & Sun, Inc.
Systems Design Division
Biddeford Industrial Park, Biddeford, Maine 04005
207-282-6155

New Products

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Video Systems II: Hardware in Second Generation Era

By KEN WINSLOW

EDITOR'S NOTE: This second installment of a long look at video systems hardware begins in the next issue. And as usual, our masterminds on the letter editor, Ken Winslow, focus on several forms (see Billboard, Feb. 9).

NEW YORK—Among the several video system formats Sony has shown significant development. We are presently in a second generation phase of 4U hard drive design. Present models of players and recorders/players offer built-in options for remote control, stop-frame, and simple editing. Sony has made a significant impact with a model which will switch between the U.S. NTSC and the European PAL television standards in a bid for the international market. Sony has given a sneak public preview at a recent market show of an up-graded 4U recorder/player designed for the increasing number of users doing master production in 4U for 4U duplication and release. This "mastering" version is to be available in late '74. Further intensive development is expected by Sony and others in 4U with the expected release by '75 may be offered as a serious market competitor to open-reel 3/4 inch tape for utility production applications.

Although Cartridge Television went into bankruptcy last summer after only a year of deliveries, industry experts estimate that perhaps several thousand may be in the hands of consumers in cabinet console models with a color TV. Sears, Televue, Packard-Bell, and Admiral were major OEM marketers of the equipment. At present the CTI format is not really practical. The $800,000 investment by Larry Hildreth, then president of the now defunct Cartridge Rental Network, is not expected to be recouped. Feature films on tape to UPI jewelers, reported that in spite of the dethroned, confusion and technical problems, it was evident from actual sales experience that home owners who could stand the initial bite of 5% were ready to put up for the unit would become good continuing customers for pre-recorded and blank black box market, cartridge and accessory equipment.

Other Systems

Prior to CTI had been expected to be joined by RCA's 3/4 inch Mag Tape recorder/player which like CTI was aimed first at the consumer market. However, several months ago RCA announced an instant deletion of their intended early '74 intro of its product pending extensive reevaluation of both at a recent market show. The CTI Mag Tape was to be a stand-alone unit able to work with any existing color TV, Mag Tape, with an expected $800 retail price tag.

The 3/4 inch format was developed in the late 60s as the world's first interlaced manufacturer-open-reel videocassette format in use by the EIA of Japan. Specifications were subsequently adopted for placement of this EIA-I Type 1 format in a self-threading cartridge with many of the operational advantages of 4U. Equipment is available in various off-air and closed-circuit recorder/player only versions at prices competitive to 4U. Panasonic is the leading supplier of EIA-I Type 1 cartridge video player equipment followed by Hitachi and Sharp.

The Philips 3/4 inch VCR cassette format development manufactured and marketed mainly in Europe and the U.K. began deliveries to the U.S. in early '73 through North American Philips Norelco. Offered as a closed-circuit recorder/player through a dealer network setup to cover the U.S. Norelco has also put into operation specially constructed real-time in-cassette duplication facilities. The Norelco VCR is characterized as being the lightest recorder/player weighing just over 30 lbs.

(To be continued)

IF

you want to use audio/video for communications... you use it and want to do more with it... you want to learn more about it...

For training, marketing, education and corporate communications the best way to learn is when...

ITA—THE WORLD'S LARGEST INTERNATIONAL AUDIO AND VIDEO TRADE ASSOCIATION presents

THE ITA FOURTH ANNUAL SEMINAR

"AUDIO/VIDEO UPDATE—'74"

February 24-27, 1974
Tucson, Arizona

The most important Seminar ever planned, the first programmed by "users" and backed by the knowledge of ITA's 186 international members who deal with government agencies, educators and the world's major corporations who successfully use the audio/video medium.

A cram course on "how to" and "how to do it better" from inception to end use including financial justifications and "The Do's and Don't of Copyright and Use of Music." A UNIQUE NEW FORMAT—successful users will provide you with first-hand knowledge by briefly relating their experiences; then, over half the time in each workshop is for questions, answers, and discussions from the floor via four roving microphones. Learn from panelists and share experiences of others as they share yours. Find new ways to make your audio/video department one of the most important functions in your company.

KEYNOTE SPEAKER: Art Buchwald—To start the Seminar in a happy mood.

WELCOMING ADDRESS: The Honorable Jack Williams, Governor of the State of Arizona.

LUNCHEON SPEAKERS: Virginia H. Knauer, Special Assistant to President Nixon for Consumer Affairs and Director of Consumer Affairs.

Oscar P. Kurist, Pres., Motorola Automotive Products and Chairman ITA Board of Directors.

Daniel E. Denham, V.P., SM Company, Recording Materials Group and President of ITA.

Audio sessions—each morning. Video sessions—each morning with a repeat in the afternoon. Attend either or both.

Audio and video sessions include:

AUDIO AND VIDEO INDUSTRY STATUS REPORTS—UPDATE 1974, a comprehensive report/compendium. INTRODUCTION TO AUDIO AND VIDEO, an overall view from inception to end use.

DEFINING PROBLEMS AND OPPORTUNITIES OF AUDIO OR VIDEO, solve problems, create new opportunities, and more.

Registration fee of $400 includes workshops, workshop materials, three luncheons, coffee breaks and admittance to Exhibition Hall. IT'S NOT ALL WORK—THERE'S FUN, TOO. Registrants and their spouses are guests of ITA at opening night "Fiesta" cocktail party and annual awards banquet with entertainment: Art Buchwald's keynote address and Western barbecue and cocktail party on stage at Old Tucson. Golf and tennis privileges are available at Tucson's leading clubs. Fee does not include hotel reservation, ITA will forward procedures for hotel reservations.

OVER 200 WERE TURNED AWAY LAST YEAR! ATTENDANCE LIMITED.

For complete program information, write to Howard Finley, Exec, Director ITA World Tape Center

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4 ITA Awards

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MacMann, Reader's Digest; Frank McLaughlin, director of Industry Affairs, President's Office of Consumer Affairs; Joseph Bellon, CBS News; and Clarck Oakley, Audio Digest.

One highlight of the banquet will be the appearance of Al Martino, the Capitol Records artist will perform with Wayne Webb and his 20 piece orchestra.

Copyrighted material
Inventor Puts Simplicity In Duplicating Equipment

- Continued from page 38

began in high school when he went into business cutting recording disks of student recitals and shows. He moved into the audio/visual field in industry, developing newer concepts of audio tape usage. He formed the program service division in one company, and as he grew, he developed Programming Technologies Corporation which bought Program Services. Programming Technologies expanded into the cassette field, and in 1971, he sold his interest and formed Audimation, Inc. which to that time was primarily engaged in non-audio research and development. His return to audio was in response to requests for improved duplicating equipment and peripheral packaging. Audimation now employs one full-time technician and 13 workers. Deletke is also involved in a real estate holding corporation, control systems for fire to lead residential structures, and security systems development.

Deletke has developed a prototype fully automated C-100 duplicator using a hydraulic splining machine on an overhead track, capable of loading and unloading 150/450 per hour with one operator.

Booteelers

When Deletke couldn't find a suitable convoluted system, he designed one. The six-inch wide canvas belt is built into an aluminum channel, and is available in four or six foot lengths that plug into a standard outlet. They can be lined up as needed.

Frankly admitting that his 741 high speed winder is bought by persons he suspects are bootleggers, Deletke reasoned about the legality of bootlegging laws. The copyright ratio is way out of line. Punishment for copying someone else's work is more severe than his bootlegging laws. Deletke went on, "If I own an original, I'm not going to try anything new and the bulk of bootleggers don't want to risk being caught."

