

Billboard®

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 information. Technological advances started in sales and are now penetrating all facets of the marketing cycle.

Stan Cornyn, 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 cassettes of Warner TV spots on my video player."

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

This retailer data bank has been invaluable to Cornyn in saving useless expenditure for items like in-store displays and is continuously updated as one employee's full-time

(Continued on page 6)

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

By IS HOROWITZ

NEW YORK—CBS Records has declared open season on tape pirates.

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 meetings 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 conclave. 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
(Editor, Music Week)

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-tailor their formats 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 it considers 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 records. 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 \$6.98. The new la-

bel, Clarama 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)



Les Variations "MOROCCAN ROLL" available now on Buddah Records and Ampex Tapes (Advertisement)



Puzzle, a super group of 6 very talented musicians, has begun a 3-month, 11-city tour of the country. To launch the tour, MOTOWN has just released Puzzle's second album for the label, surprisingly titled "The Second Album." Listen to Puzzle. They put it all together. (Advertisement)

(Advertisement)

PUZZLE

THE SECOND ALBUM

M807V1



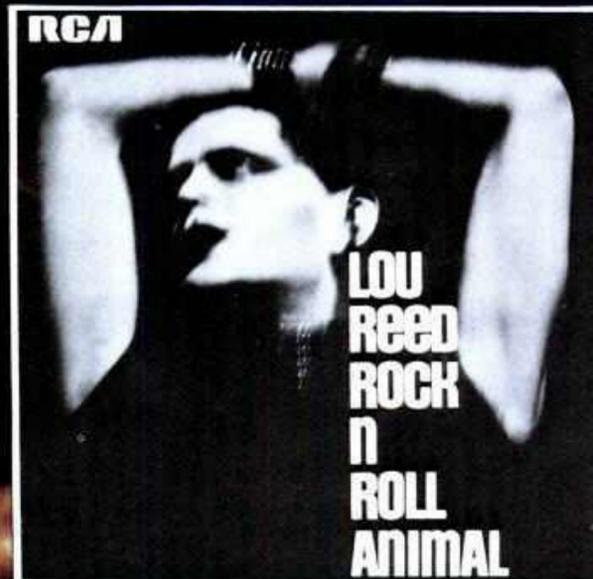


**Uncaged and
available now.**

"Rock n Roll Animal"

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

RCA Records and Tapes



APL1/APS1/APK1-0472

Price Council Gets 4th UA Boost Plea; Capitol Asks First; WB's Bid Reduced

WASHINGTON — Capitol Industries, in its first filing with the Cost of Living Council, has notified the Cost of Living Council of a proposed raise of 8.69 percent on records and tapes, which will give the corporation an over-all revenue increase of 6.02 percent. Capitol filed January 31.

Under the current Phase IV rules, industries making over \$100 million a year must prenotify of any price increases. The increases automatically become effective 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 Economic Stabilization Act, which authorizes wage and price control. The act is due to expire April 30. Controls would be retained only on health and petroleum industries.

Administration controls have gone through four phases since the 90-day freeze on prices and wages of August 15, 1971, including a period of "voluntary" controls in 1973. This was followed by a 60 day freeze on the soaring 1973 prices, and the final Phase IV which began last August.

WASHINGTON — Transamerica Corp., owners of United Artists, Blue Note, Fame and other labels, has proposed a price raise of 2.5 percent on phonograph records. The prenotification on the price hike was filed with the Cost of Living Council on Jan. 25, and would not increase over-all revenues of the firm. The price can go into effect 30 days from the filing date, if no action is taken by the COLC to amend or deny.

This is the fourth price rise prenotification for Transamerica (Billboard Jan. 26). The COLC rules permit a firm to submit consecutive prenotification requests for the same product line in the course of the same fiscal year, as long as they are supported by new cost increases incurred since the preceding round of price increases in that fiscal year.

In a recent announcement, the COLC said it was revising the sometimes "harsh" impact of the fiscal year rule for figuring a firm's "productivity offset," which reduces an allowable price rise. The Council, as a general rule, requires that a requested, cost-based increase take into account the "productivity off-

(Continued on page 49)

Tara in Expansion—Line, Label & Deals

By ROBERT SOBEL

NEW YORK—Tara Records is broadening its base on several fronts. This includes the projected formation of a new label, a country line tie with Dot Records, a release schedule of 24 singles and four albums this year and additional licensee deals with foreign companies.

The spark for these new moves was generated after the success of "Eres Tu," Spanish-language single by the group Mocedades, which in a large sense affirmed the over-all concept of the firm. The single (No. 34 with a star on the chart) has now spurred an album and actually marked the debut of Tara Records, formed last September by Dick Broderick.

"The record brought into focus that our concept—to bring hit records of foreign origin into this country and make them succeed here as well—could be highly profitable," Broderick stated. The single was issued here after riding high for some time in Spain, and was released in both English and in Span-

ish. "Our intention was to break the single for the U.S. market with the English-language side. However, stations began picking up on the Spanish, especially on the East Coast where the record actually began gathering momentum," Broderick said.

In all instances, Tara's theme is on obtaining the English language version although "Eres Tu" scored on Spanish merits. "The company's philosophy and direction is, nevertheless, geared to the one-world market concept. If the song is a hit in its country of origin it usually becomes a hit in other countries too. After lengthy examinations of charts from around the world, I find this to be true in about 75 percent of the cases," Broderick said.

This theme is being accelerated with single releases in the next few months by Larry Hogan from Ireland, Lee Dallan from England, Ben Thomas from Germany (in English language) and a Japanese single featuring a group Bread & Butter.

(Continued on page 6)

Singleton & Morris Top New Americana Label

By CLAUDE HALL

LOS ANGELES—Americana Records, a new label operating under the wing of Diana Music in Dallas, has been launched here along with publishing and management affiliates. Eddie Singleton has been named president. The label is now lining up independent distributors. Kenny Morris is vice president of a&r. Clifton S. Harrison is chairman of the board of Diana Music.

First single on the new label is "Don't Wanna Lose the Good Times" b/w "Pretty Bird" by a female singer named Jackson. The first LP by Jackson will be out in March. Singleton has also signed Ann Stockdale for a single in March

and LP in April; Rick James for a single in April and LP by May, and Barbara Randolph for a single in May and LP in June. Singleton said that five LP's will be released the first year. Independent record promotion executive Jim Benci has been hired for all label product.

Singleton claims that product on Americana will appeal "to Watts as well as Wisconsin." Music boundaries no longer exist, he said. "And, in order to reach record buyers wherever they may be, we have developed extraordinary new marketing and distribution techniques which will stimulate other record

(Continued on page 49)

Magnitron Sues Labels for \$1 Mil+; Labels Charge Magnitron Is Pirate

By JOHN SIPPEL

OKLAHOMA CITY—Magnitron Inc., 1080 Metropolitan St., here, an unlicensed duplicating entity, this week filed a suit Tuesday (5) for damages against five large record/tape manufacturers, seeking \$1,238,100. The federal district court suit alleges the firms conspired to ruin Magnitron's business.

Columbia, A&M, MCA, Warner Bros. and Elektra are alleged to have caused the plaintiff firm to lose a \$150,000 account with American Mutual Company, one of the largest local discount stores. The complaint alleges that the defendants ordered the store manager to remove all Magnitron product from its shelves or the defendant firms would refuse to do business with AMC. The suit alleges the defendants pulled a similar squeeze play in Massachusetts, where Magnitron claims it lost \$252,000 in business.

Magnitron Charter

Magnitron's corporation charter, filed July 23, 1971, with the state here showed Gerald D. Burnstein and Betty Jo Burnstein, Edmond, Okla., and Alvin R. Warner, 3001 Brush Creek Rd., here, as principals.

Buddy Warner of Magnitron, Oklahoma City, was jailed and alleged pirated tapes were seized at the Consumer Electronics Show in an action brought by Atlantic Records (Billboard, June 23, 1973). A writ of at-

(Continued on page 62)

BOSTON—Wildlife Enterprises, Inc. of Brookline, Mass. and Magnitron, Inc. of Oklahoma City, Okla. have been charged with the manufacture and distribution of pirated tapes in suits filed by A&M Records, CBS Records, MCA Records, and Warner Bros. Records in the U.S. District Court here. The suits, which charge infringement of common law copyrights as well as unfair competition, seek a permanent injunction against the continued manufacture, sale or offering of unauthorized tape duplications, as well as damages.

(Continued on page 49)

Musical Isle Slates 'Americans' Push

NEW YORK—Musical Isle of America has mapped a promotional campaign, linking Byron MacGregor's single and follow-up LP, "The Americans" (Westbound) and Washington's Birthday, for its St. Louis, Kansas City and Baltimore branches.

Norm Wienstroer, Musical Isle St. Louis branch vice president, said that albums will be stacked up, grocery style, in outlets of the Venture chain in St. Louis and Kansas City and in outlets of the Hecht Company in the Baltimore/Washington, D.C. market. The campaign, which will employ extensive display and

(Continued on page 62)

Compound Going Up, Up and Up

LOS ANGELES—Record manufacturing prices will increase, both for albums and singles, as major suppliers of compounds for both reported getting price increase notices from their petrochemical refiners. Price hikes were anticipated following the lifting of price control lids two weeks ago (Billboard, Feb. 9).

Richardson & Co., Melrose Park, Ill., sent notices of a 22.4 percent increase on styrene, compound used in injection molding machines to make singles. Price was \$.2675 and was raised to \$.3234. A check of pressing plants in this area at presstime indicated that plants, like Allied and Viewlex Monarch, had not yet determined what their move would be,

(Continued on page 49)

Dylan Hits Top In Two Weeks

LOS ANGELES—Bob Dylan's Asylum debut, "Planet Waves," has taken Billboard's No. 1 album slot in its second week on the chart. Dylan came on the chart at 19 with a star Feb. 9.