According to CBS, its 4-channel record sales now total 120 SQ albums on release and about 45 4-channel cartridges covering all types of repertoire. Sales, however, come mainly from middle-of-the-road artists. Unlike most companies, Pryor added that CBS's 4-channel record sales are now slightly ahead of tape. Among the hardware companies that market SQ equipment are Sony, Sanyo, Rotel, Pioneer, Harmon-Kardon, Fisher, Technics, Fostex, Kicker, and Teac. The most popular equipment type is a cassette deck. Royce, Braun and even JVC which developed the rival Quad/8 system.

Jack Boyce, Pryor marketing manager, echoed Pryor's comments about the lack of enthusiasm from dealers.

"Our 4-channel sales are not what we should be. We have found very reluctant dealers and recorders seem not to have completely understood the concept. They feel that they can buy them now and will start building up a 4-channel catalog even though they might not want to invest in the necessary hardware." A software program is being written for use with the system's digital-to-analog converter that allows the user to play different digital formats.

comment was that people have been looking for a way to duplicate 4-channel records. He said, "Our 4-channel sales are not what we should be. We have found very reluctant dealers and recorders seem not to have completely understood the concept. They feel that they can buy them now and will start building up a 4-channel catalog even though they might not want to invest in the necessary hardware."

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Deletke claims its "serviceability is permanent. That is, it is potentially adaptable to video tape, or any one or combination of forms without major design changes."

Audiology unit with drawings of special design.

New Products

Typical of the inventiveness he shows on his equipment is the design of the reel hub for the 132 spindle tape duplicator. Made of unbreakable glass-filled Lexan, the hub self-latches any eighth or quarter inch NAB hub or reel up to 14-in, while allowing one operator to change lots by merely lifting it off the hub. It is also electrically grounded.

Deletke says the duplicator, which is not easy to make, is not so hard to maintain. He says that once the machine is running, it works much like a conventional reel-to-reel machine. The machine is easy to load and unload, and the hub is designed to stand up to the rigors of frequent use.

"If you were to make one in the home, you'd better be sure to include a quality control unit, since a small error in speed will cause a great deal of trouble," Deletke said.
Compacts Add Record Feature; Wide Ranges in Pricing

By ANN DUSTON

Superscope introduced its complete line of compacts, including three in the budget range. All three feature FM/AM/FM stereo receiver with Quadraphase ciruity for four channel matrix with additional speakers, with a tape monitor input for a 4-channel decoder or de-modulator and BSR changer. Model SMS-1016 lists for $199.55; Model SMS-1116, with 8-track tape player, lists for $249.55; Model SMS-5206 lists at $249.55. Deluxe models are Model SMS-1202 with 8-track tape player, $299.55; and SMS-6026, at $299.55.

Superscope is offering a choice of colors in the molded speaker grilles, of Chocolate Brown, Black Shadow, Harvest Gold, and Sundance Orange.

Lloyd's Ads 9

Superscope is warranting the receiver electronics of all five compacts for three years, parts and labor. Warranty for the record changer is one year, parts and labor, excluding stylus and cartridges, and for speakers, three years, parts and labor.

SoundDesign included the 8-track record feature on the new Model 4968 compact, listing from $264 to $300, with choice of speakers. Deluxe model 4970 includes a cartridge storage area, and lists for $389 or $419, with speakers. New budget compact model 4369 has 8-track player, AM/FM/FM stereo, and full size changer, for $215 or $229 list.

Lloyd's concentrated on new styling for the nine compacts added to the line at CES, as well as moderate pricing. Package units are again big, with one quadraphonic compact, model 4204 ($279.95 list), surprisingly lining up all four speakers across the bottom of the cart.

The 8-track record feature appears on three new models. The Quad package with AM/FM stereo receiver and turntable, separate 8-track tape deck for play or record, priced $599.55, 699.95, $799.95, and the premium priced model 9402, at $959.55.

Car Stereo

tracks later to work from 11 p.m. to around 1 a.m. He works eight hours Saturday and usually from 10-1 p.m. Sunday.

Both wives of Larrick and Stanley work in the business too and Stanley often comes down evenings with Larrick, although as second in command Stanley works a usual 9-6 stint.

Somewhere, Larrick finds time to keep physically fit (the work alone would do it enough) so that he survived a motorcycle accident on Stanley's Rickman-Metisse that cost him a splintered and a crushed vertebra.

Told by one surgeon he would never walk, Larrick was back at work in seven days. He even had a bed installed at the 23 Mackoul St. facility in Dayton "but used it one day.

Both men do take time out Thursdays evenings to play with the Lar- rick's, Inc. basketball team. Larrick has been four times to Japan, "and I sent my wife along with John to England," he said, waiting before adding, "but John took my daughter and his wife too.

Helps Dealers

He summed up his philosophy at one point by saying, "Too many dealers are regarded as mushrooms. They're kept in the dark, fed a lot of horse manure and expected to flourish."

Larrick's goes to all lengths to train and support its dealer network. It even offers display stands that cost the firm $200 to build but are placed free. It has over 200 of these stands.

What he calls a "true" distributor (doing no retail business what- soever), Larrick's, Inc. was promoting quadraphonic three years ago. The firm also got involved at an early date with video systems. Of the latter, Larrick said he wants to see the market materialise more before going heavier.

Larrick's major regret is the number of young retailers who start good but then become enamoured with hi-fi and go broke. He places a lot of blame on manufacturer reps.

"These young guys start adding this line and they figure they're going to get away with it. But they never have anything to count on, you can sell it because you believe in it."

Larrick believes in one motto; "we have taken the words 'never' and 'can't' out of the dictionary."

While he sees business this year as a continuing challenge, he said, "Dealers have got to be helped in bookkeeping, in inventory control.

New Koss Lightweight

CHICAGO—Koss Corp. will introduce what it calls the industry's first high-volume, controlled volume balance lightweight stereo headphones, with model HV/LE ($39 list) at the winter show this week.

They buy more...you work less

with Fideltone's new self-service Needle Merchandiser

Your customers can carry their own purchase... Your stock is self-merchandised. Fideltone's new "Needle Merchandiser" safely and securely holds up to 100 needles. Rearranges itself as needles are taken. No flashy chrome or fancy gimmickry. Just 38 cents per needle replacing. Instant relief for your back, and no chance of theft or pilfering. Sold to dealers in quantities.
International News

A&M Distrib, Pressing Tie Seen Strong Alliance for CBS

LONDON—A powerful alliance of American labels is in prospect following the decision of A&M to go with CBS for pressing and distribution from April 1, the end of its Pye contract.

CBS, of course, has been handling manufacture and distribution for the WEA group for three years, and the addition of A&M, plus its licensed labels, Ode, Shelter and Sussex, to the Warner Bros., Reprise and Atlantic labels, will mean that an estimated 26 percent of the U.K.'s full-record factory production will be handled from the Aylesbury factory and William Road, London, distribution center.

CBS will acknowledge the importance of its new client by giving equal billing on the distribution mailshot which, from April, will read CBS/WEA A&M Distribution.

Three-Year Deal

The three-year deal with A&M coincides with plans which CBS has been working on to improve both manufacturing and distribution facilities. At Aylesbury, a new tape plant should be added this year which will make more space available for additional disk manufacturing capacity. On the distribution side, CBS is in negotiations over a number of sites which would provide for all of A&M's needs.

While British-owned manufacturers have become increasingly wary of pressing/distribution deals with potential competitors, CBS—already handling A&M's pressing in America—takes a different attitude:

"We don't look upon distribution primarily as a profit-making source, but as a means of achieving cost efficiencies," commented CBS managing director Dick Ackley.

He added that CBS had encouraged A&M to set up its own national sales force—which also goes into action on April 1—and that the move could be no sales conflict in those areas of repertoire where competition existed.

Derek Green, managing director of A&M, commenting on the agreement, described it as a "co-operation agreement" with CBS, said that in making the latest choice having been influenced by the fact that CBS had looked at problems "so much more realistically."

"CBS was prepared to look at the situation in the long term and regarding A&M as a source of business to the English companies looked at as a competitor. The agreement with CBS will further strengthen our penetration into the U.K. market.

"We are committed to selling our own product and CBS is equally committed to giving us a first-class distribution service and a guarantee of future manufacturing capacity."

Spanish Firm In Many Deals

BARCELONA—Direzca-Diagrofgrafia Reunidas de Espana S.A.—the Spanish music company has extended its repertoire considerably as a result of deals, involving $600,000 worth of advance, made at MIDEM.

President Manuel Munie Suarez reported to the trade at the MIDEM show that his company had won deals for Spain for a 100,000-franc advance. The contract is for four years.

The deal was signed for the Spanish representation in Spain by Moveyrol.

Direzca also initiated a deal with Claude Carette at MIDEM for a large range of American recordings plus material by Ravel, Paderewski and Chaliapin. This deal runs for five years.

Direzca, which has been in operation for just one year, is a pressing plant in Barcelona. The company specializes in the marketing of repertoire; namely, in its Main Red Sales label which is sold through the medium. The albums sell for less than 25 pesetas, or approximately 50 cents, retailing at around $3.00. Suarez said he is selling each month 60,000 copies of 25,000 full price albums and 60,000 cassettes.

San Remo Fest in Limbo Due to No Organizer Choice

SAN REMO—As usual, the Italian Song Festival, scheduled for Feb. 21-23, generates a lot of potentialities still there is no organizer for this, the 24th festival, since a post-mortem does not look unlikely. The city council has rejected a proposed assignment of the organization to the man who has organized more of the festivals than anyone else—Gianni Rivetti. Another show-business personality, Elio Gigante, Ravena and Gigante jointly organized the last two editions of the Venice International Show of Light Music.

Favoring is now Vittorio Salvestri, organizer of the 10-year-old jamboree show in Florence, and last year's consultant to the City Festival Committee, which directly organized the event. But Erio Raddato, another festival veteran, is still in the running.

Such uncertainty can be explained to an extent because the general political atmosphere, and in particular, with the crisis which splits the major Christian Democratic factions as to what they are pushing for Ravera and Gigante, and another lobbying group, led by the assessor Napoleone Cavaliere, which is pushing Salvestri.

San Remo Festival will be the final run-up to the Annual meeting of the Phonogram section of EMI in Cannes, February 22-24.


LONDON—Tinley and Robot, the sleeve-manufacturing company whose Lancing factory was gutted by fire that caused $7.5 million damage three months ago expects to be back in full production this month.

Managing director John Rose said the company has come back even stronger, with a projected $3.7 million annual turnover on Oct. 1 against $3.2 million pre-fire.

Packaging capacity will be up by 800 percent and new diecutting/notation/plate makeup expanded by 30 percent.

The company is now operating from three factories on the Churchill Industrial Estate, Lancing, Sussex while a purpose-built unit is to open as the site of the old factory.

Plant was shipped from Germany and the success of what Rose said was one of the largest single printing machinery orders ever placed. Over a million record sleeves, 1,000 tons of paper and $12 million of machinery were lost in the Oct. 1 blaze.

The programme for recovery began over Christmas, third factory and the vital new plant was secured.

On Nov. 22 the plate-making department was back in business and the following day the company was also back in full production.

Dec. 12 saw this stepped up to 75 percent and Rose added he reached 100 percent production before Jan. 15.

Wins Hungarian 'Grammy'

HUNGARY—Zsuzsa Jano Konecz has won this year's Peppa Lion prize—the Hungarian equivalent of the Grammy award. Runners-up were Mrs. J. Szabo, and Saradza Charlotte Zalatany.

The award ceremonies take place next week in Budapest.

PHONOGRAH organized a reception recently in Sweden for journalists from Holland, Norway, Finland and Sweden when Black Sabbath visited Gothen- burg. Sabbath are one of Sweden's top bands and have sold 80,000 albums there to date. L to r, are Tony lombi, Bill Ward, Geezer Butler and John Os- bene of Sabbath; Stefan Schroder, of Phonogram Sweden; Anne-Lise Reed, of Phonogram Norway; Lasse Svensson and Inger Erikson, of Phonogram Sweden.

EMI is to release the single "Tchop Tchop" by Bobby Setter and his Cash & Carry Group on Feb. 25 in England. The record, already a million-seller in continental Europe, was produced by Eurovor, Belgium president Louis Van Rijmen. The song has been mastered at Westlake in a hotel in Daven, Switzerland, last March. Show are composer Werner Thomas (third from left) being presented with a gold disk during the recording session by Michel Dekegel, Barclay promotion; Bruno Possart of Schweizer Illustrierte, Mrs. Frieda van Rijmenen, Rudy Wilt, Eurovor promotion manager; Miko Decors, Baritumium and Louis van Rijmenen, producer and publisher of "Tchop Tchop."

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Music Sales begins a phone-out service to dealers next week which will operate in a similar way to the phoned-in orders service. A limited major record distribution. The music book publisher and distributor is able to provide a phone-out service for any music bookseller, who will call about 1,000 dealers every 10 days.

Newspapers are planning to come under one roof in a new building in the West End. Alan Kirk, a director of the record company, said: "There is nothing definite but there are a lot of plans to consolidate our position because we have run out of space." April Music managing director, Brian Hutch said he feels certain any move will be to Central West End and not further out of town.

Marko, the international self-service company wholesale in extensive record wholesaling, is to open its own factory at Farnham, Hampshire, this summer. It will be in Leeds and bring Marko's total selling space in the U.K. to over 100,000 square feet.

Polydor has signed a deal with the Scottish World Cup soccer squad in a bid to emulate the 1970 England squad's success with back Home. A single and album will be released in April from the football players who carry U.K. hopes in the World Cup finals in Munich.

Dirt gear outfit, Tooly Satchell, has taken over Image Information as an independent P.R. company handling selected accounts.

Island has secured advanced orders of 75,000 records and tapes for the Chirp/Discproducer service opened last week. Released after one week the company was able to report advance orders from all the major labels and tapes and put in a claim to the BPI for a Silver Disk. The first release of the distribution deal with Polydor is scheduled this month. There will be advance orders made and will have already sold well on record.

Following expiration of his one-year self-publishing agreement with ATV.
A&M Widens Euro Network, Moss Keeps Indie Reliance

LOS ANGELES—A&M Records has expanded and reorganized its European merchandising activities, with new distribution deals and the culmination of a Paris promotion office headed by Michel De May to coordinate all continental operations.

Just signed as A&M licensees are

Elie Artist Donates Disk $5 to School

DUBLIN—Kevin Farrell has donated all royalties from his disk, "Tokyo 74," to the Trinity Tribes To Michael, how are the small companies expected to pay the prices offered? Early in 1973, it cost about $625 a ton for small orders and now I have heard of prices of $2,500 a ton being quoted. I myself have been offered PVC at $2,500 a ton.

“The manufacturing costs of 12-inch pressings has about doubled in 12 months, from around 30 cents a copy to as much as 60 cents an order,” he said. That concerned over the deteriorating situation was expressed at the meeting. And, in the effect of a three-day working week, the PVC shortage could cause the closure or bankruptcy of some companies in the foreseeable future. Certainly nobody at the meeting could be certain of security for the year.”

The estimated that the independent pressing plants account for about 25 percent of the country’s total, which would mean in the region of seven million LP’s a year.