This charge to the top chart position in two weeks may well be unprecedented in recent years according to the Billboard chart department. In a current retail market that has not been particularly brisk, record merchandisers are hoping that the booming popularity of "Planet Waves" will pull massive numbers of customers back into the stores.

Of Elektra-Asylum's four 1974 albums, Joni Mitchell's "Court And Spark" is a starred 14 in its second chart week and Carly Simon's "Hotcakes" is 16 with a star in its third week.

NEC Accents Wide Campus Program

By SAM SUTHERLAND

HOUSTON—An increased emphasis on diverse campus programming proved the key trend for this year's NEC National Convention as over 2,000 delegates convened at the Astroworld complex here Feb. 2 to hold a four-day meeting highlighted by new pushes for film, video, travel and other fields outside music, initially the staple for NEC's annual meets.

As expected (Billboard, Feb. 2), continuing caution on the part of both student delegates and exhibitors, due to energy-crisis induced travel problems and the still palpable budgetary squeeze on some campuses, inhibited the NEC's past growth rate, but attendance figures still showed moderated growth from last year's 1,900 mark. More significant and definitely encouraging for the organization itself was the more pronounced growth in terms of school representation: this year's meet drew delegates from an estimated 410 campuses, against last year's representation of some 390 schools.

Among the 199 exhibitors, new interest was reflected in continued involvement from film and video outlets and a further extension of last year's trend toward novelty and variety acts. Also noteworthy was representation from smaller regional talent agencies and the non-exclusive "paper" agencies that often serve as the link between more isolated campuses and major booking firms. However, exhibitor growth appeared somewhat curtailed, with the 1974 participation only slightly up from last year's 192 figure.

Energy Crisis: False Alarm? Of the two key obstacles to campus business growth for the music market, the energy crisis appeared to have provided far less friction than anticipated for campus bookings to date. Both students and agencies noted that the energy

(Continued on page 18)

Growing Mix of MOR On Country & Hot 100

By BOB KIRSCH

LOS ANGELES—The growing crossover between singles on Billboard's Hot 100 chart, top 100 country chart and top 50 easy listening chart is graphically illustrated this week with 15 Hot 100 singles either country or country-oriented and 11 easy listening chart disks appearing on the country top 100.

Five of the top 30 pop records (more than 16 percent) are country, including: "Americans" by Byron MacGregor (6 on the Hot 100, 59 in country and 26 in easy listening); "Let Me Be There" from Australian singer Olivia Newton-John (7 on the Hot 100, 14 on easy listening and a recent country hit); Tom T. Hall's "I Love" (a starred 15 on the Hot 100, 26 on the country lists and 6 on the easy listening lists); "A Love Song" from Canadian Anne Murray (a starred 19 on the Hot 100, 5 on the country charts and 3 on easy listening); and Charlie Rich's "The Most Beautiful Girl," (29 on the Hot 100,

19 on easy listening and a former number 1 country hit).

Rich Represented

Rich is also represented on the Hot 100 (a starred 44) and country (a starred 6) with "There Won't Be Anymore," a 10-year-old song released on RCA.

Among the other country disks on

(Continued on page 62)

RCA Proposals Stall Strike By Engineers

NEW YORK—A Monday (4) strike deadline by RCA Records engineers was lifted early last week pending union consideration of an agreement worked out between the company and a negotiating committee representing the National Association of Broadcast Employees and Technicians.

(Continued on page 62)

More Late News See Pages 49, 62

W. Va. Retail Pirate Cases Scheduled

By RAY BRACK

CHARLESTON, W. Va.—A 35-store discount chain under federal indictment for alleged sale of pirate tapes will go on trial in U.S. District Court here Feb. 25.

Attorneys for the retailer, Heck's, Inc., charged with two counts of federal copyright law violation in the sale of 8-track tapes to federal agents, entered a not guilty plea at arraignment last week.

Heck's, which does business in three states, was named in a federal grand jury indictment Jan. 17 (Billboard, Jan. 26) charging that two recordings of James Taylor's "One Man Dog" were sold without authorization of the copyright holders, Warner Bros.

The indictment followed an avowed crackdown by U.S. Attorney John A. Field III on illegal use and sale of copyrighted music in his jurisdiction. Several months investigation have also produced a 43-count indictment of a local wholesaler and confiscation of 15,000 tapes described in a federal warrant as illegally duplicated. According to Field, that case remains under investigation.

A third West Virginia firm, The Tape Shack, Inc., is under federal grand jury indictment for illegal use and sale of copyrighted material in its "make-a-tape" operation. Counsel for The Tape Shack, Inc. has entered a not guilty plea and U.S. District Judge K. K. Hall will hear the case on April 25.

Judge Dennis R. Knapp will hear the charges against the Charleston-based Heck's, Inc.

In his offensive against copyright piracy, Field has convened a federal grand jury and has personally involved himself in the investigations by making purchases of allegedly illegal recordings.

More of AMA TV Cast Picked

LOS ANGELES—A number of music and film and TV personalities have been set as award presenters for the American Music Award (AMA), set for Tuesday, Feb. 19, 8:30-10:00 p.m. (EDT).

Set as presenters are: Lynn Anderson, Frankie Avalon, Chuck Berry, Burns & Schreiber, Vikki Carr, Vince Edwards, Roberta Flack and Al Green.

Also set to present awards are: Dick Haymes, Michael Jackson, Lee Majors, Henry Mancini, Ed McMahon, Donny Osmond, the Pointer Sisters, Karen Valentine and Tammy Wynette.

Roger Miller, Helen Reddy and Smokey Robinson will be host-performers for the show, while other performers include Tony Orlando & Dawn, Stevie Wonder, Gladys Knight & the Pips and Conway Twitty.

Davis Inks With Lecture Booker

BOSTON—Clive Davis, former Columbia Records president, will lecture at college campuses on the music industry. He has just signed with American Program Bureau here, a large agency which books campus engagements for figures such as Muhammad Ali and Ralph Nader.

Field informed Billboard last week that his newest jurisdictional concern in the area of copyright law enforcement is a new type of tape package showing up in state retail stores. He described it as containing a "sound-alike" version of a current hit by a major artist packaged with several legitimate sides by the same artist copyrighted prior to February, 1972 and unprotected by federal law.

Strong Bond Between Disks & Radio: Regan

EDITOR'S NOTE: This is the second installment of an in-depth interview with Russ Regan, president of 20th Century Records, Los Angeles. A former record promotion man, Regan offers many viewpoints on radio programming here. Interview was conducted by Claude Hall, radio-TV editor.

Q: When did you start 20th Century Records?

A: We shipped our first record Sept. 1, 1972.

Q: But you had physically started the company a little while before that?

A: I actually came here about the middle of July . . . July 15, in fact. The first act I signed was the Brighter Side of Darkness. But, for the company, it was really a matter of building a record label from the ground up.

Q: But didn't you have available all of that 20th Century-Fox movie music catalog?

A: Well, the catalog was laying there, but unfortunately you can't build a vital record company on catalog. I think that if you waste your energies, from the beginning now, on catalog, you're crazy. All of our energies at this company are directed at breaking—and building—new acts. That's the name of the game. Not only for a record company, but for a radio station. And that's why we've been successful. We worked on Maureen McGovern for seven months . . . we didn't give up. The DeFranco Family took us three months to bust lose . . . people didn't believe us. In fact, a lot of people didn't believe us on a lot of our records. Fortunately, now I think we've built up more and more believability in our product. And program directors are saying: Hey, wait a minute, maybe I'd better listen to that 20th Century single again.

Q: You started in the record business when?

A: I started Nov. 12, 1960. As a record promotion man on Pico Blvd. in Los Angeles with Buckeye Distributors. I was working for Dorothy Freeman. We started out as an echo chamber . . . because we had no lines. This is actually the third company that I've built or helped build. From scratch. Our first label that we distributed was Shasta Records. Our second was Hickory.

Q: Hickory, I've heard of. What was Shasta?

A: I don't know if they're still in business or not. It was Jimmy Wakely's label, a country label. Jimmy is a fine act. Then we got Hickory and Hickory had been primarily in country music. All of a sudden, here comes Sue Thompson with "Sad Movies Make Me Cry." And we started cooking with that la-

NARM Fete Talent Set

NEW YORK—This year's NARM convention awards banquet March 27 will feature singer Tom Jones (Parrot), as guest star, and master of ceremonies David Steinberg (Columbia). Also on the evening's agenda, will be the presentation of 20 awards for the best-selling recorded product and recording artists of 1973. The voting for the awards is limited to NARM members and is based on consumer sales. The convention will be held at the Diplomat Hotel, Hollywood, Fla.

bel. Then we got Motown and our first big record with Tamla was "Please, Mr. Postman." Then we got Canadian-American and our first record was "I've Told Every Little Star." For some reason or another, every record label we acquired got hot.

Q: How long were you with Buckeye?

A: Two and a half years. Then I went to Record Merchandising. For two and a half years. Then I went to Warner Bros. Records. For 14 months. As general manager of Loma Records. I wish I could say that I was successful. But about the only good thing I did while with Warner Bros. was finding a song called "That's Life" for Frank Sinatra . . . which helped pay my salary for that year, I guess. Then, after that, it was Uni Records . . . still in promotion. Seven months later I became general manager of the label. I had a five-and-a-half year run at Uni, which was really nice.

(Continued on page 22)

Gold for Winter

NEW YORK—Johnny Winter has received the first gold record of his career with an RIAA certification for the album, "Johnny Winter Live (at Fillmore East and Pirate's World)." The Columbia album was first released in February, 1971.