The meeting was called on the initiative of the Association of Professional Recording Studios, which had been formed from a number of small studios, recording such events as school concerts or music festivals, which were unable to handle the small-run orders.

The 11 companies represented at the meeting—all custom plants in the U.K. with the exception of one in York which sent a message of support—decided to form an action committee under the chairmanship of Peter Moloney, the managing director of AEW Productions Ltd., for preparing Gundam Go Forgold (Linguisphonic.org).

A&M director has written an agreement with the label for the use of this new group. The agreement is for a U.K. tour and distribution for the U.K. sales will be handled by A&M.U.K. Records. A&M is now working with the label to arrange a U.K. tour for the band.

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Japanese response to the label’s move has been excellent. The label has already released one single, "The Man Who Walked Towards the Music," and has been offered a new Phonogram sign-up Old 88.

MARTIN THORPE

TOYKO—The Japanese executive committee of the Music Promotion World Concourse will sponsor three joint recitals by Marla Callas and Piafino at the Japan Broadcasting Corp’s 4,000-seat NHK Hall, May 24 and May 5, followed by the 2,000-seat Festival Hall in Osaka, June 1. Ticket prices range from 2,000 to 10,000 yen ($66.66 to $333.33). Other recital by the operatic duo is scheduled for May 22 at the Kokyu Shimon Kaikan (Citizens’ Hall). The American soprano and Italian tenor have been on hand at the third concours in Nagasaki May 18, 1973, and held an opera music seminar at the Festival Hall in Osaka on May 20 of last year.

The Stylistics (Avec) and the Four Tops (Motown) are also the first "Soul Convention" at the Mugin Bestiothèque in this music capital. The annual event has been held by the international ad directors of six record manufacturing companies, to promote records from seven Phonogram, Polydor K.K., Toshiba EMV, Musical Instruments (also represented by RCA Label) and Warner-Pioneer.

Opening and closing performances by the two groups will be arranged by Kyodo Tokyo for May 31 and June 2, respectively, at the 11,000-seat Yoyogi National. The concerts are scheduled for May 6-8 at the Festival Hall in Osaka according to the promotion agency. Seven more will be held in Shizuoka, Kyoto, Fukuoka, Sapporo, Kure- shi, Nagoya and Yokohama, respectively; said Kyodo Tokyo Richard and will be followed by the 12th annual concert of the Music Promotion Foundation at its first World Popular Song Festival here on June 10—according to the first Japan performance tour in 1972. The A&M recording duo's new “Top of the Pops” Mini TV show, directed by the label’s Ron King last Nov. 25, was among the top 10 best selling singles at the record shops here. The concert is to be shown in the latter three weeks of January, while "Jambalaya" and "Yesterday One" will be among the top 20 best sellers throughout Japan in the final week of last month.

Fairport Convention was featured in the Feb. 3 edition of the Japan Broadcasting Corporation’s weekly "Music TV," a television series. The British folk group's performances were shown via satellite link from the Nationwide TV network. Earlier the same Sunday, "The Salute Ademar," a Swiss folk band, was released over the same network.

The album of live recordings made in Japan’s U.S. last popular Folk and Stewart Mercury) was released here Feb 27, 1974, by Universal-Pioneer and Feb 26 in 25 music cassette by Nippa Phonogram, following the Feb. 14 release of the band’s album by the Mercury recording artist. His double album is being promoted by Nippon Columbia in Japan and one of the record concerts at the National Paediatric and Technic shows in Tokyo, March 14 with daily releases and concert recordings tied in with the promotion of the first Japan release of "The Salute Ademar" and the Stewart and the Faces. Four joint recitals are scheduled, two at the Osaka Kosei and Kobe in Feb 10 and 11 and two at the Nippon Budo- can in this music capital Feb 10 & 20. The recording also has been released on the Japanese bass guitarist, is a member of the group. Sixteen concerts are scheduled for the Supreme, according to Kyodo Tokyo on the Motorways perform concert’s performance tour of Japan, May 21-26. Six will be sponsored by the Union of Records and one by Ro—. Besides promoting the release of "Time in a Bottle" by Jim Croce, A&M Records is pushing "I Got A Name" by the ABC recording artist prior to its release scheduled for May 30.

Dalida (Sonopress) was due to begin her Japan performance tour at the National Theatre in the Shijuku district of this music capital Feb 7 and end at the same hall Feb 25. The 12 appearances in between, according to the IAB promotion agency. Her "Pirates, Paroles" with Alain Delon has been released (Continued on page 46)

Chiefains To London

DUBLIN—The Chiefains, a traditional Irish group which has had four albums released here to date, are in Tokyo for their fourth U.K. tour, and the current release, "Cahal Bridge," so far, have had many offers to appear abroad during 1974 but as they are a sensitive band, the tour dates are only free to travel now and then. The group will go to London on March 1 to play at the New Theatre for the London Tourist Board.

Chiefains leader, Paddy Moloney, has announced that "Cahal Bridge," which will begin in Listowel, County Kerry on June 1, Gerard Vincent, the group's drummer, is in "The Battle of Aghrijm" for light orchestra, and is to be recorded for RTE Radio on Feb. 5. Moloney is also manager of Cahal Bridge Records. He said the label sold over 40,000 copies last year as in 1972.

ONE OF THE biggest stands at this year's MIDEM was that of the Australian music industry, which, according to delegates from the 23 companies represented at MIDEM, is growing at a fast rate. On the stand, from left to right, are Michel Petit, public relations officer of the Australian Embassy in France; President of the Madison, Ron Hurst, general manager of M7 Records; Bill Duff, record manager of Festival Records; Barry Kimbrell, managing director, Essex Music of Australia; Ron Carre, general manager-record division EMI (Australia) Ltd.; Phil Matthews, general manager Festival Music; Ian O'shaille, managing editor of Music Week, Australia; and John Drummond, professional manager, Essex Music of Australia.

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FEBRUARY 16, 1974, BILLBOARD

(Continued from page 44)
From the Music Capitals of the World

International News

UNION, Equity Seeking Pay Hike for Studio Sessions

LONDON—Both the musicians Union and Equity have applied to the British Phonographic Industry for an urgent meeting to discuss the rate for session musicians and singers. Negotiations are being held between the two unions although the outcome of the talks is not expected for some weeks.

But Equity has called a special union meeting to decide what size of increase they are seeking, but say that the claims are within the guidelines issued by the govern-
ment's phase III pay policy—although it has yet to be established whether session musicians, being self-employed, come under the juris-
diction of the Government's pay code.

Mr. Gibbott, an MU assistant secretary, denied reports that the union is seeking royalties from sales of a new compilation album of the Beatles' work which will be released at about £3.50 for a three-hour session and £7.50 for a two-hour session—expected at the end of the year—although the union is continuing to use these existing rates until a new agreement is negotiated.

Capital Radio Audience Is 1 Mil Daily: Marplan Study

LONDON—A daily audience of one million has been claimed by the new commercial station Capital Radio following a Marplan survey of listeners.

John Whitney, managing director, revealed that the station, which is the first littenship which the committee is to put into account an unknown number of listeners to receive Capital broadcasts. The survey for the area—radio broadcasts have been heard in Wales, Scotland, Holland and Bel-
gian.

A breakdown of the Marplan figures shows that Capital's breakfast show, presented by Nicky and Kenny Everett claims 40 percent of BBC Radio One's audience and on the day of the survey about 300,000 tuned in to Capital in the 15 minutes before 8.00 a.m. Another top-rated programme, a drama serial now being broadcast by Nicky, Nicky was aired from 6.30 p.m. to 8.00 p.m. and also recorded to be hitting the BBC by July but 40 percent of the combined audiences of Radio One and Two at that time.

The station is regarded as a "dipstick" test in advance of a fully National Opinion Poll survey to be made by Capital to determine the one million figure as being "in line with our forecast projections by three months' broadcasting."

BPI Wins Round Vs. 2 Firms

LONDON—Hugh Laddie, for the British Phonographic Industry which looks after the interests of the recording companies in the U.K., has won an interim injunction restraining K.A.M. Automotives Co. and Car Records from broadcasting records, making any recording embodying the copyright recordings, or selling or offering for sale any such recording.

The order was effective for five days if the two defendants company were due to state their case. Laddie said that K.A.M. had an imme-
'diate order because it was found from experience that the suspects tended to go right on and th

Vittorio Benedetto and Jimmy Greaves from the August 1974 edition of the magazine.

International Turntable

In London, Alan Crowder, 36, for-
mer producer and international co-ordinator for the NME, was appointed managing executive at the McCartney office in Soho Square. He was previously the assistant to the editor of the NME and was managing editor of the magazine.

In 1976, he left his post as editor of the NME to work for the Beatles, where he became deputy editor and later editor. In 1978, he joined the English Beatle, Paul McCartney and their associates in Los Angeles, where he was editor of the Beatles' magazine, "The Beatles in America." He later became managing editor of the magazine, "The Beatles in America," and was later appointed managing executive of the magazine.

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The order was effective for five days if the two defendants company were due to state their case. Laddie said that K.A.M. had an immediate order because it was found from experience that the suspects tended to go right on and they were given warning of proceedings against them.

"If notice is served on them in the original proceedings they are leaving it to track down. We can never find the major importers, only those at the bottom end of the scale." He claimed the defendant companies were making pirated tapes on the premises. Other recordings found included some made by the National Sound Corp. of America.

FEBRUARY 16, 1974, BILLBOARD
From the Music Capitals of the World

Balmur: How It Managed to Be a Successful Mgt. Company

BY MARTIN MELIHUISI

TORONTO—Balmur, the Toronto-based company handling the activities of the Canadian singer-songwriter Joni Mitchell and Leonard Rambeau, is one of the most successful and active management organizations in the Canadian music industry.

Formed in April 1970, Balmur is a partnership of Brian Ahearn, Brian Langstroth, and Joni Mitchell. The company was originally set up as a tax shelter for Joni Mitchell. The partnership was dissolved and Leonard Rambeau is a vice president and general manager.

Rambeau met Joni in 1968 through Bill Langstroth, who did promotion for the Miss America Pageant and hosting duties on the CBC television shows "Singalong Jubilee" and "The Don Messer Show" and handling some of Mitchell's music affairs. Langstroth and Ahearn were instrumental in bringing Joni Mitchell to leave her teaching job and go into singing full time. Rambeau started out as a clearing house for all of these activities, then branched out into a lot of promotional and sales areas. Langstroth indicated that he always had trouble promoting the company's objectives. "It used to make me that we didn't write our material, we were just being an appointed person. If you wanted to sum up our reason for existing, it would be sufficient to say that we're here to make sure that John Alan Cameron and Anne Murray are well represented in the business in all areas," he said.

Rambeau continued, "I ended up handling all of Joni's promotions which was the Canadian and international artists. Quancy Jones is doing a cover version of "Good Song," Roger Whittaker is doing "Have I Told You Lately That I Love You," and two other artists are handling the "C'mon, C'mon" and "It's All Right."" The company does own promotion on their songs and have moved into the area of film scores.

Greg Adams has completed writing the score for the soundtrack of the feature film "A Quiet Day in Belafonte." The film has been released by Westbound.

Gordon Sinclair, whose editorial work on radio station CFRB in Toronto has been played, has been a significant part of the Canadian music industry.

In November, he spoke at a "Music and Film" conference at the University of Toronto, where he was a keynote speaker. The event was organized by the Music and Film Research Group (MFGRG), which is a collaborative group of music and film scholars working together to advance understanding of the relationship between music and film.

Sinclair discussed the role of music in film, focusing on the ways in which music can shape and enhance cinematic narratives. He highlighted the importance of music in creating a sense of place, atmosphere, and emotion within films and explored how different musical genres and styles can be used to evoke specific moods and themes.

The event also featured presentations by other scholars and industry professionals, who discussed various aspects of music in film, including the role of music in Hollywood studio systems, the influence of cultural and historical contexts on cinematic music, and the challenges and opportunities presented by the digital age in terms of music production and distribution.

The conference concluded with a panel discussion that brought together representatives from the music and film industries to share their perspectives on the evolving relationship between music and film in the contemporary cultural landscape. The panelists discussed the future of music and film, the impact of new technologies on the industry, and the ways in which collaborations between musicians, filmmakers, and other creative professionals can lead to innovative and engaging cinematic experiences.

The event provided a valuable opportunity for attendees to engage with leading figures in the music and film industries, as well as with scholars and researchers from a variety of disciplines, and to explore the complex and dynamic relationship between music and film in today's cultural landscape.

(Continued on page 49)
Brut Tests Product In Faberge Outlets

NEW YORK—Brut, Records, in an experimental marketing and merchandising project, has mapped plans to use the cosmetic department of the company Faberge in over 7,000 U.S. department stores and shopping centers to cross-advertise Brut.

Eli Bird, Brut's marketing director, said that through promotion and merchandising techniques the public will be invited to visit the department store's cosmetics section, even if the store does not maintain a record department, a local retail operation.

Mrs. Bird also mentioned that in the initial stages, Brut will sell only the Brut product, including new releases by Robert Klein, Skin and Tonic.

In a related development, Dennis Ganim, general manager, has announced plans for a "major television and radio" ad campaign centering on Tony Bennett's single "All That Love Went to Waste." Ganim stated that the campaign will be comprised of "major television and radio" advertising and in-stores for Brut for the next two months.

In explaining the plans, Ganim stated: "There are a number of reasons why we have decided to make this move. One of the most important is to meet the needs of our customers. We estimate that there are some 30 million record players currently in use. And yet, our industry is delighted with a single release selling one million copies. Relative to other commercial enterprises, this represents a very marginal market penetration. In plain words, given the potential, we would like to see sales of eight, nine, even 10 million copies of hit records."

George Barrie, president of Faberge, Inc., which wholly owns Brut, added: "This is our way of attempting a new and innovative approach to effect better penetration for the vast expanded market. We are testing this program in the two major markets and, if successful, we will expand it to many other markets."

Gold for 'Sixteen'

NEW YORK—You're Sixteen," Ringo Starr's version of oldies hits, is poised to be the second single to be certified gold by the RIAA from the Apple catalog. In December, "Photograph" was 'certified.' A third single from the album, "Oh My My," is set for release this week.

Transamerica in New Price Hike Bid; WEA $Bids Cut

Continued from page 3

The rule in response to requests from several firms, also and against the company's policy, will permit the company to release a more favorable release date for the video product. The company has already confirmed this stance with Warner Communications, Inc., (WCI), who purchased the $25 million in Warner Bros. stock in Portugal.

The company plans to raise prices on records and tapes in December, 1975, by 30 percent in the U.S., and 25 percent in Canada. The company has also announced plans to reprice its entire line of audio products in the same time frame.

Weaver Communications, Inc. (WCI), has announced they will discontinue the policy of selling all California accounts with the division's sheet music and music folios. This will have an effect on the availability of these products for the long-term market.

Mann, formerly with Capitol's special markets division, has joined Warner Special Products as vice-president of international sales. He will be based in Chicago.