In This Issue

CAMPUS.....	18
CLASSICAL.....	27
COUNTRY.....	28
GOSPEL.....	34
INTERNATIONAL.....	44
JUKEBOX PROGRAMMING.....	52
LATIN.....	23
MARKETPLACE.....	26
RADIO.....	20
SOUL.....	24
TALENT.....	13
TAPE/AUDIO/VIDEO.....	38

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	23

CHARTS	
Best Selling Gospel LP's.....	34
FM Action.....	25
Soul LP's.....	25
Hot Soul Singles.....	24
Hot Country LP's.....	34
Hot Country Singles.....	30
Hot 100.....	56
Hot Latin LP's.....	28
Top 50 Easy Listening.....	27
Hits of the World.....	48
Top LP's.....	58,60

RECORD REVIEWS	
Album Reviews.....	50
Singles Reviews.....	52

Executive Turntable

Marvin Saines has left the Discount Records chain, where he was president. Saines co-founded the chain 19 years ago and built it into a nationwide web of nearly 20 stores. Five years ago, Discount was purchased by CBS, and Saines remained as president. The chain now numbers more than 60 outlets. Discount will now be headed by Tom Anderson, president of the recently formed CBS retail division. Saines is expected to announce plans for the future shortly.

At RCA Records, Jack Kiernan has been appointed division vice president, marketing. He will direct all activities related to commercial sales, promotion, merchandising, scheduling and distribution services. Kiernan, who joined the label in July of 1971 as director of custom label marketing, was most recently in charge of commercial sales for the firm. In addition to his new responsibilities, Kiernan will also be acting director of sales and acting manager of creative services until those positions are filled. In his new post, Kiernan replaces Mort Hoffman, who has left the firm and who will announce plans shortly. . . . Also at RCA, Jack Maher has been appointed director of merchandising. Prior to his appointment, Maher had been product manager, with responsibility for the product of a number of contemporary artists and all country artists. He joined the label in 1969 as manager, advertising, after having been in the industry for 14 years. . . . And, Bob Barone has been named director, scheduling and distribution services. He will be responsible for direct distribution, marketing services and new release scheduling. Barone joined RCA in early 1973 as manager, operations analysis and a few months following was named manager, scheduling and services.



KIERNAN



MAHER



BARONE

In an effort to achieve more thorough marketing concentration in the South, Jack Craig, vice president, sale and distribution, of CBS Records has announced that the region has been reorganized into separate southeastern and southwestern areas. Norman Ziegler, formerly director of sales for the southern region, now becomes regional director of the southwest area and Dom Dempsey, formerly sales manager of the Atlanta branch, has been named regional director of the southeast area. In addition to assuming responsibility for much of the southern area, the new southeastern region will also include areas formerly covered by the northeast promotion and sales force. In making the appointments, Craig stated that Dempsey's responsibilities will include all promotion and sales operations for the CBS sales offices in Washington, D.C., Atlanta and Miami. He will also be responsible for operations in Baltimore, Norfolk, Charlotte, Nashville, Birmingham, and Jacksonville. Ziegler will concentrate his efforts in the New Orleans, San Antonio, Tulsa, Oklahoma City, Kansas City, and Memphis markets, as well as oversee all promotion and sales operations at the CBS sales offices in Dallas, Houston and St. Louis.



KNIGHT



DEMPSEY



ZIEGLER

Charles Johnson has been appointed to the newly-created post of director of West Coast operations for Famous Music and its associated labels. Johnson, who joined Famous two years ago, has been involved in a number of activities at the firm, including promotion, sales, product management, and a&r. In his new post, Johnson will oversee and expedite every facet of Famous' West Coast operation, including the acquisition of new talent. . . . A number of personnel changes have been announced in Capitol Records distribution centers: Gordon van Horn, formerly distribution center manager at Niles, has been named distribution center manager at Bethlehem, replacing John Dietz who has relocated as distribution center manager at the Los Angeles plant. Ray Hoisington, who came to Capitol from Florsheim Shoe Co., has been named to replace Horn at Niles. Also, Robert Riedy, who transfers from MERC, has been named warehouse supervisor at the Niles plant. . . . Judy Knight, formerly on the a&r staff of Atlantic Records in New York, has been named to head Sundance Music Productions, Inc., in Boston. . . . Following Al Franklin's departure to head the newly-formed retail record division of the ABC Leisure Group (Billboard, Jan. 26) Edward H. Rosen has assumed the presidency of Franklin Music, while continuing as chief executive officer of the firm. Rosen will also remain in his post as president of Raymond Rosen & Co. Inc., Franklin's parent firm. That same move also brings former Franklin vice president Terrence Sukalski

(Continued on page 49)

Why wait to hear Tanya a hit at a time?

Tanya Tucker

WOULD YOU
LAY WITH ME
(IN A FIELD
OF STONE)

KC 32744*

"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

This One



6272-UGO-D3P8

Copyrighted material



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523

EDITOR IN CHIEF: Lee Zhitto (L.A.)
NEWS EDITOR: John Sippel (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)
ASSOCIATE NEWS EDITOR: Claude Hall (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Bureau Chief, Earl Paige; Sales, Jill Hartwig. **CINCINNATI**, O. 2160 Patterson St. Area Code 513-381-6450. **LONDON**, 7 Carnaby St., London W. 1. Telex-262100. Phone 437-8090. Cable: Billboard London. Bureau Chief, Mike Hennessey; Regional Publishing Director, Andre de Vekey. **MILAN**, Italy, Piazzale Loreto 9. Tel: 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925. Bureau Chief, Bill Williams; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz; Eastern Sales Manager, Mike Eisenkraft. **JAPAN**: 1694 Hiyoshi-cho, Kohoku-ku, Yokohama 223. Tel: 044-61-6605. Bureau Chief, Hideo Eguchi. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 533. Area Code 202, 393-2580. Bureau Chief, Mildred Hall.

EDITORS

CAMPUS: Sam Sutherland (N.Y.); **CLASSICAL MUSIC**: Robert Sobel (N.Y.); **COPY EDITOR**: Robert Sobel (N.Y.); **COUNTRY MUSIC**: Bill Williams (Nash.); **CREATIVE TRENDS**: Nat Freedland (L.A.); **GOSPEL MUSIC**: Bill Williams (Nash.); **JUKEBOX PROGRAMMING**: Earl Paige (Chi.); **LATIN MUSIC**: Jim Melanson (N.Y.); **RADIO & TELEVISION PROGRAMMING**: Claude Hall (L.A.); **RECORD REVIEWS**: Eliot Tiegel (L.A.); **SPECIAL ISSUES EDITOR**: Eliot Tiegel (L.A.); **INTERNATIONAL NEWS EDITOR**: Robert Sobel (N.Y.); **TALENT EDITOR**: Sam Sutherland (N.Y.); **TALENT (WEST COAST EDITOR)**: Nat Freedland (L.A.); **TAPE/AUDIO/VIDEO**: Earl Paige (Chi.); **TAPE/AUDIO/VIDEO EASTERN EDITOR**: Radcliffe Joe (N.Y.); **TAPE/AUDIO/VIDEO WESTERN EDITOR**: Bob Kirsch (L.A.).

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires; **AUSTRALIA**: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia; **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: Marty Melhuish, 167 Roxborough St. W., Toronto, Ontario. Tel: 416-924-3661; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26.16.08; **DENMARK**: Knud Orsted, 32 Solthoivaenget, DK 2750 Ballerup, Copenhagen. Ballerup, Denmark. Tel: (07) 97.71.10; **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland. Tel: 27.18.36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 416621; **HOLLAND**: Bas Hageman, Hymnestraat 9, PO Box 392, Apeldoorn, Holland. Tel: 62735 and 71122 x 2852; **HUNGARY**: Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary. Tel: 45.46.45; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel: 97.14.72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Germano Ruscitto, IL Guscio, Residenza 1 Cing Fo, Guanzate, Como, Italy. Tel: 93.60.66; **MEXICO**: Enrique Ortiz, Nuelo Radie Mil, Insurgentes Sur 1870, Mexico 29, D.F.; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **NORWAY**: Espen Eriksen, Bestumveien 21D, Oslo 2, Norway. Tel: 55.71.30; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34.36.04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal; **PUERTO RICO**: Antonio Contreras, 26 Gertrudis St., Santurce; **RUMANIA**: Octavian Ursulescu, Str. Radude la Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13.46.10, 16.20.80; **SPAIN**: Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449.14.68; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08)629.873; **REPUBLIC OF S. AFRICA**: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal; **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, W. GERMANY. Tel: (04551) 14 28; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel: 645-692.

MARKETING SERVICES

DIRECTOR OF MARKETING SERVICES: Marty Feely (L.A.)
CHART MANAGER: Candy Tusken (L.A.)

SALES

DIRECTOR OF SALES: Peter Heine (L.A.) ASSISTANT SALES DIR.: Steve Lappin (L.A.)
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.); CONSUMER ELECTRONIC SALES: Ron Willman, Mgr. (N.Y.); CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)

INTERNATIONAL SALES

SPAIN: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000; **BENELUX, CZECHOSLOVAKIA, HUNGARY, POLAND, SCANDINAVIA, WEST GERMANY**: Johan Hoogenhout, Smirnofstratt 40, s-Hertogenbosch, Holland. Tel: 47688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris. Tel: 553.1068; **ITALY**: Germano Ruscitto, IL Guscio, Residenza 1 Cing Fo, Guanzate, Como, Italy. Tel: 93.60.66; **JAPAN**: Shigeru Kobayashi, JAC, New Ginza Bldg., 7-3-13 Ginza Chuo-ku, Tokyo, 104. Tel: 03-571-8748; Cable: ADCOMMJAPAN, Telex: j22745; **MEXICO**: Enrique Ortiz, Ncleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.; **PUERTO RICO**: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico; **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

PUBLISHING

PUBLISHER: Lee Zhitto BUSINESS MANAGER: Peter Heine
ASSOCIATE PUBLISHER: Bill Wardlow
SPECIAL PROJECTS: Andrew Csida (N.Y.); PRODUCTION MANAGER: John F. Halloran (L.A.); PRODUCTION COORDINATORS: Ward Mechlin, Val Karches (Cincy); PROMOTION DIRECTOR: Jeff Bates (L.A.); CIRCULATION MANAGER: Jack Shurman (N.Y.).

BILLBOARD PUBLICATIONS, INC.

CHAIRMAN: R. H. Stegeman; PRESIDENT: W. D. Littleford; VICE PRESIDENTS: Maynard Reuter, Sales; Joel Novak, Circulation; Jules Perel, American Artist Group; Hal B. Cook, Business Publications; Warren B. Syer, Consumer Publications; CONTROLLER: David Luppert; TREASURER: Larry Gatto; SECRETARY: John Ross; PRESIDENT, WHITNEY DESIGN GROUP: Charles Whitney; PRESIDENT, INTERNATIONAL OPERATIONS: Mort Nasatir; PRESIDENT, MUSIC LABO (JOINT VENTURE): Ben Okano.

The microfilm edition of Billboard is available from the Kraus-Thomson Organization Limited, Route 100, Millwood, N.Y. 10546. For details, contact Pamela Quiers, at the above address or call (914) 762-2200.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1974 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Record Mirror, The Architectural Forum, Music Week, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



STAN'S CRUSADE

Seeks Tougher La. Piracy Law

By RADCLIFFE JOE

SHREVEPORT, La.—A Louisiana record and tape one-stop operator and independent record manufacturer, has launched a virtual one-man crusade to get the Louisiana State Legislature to pass a more stringent antipiracy law.

Stan Lewis, head of Stan's Record & Tape One-Stop, and Jewel & Paula Records of Shreveport, in a

letter to Louisiana State Senators and Members of the House of Representatives, urges that the State Legislature sponsor and pass an antipiracy law similar to the one passed recently in Tennessee.

The Tennessee statute makes unauthorized music duplication a felony and calls for a fine of \$25,000 and/or up to three years imprison-

ment for any person, member of a partnership, or officer or employee of a corporation found guilty of violating the act.

The law also calls for imprisonment of up to 10 years, and fines of up to \$100,000 for pirates with more than one conviction.

According to Lewis, the anti-piracy law currently on the Louisiana books, calls for a meager \$1,000 fine for the first offense and \$2,000 for the second offense. He feels that this is but token punishment, and totally inadequate in a state riddled with unauthorized duplicating activity.

Along with his letter to the Louisiana Senators and Representatives, Lewis has forwarded reprints of stories covering all major new anti-piracy laws across the country. He has also forwarded similar documents to all his dealers and distributors in the State, with the suggestion that they too join in the lobbying for a new law.

According to Lewis, Louisiana, and the neighboring states of Mississippi and Alabama are havens for music pirates because of the lack of adequate legislation to deal with the problem.

Lewis' operations cover 11 states, and his record products are distributed in many of those states with little or no anti-piracy legislation. "As a result we are severely hurt by pirates," he said.

Lewis is also working closely with FBI and other law enforcement agencies, as well as local RIAA representatives in Mississippi and Alabama. He admits that most of the funds for his one-man crusade come out of the coffers of his company, but feels it would be money well-spent if music piracy in the south could be reduced.

Chart Paths

• Continued from page 1

responsibility. "The information stored in this computer program enables us to print the exact number of in-store displays we need for a specific campaign," said Cornyn, "because we know exactly how many stores have the clientele and floor-space to effectively use these displays."

Bob Cato, United Artists creative services vice president, has arranged for a weekly computer printout of all the past week's UA expenditures to be delivered to him. "You can't effectively run a record company today unless you have some overall guide to how much money you're spending and where it is being spent," Cato said.

Another new development at Warner which is proving valuable in communicating market data, although it doesn't involve computer or TV hardware, is Cornyn's "Black Book."

For each current album in release, a page is prepared for looseleaf files and bears the following information: capsule description of the overall marketing concept, weekly national sales totals, weekly Billboard chart position, logs of all print and radio-TV interviews by the LP artist.

As the Black Book compilation becomes more standardized, data from other Warner departments will be added. "In the short time we've had the Black Book available, it has already become the operating Bible for this company's executives."

(More about technological advances in record marketing in the next issue)

EDITORIAL:

A Vote of Thanks

The American Society of Composers, Authors and Publishers, marking its 60th anniversary this week, has bestowed upon the music of this country—and the world—two gifts of monumental proportions.

First, it fought for and established the concept of *performing rights*, thus providing the legal basis for protecting the intellectual property of those who create music.

Second, ASCAP has assembled a treasurehouse of repertoire second to none in the world of music.

For these two accomplishments, the world of music will be ever grateful to the founders of ASCAP and to its present-day leaders.

Avant Moving Sussex & New Label Through Indies

• Continued from page 1

sales manager, said that all masters of product previously released through Buddah have been acquired. All Buddah Records distributors have until May 2 to return unsold Sussex product to Buddah for accounting.

Avant had previously stated that the split with Buddah would occur July 1, 1973 (Billboard, June 16, 1973).

Personnel Changes

Along with the new label and the new lineup of independent distributors, Sussex has revamped its internal organization. Ron Mosely, vice president of promotion, will move to the Los Angeles office. The New York office will be guided by Andy Hussakowski. Edna Collison has been named responsible for artist relations and publicity in addition to promotional duties. Chuck Fassett will assume added promotional duties. Wendell Bates is being shifted to Memphis from Baltimore. Ms. Bert Lenga, sales administrator, has become executive assistant to

Gray. Earl Tieson has been added to the promotion staff for Chicago and Ray Keith for Houston. This is just the first step in building a staff of 20 promotion executives within the next few months.

Reason for the new label, Avant said, "is that we've just signed 11 or 12 new artists. It would be unfair to put them all on one label."

Brenda & Albert, two former members of the group Faith, Hope & Charity, will be the first release on Clarama Records with "Talking About Loving You." Gray pointed out that tapes will continue to be handled by Ampex.

The new Sussex sales philosophy, Gray said, "is for good product released on a sensible 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 getting Gold Disks per se... not if you get half of those records back... and more especially if you've already paid the artist royalties on full value. This industry had better take a strong look at this type of practice and stop kidding one another."

But he felt that a label, working with independent distributors, can prove the lifeblood of the record industry. "My personal feeling is that if we're going to survive, we have to have a way to release product. You have several new labels starting up recently... and there should be, because once this industry sits on its tail, it will die. These new labels indicate the record industry is growing. It *should* grow because the demand for music is growing. We're already larger than the movie industry."

"The only thing that would bother me is if Jerry Moss of A&M Records or Berry Gordy of Motown Records woke up one morning and said 'to hell with it' and sold out to General Motors or Ford or Shell Oil. Because the days of the independent distributor would be over. The independent distributor has played a very big part in the growth of the record industry. There must always be room for the creative individual.

Tara Expansion

• Continued from page 3

Tara's move into the country field via foreign product is based on Dot's long identity as a country label and its affiliation with Famous Music. Both firms are distributed by Famous. The first record under the agreement will be an English hit by Ray Dexter called "Nebraska Sunshine," according to Mark Cosmedy, Tara Records manager. The single will carry the Tara logo and will be released on Dot.

Foreign licensee deals recently concluded involve a large number of foreign companies. Included are EMI, Hansa, RCA Japan, Zafiro, Dart and Duraco. Tara also consummated a deal recently on the Irish Rovers, Eire group, at present touring the U.S. An album, "Emigrants, Emigrants," is due for release for St. Patrick's Day. Also projected is the launching of another label which will have the same approach, drawing on foreign hits. Cosmedy said the arrangement will not be with Famous and will be for distribution and production.

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)



**ROGER WILLIAMS
THE WAY WE WERE**

Featuring

"THE WAY WE WERE"
THE MOST BEAUTIFUL GIRL
BEHIND CLOSED DOORS
LOVE'S THEME
GOODBYE YELLOW BRICK ROAD
DARK LADY
HALF BREED
TIME IN A BOTTLE
DELTA DAWN

"SOLACE" from the motion picture "THE STING"



Produced by Al Capps and Stuff Garrett

MCA 403

MCA RECORDS

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, and earnings of \$1,475,727, 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 sources of supply 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 an industry concern of threatened shortages, GRT has made arrangements to maintain a good inventory position "comfortably into fiscal 1975."

Earnings Reports

GRT COPR.		
9 mo. to Dec. 31:	1973	1972
Revenues	\$24,470,000	\$21,267,000
Income	762,000	654,000
Net income	1,476,000	1,303,000
Per share	.40	.37

HAMMOND CORP.		
3rd qtr. to Dec. 31:	1973	1972
Sales	\$38,573,000	\$33,602,000
Net Income	1,942,000	1,747,000
Per share	.55	.49

WALLICHS MUSIC & ENTERTAINMENT		
6 mo. to Nov. 30:	1973	1972
Income	\$2,948,988	\$3,349,697
Net loss	(264,016)	(55,325)
Loss per share	(.22)	(.05)

AUTOMATIC RADIO MFG.		
Qtr. to Dec. 31:	1973	1972
Sales	\$12,130,000	\$11,918,000
Net income	201,000	425,000
Per share	.08	.17

MOTOROLA INC.		
Year to Dec. 31:	1973	1972
Sales	\$1,437,098,629	\$1,163,315,088
Net income	81,995,862	\$2,038,120
Per share	2.95	1.91

a—Adjusted for two-for-one stock split in June 1973.