Karen Leichner, formerly a regional manager for Springboard International Record's newly-created Music Distributors of America operation in Los Angeles, has also been named regional manager for Springboard International Record's newly-created Music Distributors of America operation in Los Angeles. She will be responsible for developing and maintaining relationships with record stores in the region.

Steiender Robinson Carman Tamiya

NAT FREELAND

LOS ANGELES—An unusual test of the potential of a pop music hit will be made next month when 20th Century Fox Films releases the film "Saturday Night Fever," starring John Travolta and Jamie Lee Curtis.

The film, which was produced by Roger Ebert and directed by Brian de Palma, has been described as a "marijuana pot hit" and "a new kind of musical comedy." The movie, which was shot in early spring, was shot in New York City and was released in December, 1975.

The film stars John Travolta as Tony Manero, a high school student who becomes a sensation in the New York disco scene. The movie features music by Bee Gees, Andy Gibb, and other top pop artists.

Piracy Suits Hit Firms

Continued from page 3

In the suits, the labels allege that Magnatone manufactures pirated sound recordings and that the company has been distributing them through Wildlife through retail stores throughout Massachusetts.

Streisand Gold

NEW YORK—Barbra Streisand, the "Queen of Pop," is not only a hit on record, but has also made a name for herself as an actress with her role in "The Way We Were." She has been certified gold by the RIAA. Track is from the Columbia Records soundtrack.

 Alleged piracy product named in the suits is "The Way We Were," a recording of "Killer" by Alice Cooper (WB), "Master of Reality," "Pure Black," and "In the Shadows" (WB); and "Street of Dreams" (OT); "Two" (ST), "The Need for Love" (SONY); "Never Far Away" (CBS); "The Man" (CBS); and "In the Shadows" (CBS). The suit claims that the manufacturers of these products have engaged in "piracy." The suit also claims that the manufacturers have engaged in "piracy." The suit also claims that the manufacturers have engaged in "piracy."
BUDDY RICH—The Rear of '74, Goosey Merchant GM 5/2.

ROCK DRUMMER! Definitely yes. Listen to "Big Bad Buddha" (Caprice). It's a real good one and it's ten minutes long:

"I'm falling in love with you..."

It really is a 10-minute long one. Of course, the whole album, Goosey Merchant GM 5/2, is a complete must. Absolutely. It is. Absolutely. I love it. Go buy it. It's worth the money. It's worth the effort. Buy it now. Go."

LOU LEVU—Rock 'n' Roll Animal, RCA APL 1.042.

This live set is a prime example of why Rock 'n' Roll is considered one of the most electrifying performers in rock today. The set is a simple one, featuring the band's signature sounds and a few cover songs, but it is an excellent performance. The band's energy is infectious, and their musicianship is impressive. This live set is a must for any fan of Rock 'n' Roll or classic rock and roll.

CHARLEY RICH—Fwd. Deluxe, Mercury 2705.

It must be nice to work with Charley Rich. This Rich is a new product now as Gay, Sam, RCA and Mercury. But even Rich out of the group can work on his own. The sound of the group is fantastic. Plenty of Dallas factors smear, and much of it's hard recording. Extremely well presented, Gay 90's produce all at a steady single. Plenty of material from which to choose. It's a highly recommended.

DOLLY PARTON—Jukebox, RCA DML 4217.

With the title taken from her latest hit single, Dolly goes about recording a whole bunch of "Jukebox" songs. "That's What I Want" is a fine tune, which is made up of a fine little harmony, and the like. Smoothness is there in its steady delivery, even with three different producers on the LP. He still has the magic.

JOEY WINTER—Backwoods, Columbia QC 32794.

This is Winters' master work. He has been doing great work for many years, but this is his finest effort to date. A brilliant blues record. It is recorded with the smoothness and precision that have made Winter such a popular performer and has inspired other blues and rock musicians to follow his lead in creating great records. This record is a must for any blues or rock enthusiast.

JIMMY McCARTHY—If You're Ready Come Go With Me, Goosey Merchant GM 5/2.

This is a classic blues record. It features the lush, soulful vocals of Jimmy McCarty, backed by a powerful rhythm section. The songs are a mix of blues and soul, with some rock and roll elements thrown in for good measure. The record is a must for any blues or soul lover, and it is highly recommended.

CHARLEY'S ANGELS—While I'm Walking, RCA APL 1.042.

This is a classic jazz record. The band is led by Charlie Rich, who is a master of the tenor saxophone. The record is a masterpiece of jazz and blues, featuring some of the best musicians of the time. The sound is smooth and sophisticated, with a lot of soul and feeling. The band's musicianship is top-notch, and the record is a must for any jazz lover.

FRANK ZAPPA & THE MOTHERS OF INVENTION—Over-Nite Sensation, DCC 61743 (CD-4 disc Quadruple).

This is a classic rock and roll record. It features the innovative and eclectic music of Frank Zappa and his band, The Mothers of Invention. The record is a mix of rock, blues, and jazz, with some psychedelic elements thrown in for good measure. The record is a must for any rock and roll enthusiast, and it is highly recommended.

BOB MCGHEE—Sings For All The Boys and Girls, Disc DCC 6675.

This is a classic jazz record. The band is led by Bob McGhee, who is a master of the tenor saxophone. The record is a masterpiece of jazz and blues, featuring some of the best musicians of the time. The sound is smooth and sophisticated, with a lot of soul and feeling. The band's musicianship is top-notch, and the record is a must for any jazz lover.
The movies have a new Starr: Edwin Starr.

Hell Up in Harlem.

Edwin Starr, “Hell Up in Harlem.” The Original Motion Picture Soundtrack Album

Written and Produced by Freddie Perren and Fonce Mizell.

An American International Release.

©1974 Motown Record Corporation.
LOGGING & MISSISSIPPI-Matching the River Run (2:23); producer: Jim Monama; written: K. Loggins, J. Musser; publishers: Jasperena, Doaxco, Portaen, ASCAP; Columbia 4-4010. This song of love and human relationships is in terms of matching the river run, matching it turn and turn. Acoustic guitars and lushly harmonized vocal work add much into an exciting experience. Flip up to a 9.

NULL DAMODARD-Skybird (2:32); producer: Tom Catamatas; written: Niel Diamond; publisher: Stone Bridge, ASCAP; Columbia 4-4659. Niel's vocals are soon over the word picture. If this is a single, a little silly in a way, but it's still an excellent song and the lyrics are alluring and likeable. Nice piece of work.

STEVE MILLER-Your Cash Ain't Right (5:20); producer: Steve Miller; writer: Charles Calhoun; publisher: Hill and Range Songs, BMI; Capitol 3033. This is an all shot in itself, through the R&B style, with a few rhythm and blues (R&B) catch phrases. The lyrics are silly but Mildy sounds very dollars doing them and they are heard to many people up and back nation. Flip up to a 9.

JUDY COLLINS-Don't Make Me Over (3:22); producer: James Brown; written: B. Bacharach, H. Gould; publisher: Blue Swan, Inc., ASCAP; People 622 (Polydor).

MILLEA JACKE-I Had to Try It One Time (3:08); producer: Mike Jackson; written: Jack Shapera; publisher: Guarach, Beulaca, Donie-Ah Shun, BMI; Spring 144 (Pol-

NORMA MONTGOMERY-No Charge (2:50); producer: Pete Drake; writer: Halmon Hunt, Wildescore, BMI; Ecko 4385. This is a real good and every mother and child. She's a good person and her music is good. The song is well arranged by Michael McClosky. Flip up to no available.

CHARLIE RICH-A Very Special Love Song (2:44); producer: Bill Sherrill; writer: B. Sherrill; publisher: Capitol 3044. This is a great piece of music and the arrangement is strong. A good piece of work.