AUDIOTRONICS CORP.		
6 mo. to Dec. 31:	1973	1972
Sales	\$3,764,000	\$3,413,000
Net before extra gain	116,000	70,000
Per share	.15	.09
Net income	116,000	79,000
Per share	.15	.10

Market Quotations

As of closing, Thursday, February 8, 1974

High	(Sales Low)	NAME	P-E	100's	High	Low	Close	Change
27	7%	Admiral	6	431	14%	11%	14%	+ 1%
41	19	ABC	9	598	23%	22%	23	- 1/4
15%	4%	AAV Corp.	4	14	5%	5%	5%	- 1/4
15%	3	Ampex	9	196	4%	3%	3%	- 1/4
8%	1%	Automatic Radio	6	38	2%	2%	2%	- 1/4
20%	6%	Avco Corp.	3	268	7%	7	7%	- 1/4
15	6%	Avnet	5	413	8%	8%	8%	- 1/4
73%	19%	Bell & Howell	7	198	22%	21%	22%	- 1/4
14%	5%	Capitol Ind.	6	68	8%	8%	8%	- 1/4
52	24%	CBS	9	782	29%	27%	27%	- 1/4
14%	2%	Columbia Pictures	—	575	4%	4	4	- 1/4
3%	1%	Craig Corp.	4	124	2%	2%	2%	- 1/4
14	3	Creative Management	6	117	5%	5%	5%	- 1/4
123%	35%	Disney, Walt	26	2798	43%	40%	42%	- 2%
6	2%	EMI	7	117	2%	2%	2%	Unch.
74%	56	General Electric	18	328+	59	56	56%	- 3%
44%	21%	Gulf & Western	5	637	24%	24%	24%	- 1/4
16%	6%	Hammond Corp.	6	171	7%	6%	7	- 1/4
42%	5%	Handieman	6	181	6%	6%	6%	- 1/4
2	1	Harvey Group	—	10	1%	1%	1%	+ 1/4
62%	25	ITT	3/4	1689	26%	26%	26%	- 1/4
40%	5%	Lafayette Radio Elec.	4	211	6%	6%	6%	- 1/4
35%	14	Matsushita Elec. Ind.	6	641	17%	16%	17%	+ 1
34%	2%	Mattel Inc.	—	337	3%	3%	3%	- 1/4
35%	17%	MCA	8	47	23%	21%	21%	- 1/4
17%	7%	MGM	13	100	12%	11	12%	+ 1/4
32%	6%	Metromedia	5	264	8%	8%	8%	- 1/4
90	70	3M	28	1646	74	73%	73%	- 2%
48%	5	Morse Electro Prod.	3	135	6%	6%	6%	- 1/4
67%	41%	Motorola	16	2250	48%	41%	42%	- 9
39%	16%	No. American Phillips	5	67	19	18	18%	- 1/4
57%	11%	Pickwick Inter.	9	88	17%	16	16%	- 1/4
65%	4%	Playboy	5	54	5%	5%	5%	- 1/4
45	16%	RCA	8	3703	19	18%	18%	- 1/4
57%	20%	Sony	20	1680	25%	25	25%	- 1/4
39%	11%	Superscope	5	170	20%	19%	20%	+ 1/4
49	15%	Tandy	9	262	19%	17%	18	- 2
23	4%	Telex	5	73	4%	4%	4%	- 1/4
14%	2%	Telex	—	441	3%	3	3%	Unch.
10%	1%	Tenna	—	33	1%	1%	1%	- 1/4
32%	8%	Transamerican	8	936	9%	9%	9%	- 1/4
20	10%	Triangle	6	62	12	11%	11%	Unch.
17	3	20th Century	6	207	6%	5%	5%	- 1/4
12	1/2	Viewlex	—	146	1%	1%	1%	Unch.
50	9	Warner Communications	7	1244	15%	14%	15%	- 1/4
20%	6%	Wurlitzer	71	45	7%	6%	7	- 1/4
56%	23	Zenith	9	355	28	27%	27%	- 1/4

AVAILABLE MAY 1st

3,240 Sq. Ft.

Major record company and music publisher moving to company owned building, space has 13 private offices, large steno pool, reception room and storage room. Completely modernized and air conditioned. Will divide to accommodate right tenants. See Miss Kunzman, 1650 Broadway, N.Y., N.Y., Room 807 or call

(212) 757-4400

7" - 33's **LITTLE LP's**

We also make big LP's—45's—8 tracks—cassettes

disk-makers

Write for Price List
New York Office
160 East 56th St. (212) 966-3185
Philadelphia Plant,
925 N. 3rd Street, Philadelphia
(215) MA 7-2277

Off the Ticker

SUPERSCOPE, Sun Valley, Calif., sees a positive outlook for its business year, predicts Joe Tushinsky, president. He disclosed that the energy crisis in Japan has not affected production of **Marantz** and **Superscope** branded products, and the "very favorable yen devaluation" bolsters the company's positive outlook.

KOSS, Milwaukee, expects "the remainder of the year appears most

promising, and all phases of company operations are expected to show further quarter-to-quarter improvements," John Koss, chairman, said.

WALLICHS MUSIC & ENTERTAINMENT CO., Los Angeles, has closed its two stores in Arizona, sold its credit contracts to **Westinghouse Credit Corp.** and has franchised certain phases of its operation to **K. Salmacie Entertainment Co.**

AMERICAN VARIETY INTERNATIONAL, Los Angeles, said it has received long-term financial accommodations of up to \$350,000 from the **Hospital Trust Leasing Corp.**, Rhode Island.

The company is working on additional financial commitments to be used for expansion and possible acquisitions.

WARNER COMMUNICATIONS was the subject of a recent securities report by the **Illinois Co.**, Chicago. Pressman, Frohlich & Frost issued a report on **Zenith Radio**.

MOTOROLA, Chicago, plans to boost capital spending to a record \$125 million in 1974, up from \$85 million in 1973.

Earnings of the company jumped 57.6 percent in 1973 to mark the best year in Motorola's 45-year history despite a loss by the consumer products division.

Less than anticipated volume, increasing costs and lower margin products contributed to the division's loss. The company's other divisions all had increased sales and earnings in the year.

In 1974, the company expects to be able to operate "reasonably normally" despite the energy crisis, with the possible exception of United Kingdom operations, and the company's "only weakening of demand involves color TV and the requirements of certain of our automotive customers."

As of closing, Thursday, February 7, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	2	1	1	1	Recoton	—	—	—	—
Bally Mfg. Corp.	818	39%	37%	38%	Schwartz Bros.	1	1%	1%	1%
Cartridge TV	—	1/16	1/16	1/16	Wallich's M. C.	—	1/4	1/4	1/4
Data Packaging	45	5	5	5	Omega-Alpha (suspended)	—	—	—	—
Gates Learjet	72	5%	5	5%	MMC Corp.	—	1/4	1/4	1/4
GRT	—	1%	1%	1%	Seeburg	66	15%	14%	15%
Goody Sam	—	1%	1%	1%	Orrox	5	2%	2%	2%
Integrity Ent.	—	1/4	1/4	1/4	Kustom	47	3%	3%	3%
Koss Corp.	18	10%	10%	10%	Memorex	—	3%	3%	3%
M. Josephson	10	7%	7%	7%					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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

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.

Country Music

In **Billboard**. Get into It!

Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214

Please fill me in on your exclusive Country Music coverage and authoritative coverage of all phases of the international music industry first thing, every Monday.

1 year \$40 3 years \$90 new renewal

payment enclosed

bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

1. Retailers of Records, Tapes, Playback Equipment

2. Distributors, Operators, One-Stops, Rack Jobbers

3. Radio/TV Management & Broadcasters

4. Mfrs./Producers of Records, Tapes, Equipment

5. Talent-Artists, Performers, Agents, Managers

6. Schools, Colleges, Libraries, Audiophiles

8. Music Publisher, Songwriter, Unions

9. Writers, Reviewers, Newspapers & Magazines

Other _____ (please specify)

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #447



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.

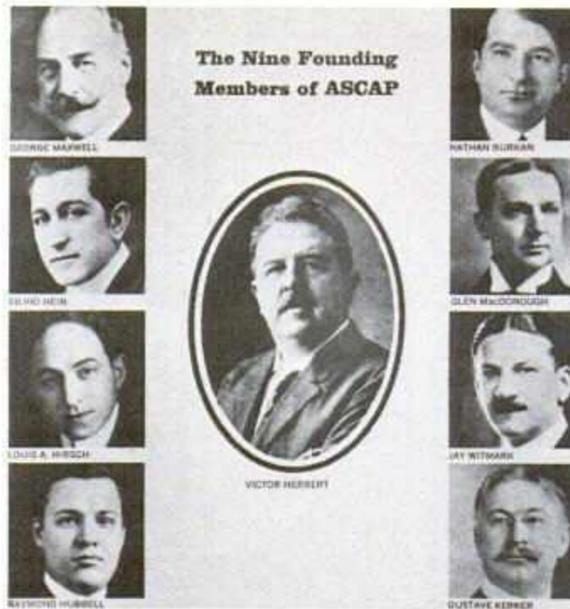
For an audience that has come to take the 2000 year old prayer for granted, Sister Janet has made it new again.

"The Lord's Prayer" by Sister Janet Mead.





AT A MEETING OF THE ASCAP board, from left: Composers Harold Arlen and Aaron Copland, publishers W. Stuart Pope and Arold Broido, president Stanley Adams, composer Morton Gould, publishers Irwin Robison, Alan Shulman and Larry Shayne, and composer George Duning. Standing, from left: Composer Vincent Persichetti, publishers Ernest Farmer and Leon Brettler and Jacques Chabrier, composer Arthur Schwartz, publisher Ed Silvers, and composer Cy Coleman. Not shown: Richard Rodgers, Gerald Marks, Wesley Rose, Ned Washington, Arthur Hamilton, Edwin (Buddy) Morris, and Salvatore Chiantia.



The Nine Founding Members of ASCAP

THE NINE FOUNDING members of ASCAP, first column from top: George Maxwell, Silvio Hein, Louis A. Hirsch, Raymond Hubbell; center: Victor Herbert; second column from top: Nathan Burkan, Glen MacDonough, Jay Witmark, and Gustave Kerker.

FCC States Provisions

• Continued from page 1

manufacturer and presents twelve one-minute commercials. The deejay makes a random selection of the records to be played, without regard to label—although some of the sponsor's records may be played. None of the records are identified by label, and the commercial plugs are general promotions for the label's records.

This program (Example 8) needs to log only the twelve one-minute spot announcements as commercial matter, because no cross-references to the sponsor's records are made throughout. In other words, there is no substantial "interweaving" of the plugs and the program material.

In contrast, is Example 9: If the same manufacturer has only his own records played, and the spot announcements frequently promote the records being played, the whole program, including any formal sponsorship announcements at the start and ending of the hour, must be logged as commercial time by the station. The FCC says in this type of record show, "the commercial and non-commercial segments are so closely interwoven as to be indistinguishable, and the entire program must be considered as commercial."

Even worse, in this case, is the fact that only the sponsor's records are played. This "may" raise questions as to whether the licensee has relinquished program control to the sponsor, says the Commission. But the licensee can avoid this pitfall by pre-reviewing the proposed program, and making a "good faith" finding that the records are in harmony with the station's program policies, and their broadcast will serve the public interest.

And here is an in-between type of situation to baffle the experts, in Example 10: A record manufacturer buys an hour from a station and presents one-minute commercial spot announcements during the hour. All records played are on his label, and announcements at the start and finish of the program inform the listener of the sponsorship.

But, unlike the program in Example 9, the one-minute plugs just "generally" promote the sponsor's records, but none make cross reference to the records played during the program. Therefore, only the one-minute commercials and the sponsorship id's made at the start and ending of the hour have to be logged as commercial matter. The program is not considered as one long commercial.

Decisions can be even harder in the case of a classical music station (Example 11) with a program sponsored by a record manufacturer. Take a one-hour program on the career of Leonard Bernstein, with comments on his life, and plays of his recordings, made exclusively for Columbia records. The company pioneers the broadcast and inserts regular commercial plugs for its records.

Is this program one long commercial in the FCC's view? It depends. If the plugs make cross-reference to the Bernstein records played on the show, and plugs their sale—the program tilts toward the all-commercial category. But if the commercial spots make no cross-reference to the Bernstein recordings, and do not urge listeners to buy, "the commission would not find that the presentation constitutes a program-length commercial." So the answer to this one seems to be—well, yes and no, or—who knows?

ASCAP Developing 'Think Tank'

• Continued from page 1

search and development teams used in industry, "will encompass a fresh and realistic look at what the society has been doing and how it has been doing it, and what else should be done to cope most effectively with tomorrow's possibilities."

ASCAP's chief economist, Dr. Paul Fagan, will head up the new unit, and will be assisted by "such consultants as may be necessary," Adams said.

"Frankly, we don't know all the questions yet—let alone the answers. We are committed to finding both,

for that is our responsibility to the creative men and women who write and publish America's music and lyrics."

Adams also outlined other priorities which ASCAP will pursue during the coming years. "We will continue to press ahead in other areas, including country music, in which ASCAP has shown encouraging growth," he noted.



ADAMS

Also cited was continued support for rock, pop, soul, jazz, theater and film-television fields, where ASCAP compositions will receive major pushes.

In addition, Adams stressed that

the society would work "to stimulate increased performances of symphonic and concert music." Ongoing reevaluation of performance surveys and licensing techniques is also planned to insure that these procedures are "realistic and up to date."

Adams underlined ASCAP's continued commitment for Congress-

sional revision of the "obsolete" 1909 Copyright Act. "This will surely be a critical goal," he commented, especially in view of "changing technologies inherent in the development of cable and satellite TV, videocassettes and other methods of delivering musical performances."

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

NEW YORK—ASCAP, which is marking its 60th birthday on Wednesday (13), began preliminary life late in 1913 during an organizing dinner attended by nine persons. These were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and Nathan Burkan. And at the behest of these individuals, 100 members of the musical community gathered at the Hotel Claridge on Feb. 13, 1914, and formally organized ASCAP.

The need for ASCAP, which was modeled after the French society (SACEM), was very strong at that time. The American songwriter, who derived most of his income from sheet music, was in dire straits because entertainment was moving away from home to nightclub. This had caused a sharp drop in sheet music income and reminded the

composers and lyricists of their rights under the new Copyright Act of 1909.

ASCAP's first officers consisted of George Maxwell as president; Victor Herbert as vice president (he had refused the presidency), Glen MacDonough as secretary, John Golden, treasurer, and composer Raymond Hubbell, assistant treasurer. The organization ran into legal difficulties immediately in its attempts to compel those whose used its members' music to take out licenses. After two court actions, one in 1914 regarding the performance of a John Philip Sousa march, which lost after a reversal of opinion in the Appeals Court, and a Victor Herbert suit which eventually lost, ASCAP seemed ruined. But on Jan. 22, 1917, the picture changed dramatically with a U.S. Supreme Court decision which affirmed ASCAP's position.

At the end of the first year ASCAP was licensing the performance of music only in 85 hotels in New York City, and they were paying an average of \$8.23 a month. Income grew modestly and memberships grew from 192 at the end of 1914 to 331 by 1921. Today ASCAP is in very good health with a membership of more than 16,000 composers and lyricists, some 6,000 publishers and a 1973 income from license fees that topped \$75 million. It has 15 offices across the nation, which includes regional headquarters in Nashville and Hollywood. The staff totals 620, with 512 of these in New York, ASCAP's home base.

Rap Session Set By ASCAP Meet

NEW YORK—The American Guild of Authors and Composers will hold its annual general membership meeting at the Barbizon-Plaza Hotel here Thursday (14).

The meeting will be divided into two parts: the first part covering regular business functions and an address by AGAC president Ervin Drake; the second part will be an "AGAC Rap Session" featuring Tom O'Horgan, Broadway director; Galt McDermott, Broadway composer; and producer Stuart Ostrow.

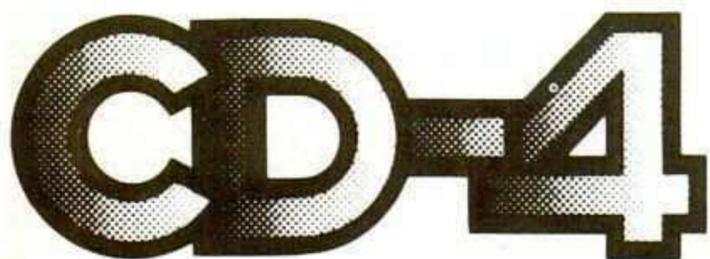
MORE UNBELIEVABLE-BUT-TRUE TESTIMONIALS FROM AROUND THE CORNER AND UP YOUR BLOCK ABOUT HYPE, INK'S FABULOUS COMEDY . . .

"Best jokes I ever ate" . . . Ewell Gibbons
 "I read your stuff only on FRIDAY" . . . Robinson Crusoe
 "Saw your ad in Better HOLMES and Gardens" Dr. Watson B.B.C.
 "Material you can really get your teeth into" . . . Linda Loveless

Find out what it's all about.

For Freebee Write: Hype, Ink, Box 69581, LA, CA. 90069

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



Compatible Discrete 4-Channel Records

CONTACT:

JVC Cutting Center, Inc.
 RCA Bldg., Suite 500
 6363 Sunset Boulevard
 Hollywood, California 90028

(213) 467-1166



Gold for 'Beatles'

NEW YORK—"The Early Beatles," a compilation of the first recordings of John Lennon, Paul McCartney, George Harrison and Ringo Starr, has been certified gold by the RIAA. The album is on Apple Records, distributed by Capitol.

Johnny Winter Never Sounded Better.

"Saints & Sinners" is Johnny Winter at his hard-driving rock and roll best.

With new songs by Johnny, Van Morrison, Allen Toussaint and Edgar Winter/Dan Hartman, it's a

Johnny Winter album with more depth and range than ever before.

"Saints & Sinners," including the new Johnny Winter single, "Stone County."⁴⁻⁴⁶⁰⁰⁶

On Columbia Records ♪

Johnny Winter - Saints & Sinners

KC 32715 Also available on tape

Produced by Rick Derringer

© 1975 Columbia Records

Your next song could make you songwriter of the year.

\$128,000 cash prizes

THE AMERICAN SONG FESTIVAL an international songwriting competition

What is it? The beginning of a new era in music — the first annual international songwriting competition for both amateurs and professionals.

The Festival will be crowned with a series of concerts to be held at the prestigious Saratoga Performing Arts Center, Saratoga Springs, N.Y., where winning songs will be performed by today's most popular entertainers. TV coverage of the Festival finale is planned. An album of the Festival's Best Songs will be released internationally.

WHAT KIND OF SONGS? There are six categories for both amateur and professional: Rhythm and Blues/Soul/Jazz; Rock; Country & Western; Popular; Folk; and Gospel/Religious. A song may be entered in more than one category. Amateurs compete against amateurs. Professionals against professionals. (Songwriters currently members of performing rights organizations: ASCAP, BMI, SESAC or their foreign counterparts will be considered professional.)