BARKER FLAT-That's How Hearts Are Made (2:57); producer: David Briggs; writer: Mark Urolovski; publisher: Egon Worni, BMI; Capitol 3261. David shows strength on this impressed arrangement.

KATHY MCNULTY-Frank Love (3:16); producer: David Briggs; writer: Mark Urolovski; publisher: Egon Worni, BMI; Capitol 3261. Kathy's show strength on this impressed arrangement.

JERRY BALDWIN-You Know My Name (4:42); producer: R. Bussa; publisher: Sea, Ltd, BMI; Mercury 73459 (Polygram). Using the rhythm base which has proven so successful for a lot of the songs recorded by Philadelphia, it is stirred in a very stylized view of getting short circuited in love. The arrangement is good, and the song writer delivers a strong performance aided by a full sound backup group. Flip up to no available.

ROB LUMA-Just Enough To Make Me Stay (2:39); producer: Steve Toman; writer: J. Weiler; publisher: EMI, ASCAP; Epic 1-1011. Another bucket早已 made for Latour, which gives it strong delivery. Once again, same fine production work as well.

What's Playing?

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

Recommended

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Barker FLAT-That's How Hearts Are Made (2:57); producer: David Briggs; writer: Mark Urolovski; publisher: Egon Worni, BMI; Capitol 3261. Kathy's show strength on this impressed arrangement.

Kathy Mcnulty-Frank Love (3:16); producer: David Briggs; writer: Mark Urolovski; publisher: Egon Worni, BMI; Capitol 3261. Kathy's show strength on this impressed arrangement.

Jerry Baldwin-You Know My Name (4:42); producer: R. Bussa; publisher: Sea, Ltd, BMI; Mercury 73459 (Polygram). Using the rhythm base which has proven so successful for a lot of the songs recorded by Philadelphia, it is stirred in a very stylized view of getting short circuited in love. The arrangement is good, and the song writer delivers a strong performance aided by a full sound backup group. Flip up to no available.

Rob Luma-Just Enough To Make Me Stay (2:39); producer: Steve Toman; writer: J. Weiler; publisher: EMI, ASCAP; Epic 1-1011. Another bucket早已 made for Latour, which gives it strong delivery. Once again, same fine production work as well.
Where do you go when you're already number one?

For Billboard, the only place left was UP!

And that's just where we went. As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you? As a Billboard advertiser, it means that you're reaching the greatest number of music industry influencers in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. Each and every category increased over the six-month period from December 1972 to June 1973.

Also up during this period was the subscription renewal percentage. 63.90% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one, Billboard's the one, Number one. The only place left to go is up. And that's where we're going.

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*Figures based on June 1973 ABC Statement.
Also at the Susassito Record Plant are Captain Beyond, recording their next for Capricorn with engineer John Strouss. Sly Stone has been working at home and at the studio with engineer Tom Flye, polishing his next for Epic ... and producer Ron Cornelius brought in West, a new act signed to ABC. Bob Potter engineered.

And, at the L.A. Plant, Martha Reeves has stopped by with producer Richard Perry, apparently repeating the pattern for her first MCA solo project with the producer, by recording tracks at a variety of different facilities. . . . Bill Szymczyk is hard rocking again, working on Joe Walsh's next for ABC. Szymczyk, who may hold the record for trade paper misprints, is engineering and producing for Walsh, a working relationship first established when Walsh fronted the James Gang. . . . Billy Preston has been in, with producer Bruce Wayne and engineer Andy Johns, working on his next A&M LP. . . . Also in for A&M is Quincy Jones, producing his next album with engineer Phil Schier, who has also been at the board for sessions with Creative Source for Suxes.

Meanwhile, the latest remote project for the Plant is Buddy Miles, caught in concert and produced for Columbia by Mike Stone.

En route with Dylan and The Band is Rob Fraboni, the Village Recorder engineer who handled recording and mixing duties, along with Dylan and Robbie Robertson, for "Planet Waves," and who is collaborating with Steve Gage of Bill Graham's FM Productions in the P.A. mixing for the tour.

The system itself, a 10,000-watt setup that drives a total of 24 speakers, has been well received, as has the misters inside of the Dylan shows covered by Billboard staffers. To date, the sound has proven excellent.

Bee Jay Recording Studios in Winter Park, Fla., David Peel, enervant terrible of the New York streets, has surfaced to work on his third album and first for the Just Sunshine label ... Also in was Leonard Shively, a band working on its first album with producer Eric Schlesacker, now taking the independent production around for release negotiations. . . . Bill Vermillion, a radio veteran, has left the airwaves for the wonderful world of magnetic tape. Vermillion, who helped break at least nine gold records, is now an engineer/mixer at Bee Jay, and is branching out into production. His current project is an album by New Days Ahead ... In for a visit was journeyman clarinetist Buddy DeFranco.

At Sound Ideas Studio in New York, producers Lanny Lambert and Bobby Flax have been working with Steve Grossman, recently signed to Mercury. Grossman's first for the label is being engineered by Sound Ideas' Rick Rowe.

King Biscuit Boy, the bluesman who has enjoyed continual devotion in Canada but only intermittently scored here, has made the trek from Toronto down to New Orleans to work with Allen Toussaint, whose Sea-Saint Studios were used for the dates. Producer Toussaint has mastered some local talent and some talented interlopers as well, with session help to date including Dr. John, Mylon LeFevre, Michael Bloomfield, Lee Dorsey and Barry Bailey.

The album is going to Epic, which recently signed the artist.

** KPFT-FM Benefit **

HOUSTON--John Priore, Willie Nelson and Commander Cody will headline a special benefit concert slated to be held at the Hofheinz Pavilion here Sunday (10) for KPFT-FM, non-commercial progressive station.

The concert, which also features Kinky Friedman and Asleep at the Wheel, will direct all net proceeds to the station. Tickets are priced at $4, $5 and $6, and are available at the box office.

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When it comes to "Gold Records," Westlake Audio has established a record of its own. Our professionally-designed and built studies have been used to record more Gold records than any other studio builders! And that's why Westlake's so often referred to as "The Gold Record People."

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This Business of Music
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

By BOB KIRSCH

"The main reason for a manager is that the artist should be the creator and performer. It's beneath his dignity to have to spend his time talking business." "A manager survives through know-how and honesty." "In 12 years, I never found a good manager." These were some of the views expressed by MCA advisor vice president Artie Mogull, personal manager Jeff Wald and performer Debi Gray respectively, that fueled a sometimes heated discussion concerning the relationship of artist and manager at last week's seminar. Also creating strong centers of interest were talks centering around the record company as a manager, the importance of separate management and the rating of the artist's talent.

Among the people on hand were Steve Wonder, who fame was his manager; Ewart Abner, Motown's president, explained that many of his firm's artists were managed by the company at the beginning and still are. "The artist doesn't have to sign with us for management," Abner explained, "but we suggest that he does not already have a manager. We feel the artist employs a manager to help build a career, give guidance and advice and pick the people who will surround him. It may be a management contract, but it's a personal thing as well. This is true whether it is a corporation or an individual managing an artist."

Helen Reddy and husband-manager Jeff Wald both agreed to a great extent with Abner's philosophy of management. In selecting CMA as an agent," Ms. Reddy said, "my main objective was to get away from my former agent who had booked me once in three years. I think it was kind of poetic justice that the day my contract expired my first record hit the charts."