HOW ARE WINNERS PICKED? Each song entered will be listened to by experts from the music industry. Thirty-six semi-finalists' songs will be chosen (three

from each professional and amateur category). These then will be judged by an international jury comprised of eminent composers, publishers, artists and other representatives of the recording and broadcast industries.

PRIZES: Total cash prizes of \$128,000 will be awarded. Each of the 36 semi-finalists will receive \$500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals.

Twelve finalists (a winner from each category, each division) will receive an additional \$5,000.

The composers of the Best Amateur and Best Professional song will each win an additional \$25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of \$30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of \$10.85 per song. (\$13.85 outside the USA and Canada.) Send the application below with \$10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974.

You will receive the Official Festival

Entry Kit, ASF Cassette by Capitol, entry form, and *Songwriters' Handbook*. This valuable book includes important information every songwriter should know; copyright laws, publishing, selling your songs, etc.

Record your song on the blank cassette and return it.

Instrumental and lyrical songs are accepted. You don't have to be able to write music — recording the cassette is enough. Elaborate production is not necessary. The song is what counts.

IMPORTANT FACTS: You do not relinquish ownership of a song by entering the Festival. All rights remain with the entrant.

The Festival is a competition, not a music publishing organization. *Prizes are not tied to publishing contracts.* Songs previously recorded and released commercially are not eligible for entry.

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974.

Enter now — fill out and mail the coupon below today.

RULES AND REGULATIONS

1. Competition is open to any person but employees, relatives, agents, independent contractors of the American Song Festival, Inc. (ASF, Inc.).
2. Each entry shall be wholly original and shall not, when used as contemplated herein, constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, independent contractors, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. Musical compositions heretofore recorded and released for commercial sales in any medium may not be entered.
4. An entry of \$10.85 (\$13.85 outside U.S. and Canada) shall be submitted for each entry kit desired (blank cassette, *Songwriters' Handbook*, and official entry form). After receipt, the entry form duly and accurately completed shall be returned with each recorded cassette. Any number of songs may be entered by an individual provided that a separate entry fee is paid for each song.
5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
6. The rights to all songs remain with the entrant or the copyright owner. Notwithstanding, the ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized with a filmed or videotape account of the ASF for use in any medium for a fee of \$1.00. All materials submitted in connection with entries shall become the sole property of ASF, Inc. and no materials shall be returned to the entrant. The ASF, Inc. shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to or after receipt by the ASF, Inc.
7. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation or recording is not a factor in judging. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
8. Application for entry must be postmarked no later than April 15, 1974. Recorded entries must be postmarked by June 3, 1974.

ENTER NOW

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

3

Enclosed is my check money order entry fee of _____ made payable to the American Song Festival. (\$10.85 each —outside U.S. and Canada \$13.85 each.) Please send _____ Official Entry Kit(s) to:

NAME _____ AGE _____ ADDRESS _____
(PLEASE PRINT)

CITY _____ STATE _____ ZIP _____

Nevada U. Concert Center Simple, Elegant, Flexible

LAS VEGAS—Flexibility, simplicity and elegance, within a budget of \$3 million, are the keys in the planning of the Artemus Ham Concert Hall at the University of Nevada, Las Vegas.

The 48,000 square-foot structure is Phase II of the Performing Arts Complex. "The stage will be flexible for various kinds of performances and groups, such as full orchestra, recitals, ballets, opera and chorus," said architect James McDaniel.

The house will seat 1,500 on the main floor and another 500 in the balcony. Other features will be a hydraulic lift at the front of the stage, a catwalk grid, some administrative offices and an offstage area. The lift, about 65 feet long and 30 feet wide, will serve either as additional seating when a recital 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 will be placed above the balcony. The offstage area is actually a green room large enough to hold a 120-piece orchestra and will serve the dual function of meeting room and reception area.

"The stage itself will also include

10cc for 1st Tour of U.S.

NEW YORK—10cc, U.K. Records act, will embark on their first U.S. tour Monday (18) in Atlanta. Group's east coast itinerary includes dates in St. Louis, Nashville, West Virginia, Virginia, North Carolina, Baltimore, New York, Washington and winds up in Detroit on March 29. West Coast dates have yet to be firmed.

The group will also film segments for "Don Kirshner's Rock Concert" and "The Midnight Special."

moveable panels for acoustical functions and stage masking," said McDaniel. "The acoustics in the house will be excellent, with panel on the sides and ceiling to diffuse the sound."

Two performance balconies will be located on each side of the theatre house to create a stereophonic effect for antiphonal works. A pipe organ could be placed in one of the balconies.

The acoustical design of the building is by Bolt, Beranek and Newman, Inc., of Los Angeles; theatrical consultant is S. Leonard Auerback and Associates of San Francisco.

Presley Tour 'A Sellout'

LOS ANGELES—The first Elvis Presley tour of 1974 is a whirlwind 24 shows in 20 consecutive days, with all dates sold out, according to Col. Tom Parker, Presley's mentor, except for March 3's two shows at the Astrodome, Houston, which are a private promotion in conjunction with the Livestock Show and Rodeo. These dates are not a Presley-supervised promotion.

Tickets, as usual, are staggered from \$5 to \$10 for all sites. Itinerary includes: Oral Roberts University, Tulsa, March 1 and 2; Houston, 3; Civic Center, Monroe, La., 4, 7-8; Coliseum, Auburn, Ala., 5; Coliseum, Montgomery, 6; Coliseum, Charlotte, 9; Civic Center, Roanoke, 10; Coliseum, Hampton, Va., 11; Coliseum, Richmond, 12 and 18; Coliseum, Greensboro, 13; Center, Murfreesboro, Tenn., 14 and 19; Coliseum, Memphis, 16, 17 and 20.

Presley will be carrying an entourage of approximately 50 singers and musicians.

Talent L.A. Fest By Watkins Promoters

NEW YORK—Shelly Finkel and Jim Koplik, promoters of last summer's mammoth Watkins Glen, N.Y. "Summer Jam," have finalized negotiations with Ontario Motor Speedway near Los Angeles for use of the site for an outdoor concert tentatively set for Memorial Day weekend. The one-day festival is being geared to a probable 100,000 attendance figure.

Located some 50 miles east of Los Angeles and 10 miles west of San Bernardino, the Speedway occupies an 800 acre site with over 130 acres for the planned stage area. The promoters also point to the area's accessibility—via six-lane highways, rather than the narrow country roads that surrounded the Watkins Glen site—as an additional plus.

Security precautions are now being prepared, with those plans to utilize the Speedway's ten pedestrian 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 all available mass transit systems. They are currently negotiating with major bus companies in the area.

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

THEATER REVIEW

Channing Is a 'Diamond'

NEW YORK—If "Lorelei"—the 1970s remake of that 1940s musical-comedy, "Gentlemen Prefer Blondes"—enjoys any sort of Broadway success, much of the credit would have to go to its lead performer, Carol Channing.

Miss Channing, with her remarkable stage presence, manages to inject a great deal of credibility to the rather poorly devised role of Lorelei Lee, the small-town coquette with a weakness for diamonds.

Repeating her role in the original version of 25 years ago, Miss Channing, pert, determined, virtually carries this new production through its two-hour run with sheer vitality, charisma and an unflinching wit.

The little help Miss Channing has comes from people like Tamara Long as Dorothy, the travelling

companion; Peter Palmer as Gus the button baron, her sugar daddy; and Dody Goodman.

Kenny Solms and Gail Parent, along with lyricists Betty Comden and Adolph Green have tried to update and shore-up the original script by John Fields and Anita Loos, but the new songs, hip quips and appealing dances are restricted by the banality of the story line.

Poured forth like oil on troubled waters are the quiet inoffensive, yet elegant sets of John Conklin, the extravagant costumes of Miss Channing by Ray Aghayan and Bob Mackie, and the choreography of Ernest Flatt.

MGM/Verve Records has the original cast album which if only for nostalgia value, should do well on record shelves. **RADCLIFFE JOE**

Talent in Action

SARAH VAUGHAN

Continental Baths, New York

Admittedly nervous as she was introduced by Baths proprietor, Steve Ostrow, even graciously blowing a lyric to her opening number "Tonight," Sarah Vaughan need not have worried. The towel-clad and the generally full house at large bathed the Mainstream recording artist with love and adoration for song after song. Once at ease, the Divine Sarah—and she's had that title for years—took care of business.

Sarah Vaughan is a jazz stylist in the vanguard of her art. Her resilient voice apparently has no limitations. She can weave up and down the scale with effortless ease and jump from lower to upper register in the wink of an eye. Her amazing vocal effects are attained by an instrumentlike sense of phrasing and by subtle variations on the melody line of a song. She knows better than to stray too far out. And her scat ranks with the best of Ella.

Material ranged from the contemporary to the standard. From "Rainy Days and Mondays," "Close to You" and "On a Clear Day" to "A Foggy Day," "Misty" and "Broken-Hearted Melody," Miss Vaughan stamped each song with her own mark of quality. Her supporting ensemble of piano, bass and drums never imposed, addressing itself to every nuance of the singer.

She bantered casually with an audience

deluging her with requests, explaining at one point that she could no longer sing "Alone Again (Naturally)" since her father died earlier in the year. However, they coaxed her into playing the piano, something she seldom does in concert anymore. It was all too rare a performance where artist and audience come together and make magic happen. **PHIL GELORMINE**

THE DELLS HODGES, JAMES & SMITH

Roxy, Los Angeles

Any group that manages to stay together 21 years must have either a great gimmick or a lot of talent. The Dells fit neatly into the second category, treating local music fans to one of the finest shows seen here in some time.