Ms. Reddy also explained that for the artist, picking a producer is just as important as choosing a manager. "I'm comfortable with my producer," she said. "Our strengths and weaknesses are complimentary and make a good balance. We pick material separately and then start selecting LP cuts about a week before the sessions, and then work together throughout the LP." Wald agreed that a manager must be strong and that he should not allow any company to dictate to him. In response to Gray's point that he has been ripped off many times, Wald said: "Managers get ripped off, too. The manager must know what he's doing and must be honest. I think it's important that the artist realizes he does need a manager and I feel it can become dangerous when the artist begins to think he is a genius. An artist needs a manager to manage, not simply to carry out the artist's orders. It's very difficult for an artist or anyone else to be objective themselves.

Gray pointed out that while he had never enjoyed good management in the past, he now has a manager who is "there when I call. He can raise hell when it has to be done and marry all the necessary parties. I think this is what a manager should do." Gray offered an example of his previously bad experience by pointing out that he didn't receive one cent in royalties for his huge hit, "The In Crowd," some years ago.

"Our philosophy of management in the early years," Abner said, "was that we taught the artist to talk, talk, talk for his money and become a total entertainer as well as a recording artist. We wanted and still want an artist to have a career as an entertainer after the hit records have stopped so he doesn't have to depend on that lucky hit for his existence."

"We agreed," Wald said, "the company as manager worked in Motown's case, but that this was probably unique. "Most companies are publicly owned, for one thing," he said. "And the label was a black label in Detroit, starting from scratch. It had to invent its own methods of doing a good job."

"Most artists have managers when they start, and I think this is essential. Kids today are smarter and know more about the business. When we began, all a kid wanted to do was sing, so in a way the company had to take care of him."

"When a manager gets big he has to become a producer," Wald said. "Most kids want to become the business as artists or producers. I've seen the record business grow to a $2 billion a year industry and there is still no line of succession. When the president of General Motors is going to retire, you know a year in advance who will follow. In this business, it's a checker game because the industry is still young. We need people to start that line of succession."

"Robinson summed up much of what a manager's function is when he said, "The manager has a very tough job. He must take the pounding and go through a lot for his artist. He deals with everything that is happening to the artist from the artist's point of view and this is why an artist really needs a manager and it must be someone who has the best interests of his artist at heart."

"Wald agreed, "A manager may look like he's paying too much but it's not very much. But he has to subjugate his own ego to that of the artist and the ultimate result is the artist stands up and gets the applause and signs the autographs."

---

Session 5: The Performing Artist and Record Company Staff

Rating managerial and artistic functions and the story of Motown Record's philosophy.

The need to have a manager was brought home by Motown vice president and artist Smokey Robinson, who said that in "All my years in the music business, I've never seen a self-made artist. I don't care how talented you are, there's always got to be someone be..."
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<thead>
<tr>
<th>WEEKS</th>
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<th>Label &amp; Index</th>
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</table>

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MCA's International gold record winner and biggest selling international artist is

TONY CHRISTIE

Internationally Sought and American Bound with

A LOVER'S QUESTION

A new single produced by Snuff Garrett.

MCA RECORDS
<table>
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<tr>
<th>WEEK NO.</th>
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<td>1.00</td>
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</tbody>
</table>
Jimmy Buffett
a new name
from ABC/Dunhill
that
You'll
Never
Forget
WHERE HIS FRIENDS ARE!

AVAILABLE ON STEREO TAPE
MOR Mixing on Charts

The Hot 100 and easy listening are Bobby Bare’s “Daddy What If,” (number 42 on the country lists and 18 on easy listening) and established pop star John Denver’s “Sunshine on My Shoulder,” a star 39 on the Hot 100, 97 on the country charts and 13 on easy listening.

Dolly Parton’s “E-C Tape Unfair in Ads: CBS”

NEW YORK — CBS, Inc., in a new twist in its ongoing court battle over alleged pirate activities of Wisconsin-based Racine Broadcasting Co. (a.b/a E-C Tape Service), has filed a civil suit here charging the firm with using a recording of that E-C Tape has placed extensive advertising in over 40 nationally distributed magazines, including “The New York Times” and the New York State Music market, and which offer for sale products that CBS claims to be unlabeled and pirated.

The suit, which was filed in the Supreme Court of the State of New York, County of New York, Feb. 3, named as defendants in the case E-C Tape and David Hellman, who CBS claims is the president and principal of the firm. In its suit, CBS seeks that the defendants, their servants, employees, representatives and agents be permenantly enjoined from: (a) Directly or indirectly transfering to magnetic or electronic record or tape device containing an authentic tape or other device containing any recorded performance without license or permission or license express in writing by the Plaintiff. (b) Advertising, offering for sale, or selling magnetic or electronic tape or magnetic tape or other device containing any recorded performance embodied in phonograph record album or other phonograph record or magnetic tape owned by the Plaintiff or any unauthorized use of said device, and (c) Unauthorized reproduction of any phonograph record or magnetic tape or any other device not manufactured by the Plaintiff or under the authority of the Plaintiff, the name of any performer under contract with the Plaintiff being used, the consent, license and authority of the Plaintiff.

CBS alleged that against E-C Tape came on the heels of a court decision in Missouri Circuit Court Judge Roddy that Wisconsin law does not allow to unlabeled duplicating in a multi-loci suit against E-C Tape (Billboard, Feb. 9). In that case, CBS and other plaintiffs right with the suit permission to request the case to a higher state court.

MOTM the HOPCOLE

Mott the Hoople, Columbia recording group, will highlight their upcoming tour in U.S. with a week-long engagement at the Usher Theatre in New York, becoming the first rock group to appear there in a featured attraction. Last season, a similar venture, an “Alke at the Palace” show headlining the Al-Hooper band, was slated but failed to materialize. The Mott date begins May 6, Ron Dellenger is the promoter.

Frank Sinatra, marking his first New York appearance in many years, will appear in concert at Carnegie Hall April 8 for the benefit of the Variety Club. Move occurred when plans fell through for an Easter engagement at Radio City Music Hall. A tour of major cities will follow. Management III will present Sinatra.

Stevie Wonder promotional movie being shot by Chaimont Films. L.A. NABESA chapter holding a discothique to play all Grammy nominees for membership.

A.M. artists Kershay and Dicken on National Legislator's Radiothorn. The Songwriters Showcase Thursday evening session from Capitol to Ladies Club.

Leon Russell is in Stetson’s Tulsa studio finishing up work on the O’Neil Twins’ first gospel LP for the label. At the same time, Sheriff President Donnell in L.A. finishing up his production duties on Mary McCrory’s second effort. Congratulations to RCA national artist relations manager Ray Batocchio and wife Carol in Nashville on the birth of Gia Danielle, their first on Jan. 30.

The Tara Records has acquired U.S. distribution rights to the single, "Tchip, Tchip," reported to be a hit in single in New York, and the country, and an enveloping one. Cary has done it all with other manufacturers, in 16 major court actions during the past year, and were unable to continue with the few that were unsuccessful in lower courts are being appealed.

The proposal will be offered to the members of UFSM in the next “week without recommendation,” according to Arthur Kent, president of NABET. But the group to the pact may develop over concessions asked by RCA in past national sessions. Warner Bros. it was last that engineers were laid off according to length of service, Kent said, as well as RCA needing to re-quire the use of NABET engineers for all outside recording. A 6% per cent was withheld.

NABET jurisdiction covers 48 RCA engineers in New York, 18 in Los Angeles and 15 in Nashville.

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"Bennie and the Jets"

The new ELTON JOHN Single from the Platinum Album "GOODBYE YELLOW BRICK ROAD"

P.S. Elton says "Many Thanks!" for the great R and B Airplay!

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WHEN YOU'VE GOT A BADFINGER IT ISN'T RUDE TO POINT.

BADFINGER'S NEW ALBUM, BADFINGER, IS ON WARNER BROS. RECORDS, WHERE IT BELONGS.