The Dells put on a remarkable act, filled with well done choreography, humorous banter with the audience and near perfect segues from one tune to another. More than anything, however, the Dells are singers. Each member of the five man group is a potential lead singer, and they vary their material from the most melodic ballads to the loudest rock songs. And they do vary their material. Their hits, such as "Oh, What a Night" and "Give Your Baby a Standing Ovation" sound as strong as ever, while a

(Continued on page 16)

Signings

Stories, Buddah group, signed with the Agency for the Performing Arts for booking. ... Sweet Inspirations signed with Sidney A. Seidenberg, Inc. for management. ... Janna and Jose Feliciano have signed Mehran Ahari, singer, to their Mother Music Management. ... Tony Darrow signed with Musicor Records. Singer opens in Las Vegas at the Sahara Hotel next week. ... Les Variations, four man French rock act, signed an exclusive recording and distribution deal with the Buddah Group. Buddah will distribute their album, "Take It or Leave It," produced in Memphis by Don Nix. Group is managed by Applewood Productions, Ltd., with publicity handled by Connie De Nave. ...

R&R Records signed the Tramp Band to an exclusive recording contract. Group's first single, "Don't Send Me Home," will be released this week.

Blinky Williams, soul songstress, has signed with Reprise Records. She was previously an artist with both Atlantic and Motown.

Nick De Caro, Los Angeles arranger, signed with Blue Thumb Records. ... Elvin Bishop has signed with Capricorn and will be managed by David Forest and booked by Paragon Agency. ... The Dillards have signed for management with Dan Bourgeois, former UA a&r chief coordinator. Bourgeois is also U.S. rep for the Electric Light Orchestra.

Max-A-Million, newly formed Philadelphia-based business and financial management company, has signed four piece rock band, Freeman Sound. Co-president Larry Patterson is manager of Mom's Apple Pie. ... Genevieve Waite, who starred in "Joanna" and "Move," will make her recording debut on the Paramor label. First single is "Love is Coming Back." ... Daniel, a Dallas-based rock group, has signed a contract with Paramount Records. First single release is "Take Us to Heaven."

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

CHET ATKINS (RCA): Municipal Auditorium, Orlando, Fla., Feb. 15-16.

BURT BACHARACH (A&M): Arie Crown Theater, Chicago, Feb. 22-23.

MARTY BALIN (RCA): Whiskey, Los Angeles, Feb. 27-28.

***BEACH BOYS** (Reprise): Montana State Univ., Bozeman, Feb. 14; Univ. of Utah, Logan (15); Univ. of Montana, Missoula (16); Air Force Academy, Colorado Springs, Colo. (17); City Auditorium, Colorado Springs, Colo. (18); Univ. of Colorado, Ft. Collins, Colo. (19).

***BEDLAM** (Chrysalis): Amphitheatre, Chicago, Feb. 11; Kiel Auditorium, St. Louis, Mo. (12); Convention Center, Louisville, Ky. (13); Auditorium, W. Palm Beach, Fla. (15); Coliseum, Jacksonville, Miss. (16); Univ. of S. Carolina, Columbia (17); Knoxville, Tenn. (18); Capital Center, Largo, Md. (19); Civic Center, Providence, R.I. (21); Dome, Rochester, N.Y. (22); Nassau Coliseum, Hempstead, N.Y. (25).

HARRY BELAFONTE (RCA): Symphony Hall, Phoenix, Ariz., Feb. 21-23; Coral Hall, Honolulu, Hawaii (26-28).

***PROCTOR/BERGMAN** (Columbia): Rochester Institute of Tech. N.Y., Feb. 15; Univ. of Mass., Amherst (21); Univ. of Buffalo, N.Y. (22); El Macombo, Toronto, Canada (25-27).

MARTI BROWN (Atlantic): Community Theatre, New Martinsville, W. Va., Feb. 16.

***DAVE BRUBECK** (Atlantic): Memorial Auditorium College, Shippensburg, Pa., Feb. 11; Lords High School, Poughkeepsie, N.Y. (14); SUNY, Oneonta, N.Y. (15); Monroe Community

College, Rochester, N.Y. (16); Sports Arena, Erie Community College, Buffalo, N.Y. (17); The Forum, Genesee Community College, Batavia, N.Y. (18); Concert Hall, Fredonia, N.Y. (19); SUNY Agric. Tech. College, Delhi, N.Y. (20); Framington State Univ., Mass. (24).

TERRY CALLIER (Chess): Coral Room, Washington, D.C., Feb. 14-17; Barabara, Chicago (22-23).

PAPA JOHN CREACH/ZULU (RCA): Paul's Mall, Boston, Feb. 12-17.

THE CREDIBILITY GAP (Reprise): Roxy Theatre, Los Angeles, Feb. 13-17.

DAWN (Bell): Grand Gala Du Disque, Amsterdam, Holland, Feb. 13-15; Houston Rodeo & Livestock Show, Texas (28).

JIMMY DEAN (Columbia): Nugget Casino, Sparks, Nev., Feb. 15-17.

JOHN DENVER (RCA): Civic Center, San Francisco, Feb. 23; Civic Center, El Paso, Texas (28).

DR. JOHN & GARY FARR (Atlantic): Bottom Line, N.Y., Feb. 12-17.

CASS ELLIOT (RCA): Dauville Hotel, Miami, Fla., Feb. 23-March 3.

LARRY GATLIN (Epic): Cellar Door, Washington, D.C., Feb. 11-16; Max's Kansas City, N.Y. (26-March 3).

HENRY GROSS (A&M): Bijou Cafe, Philadelphia, Pa., Feb. 13-16; Upstairs at Max's Kansas City, N.Y. (20-25).

***GRAHAM CENTRAL STATION** (Warner Bros.): Ohio Wesleyan Univ., Delaware, Ohio, Feb. 12; Municipal Auditorium, Atlanta, Ga. (14); Winterpark, Fla. (16); Civic Center Auditorium, Savannah, Ga. (17); Florence State Univ., Ala. (19); Warehouse, New Orleans, La. (21); North Carolina Arig. & Tech., State Univ., Greensboro (22); Univ. of Scranton, Pa. (23); Kent State Univ., Ohio (24).

(Continued on page 14)

Who/Where/When

• *Continued from page 13*

DOC HOLIDAY (Sunshine Country): Villa Inn, Amarillo, Texas, Feb. 1-March 1.

DAVID HOUSTON (Epic): Memorial Hall, Independence, Kansas, Feb. 14; Texarkana College Auditorium, Texas (15); Muskegee Civic Center, Okla. (16); Gilley's Club, Pasadena, Texas (22).

J.B. HUTTO & THE HAWKS (Delmark): The Ruby Gulch, Champaign, Ill., Feb. 15-17.

JAMES GANG (Atlantic): Academy of Music, N.Y., Feb. 17.

STAN KENTON (Phase 4 Stereo): Mr. T. Bones, Kalamazoo, Mich., Feb. 12; Prom Center, St. Paul, Minn. (14); Morningside College, Sioux City, Iowa (16); Mustang High School, Okla. (19); Nichols State Univ., Thibodeaux Civic Center, La. (21); River Gate Convention Center, New Orleans, La. (23); Miss. State Univ., State College (26).

B.B. KING (ABC/Dunhill): N.D. State

Univ., Fargo, Feb. 14; Civic Center-Theatre Section, St. Paul, Minn. (15); Western Ill. Univ., Macomb (16); The Mosque, Pittsburgh, Pa. (17); Williams College Lecture, Williamstown, Mass. (19); Yale Univ. Lecture, New Haven, Conn. (20); The Expo Auditorium, Lewiston, Maine (21); Middlebury College, Vermont (22); Framingham State College, Mass. (23); Municipal Auditorium, Atlanta, Ga. (25).

RICKY LEWIS & DOUBLE TROUBLE (Enjoy): Lambert's Lounge, Detroit, Mich., Feb. 20.

LORETTA LYNN (MCA): Fargo, N.D., Feb. 14; Sioux Falls, N.D. (15); Memorial Bldg., Kansas City, Kansas (16); Southern Club, Atlanta, Ga. (18-23).

MELISSA MANCHESTER (Bell): Glassboro State College, N.J., Feb. 23.

O.B. McCLINTON (Stax): The Country Palace, Toledo, Ohio, Feb. 15-16; Civic Center, Window Rock, Ariz. (23).

SERGIO MENDES (Bell): Special Events Center, Univ. of Utah, Salt Lake City, Feb. 15; Fairmont Hotel, Dallas, Texas (20-March 2).

BUDDY MYLES (Columbia): Jacksonville, Fla., Feb. 14; Misenheimer, N.C. (16); Callowhee, N.C. (18).

RONNIE MILSAP (RCA): Green Bay, Wisc., Feb. 14; Terre Haute, Ind. (15); Charlotte, N.C. (16); St. Louis, Mo. (17).

MONTROSE (Warner Bros.): Morris Civic Auditorium, South Bend, Ind., Feb. 11; Seminole Turf Club, Orlando, Fla. (15); Stadium, Miami, Fla. (16); Curtis Hixon Hall, Tampa, Fla. (17); Univ. of Richmond, Va. (22); Civic Center, Baltimore, Md. (24); Arena, Toledo, Ohio (26); Kiel Auditorium, St. Louis, Mo. (27).

MARTIN MULL (Capricorn): Cellar Door, Washington, D.C., Feb. 11-16.

NEW BIRTH/NITELITERS (RCA): Ind. State Univ., Pa., Feb. 17.

CHARLEY PRIDE (RCA): Green Bay, Wisc., Feb. 14; Charlotte, N.C. (16); St. Louis, Mo. (17).

PUZZLE (Motown): Richard's, Atlanta, Ga., Feb. 14-16; Marco Polo, Miami, Fla. (18-25); The Bottom Line, N.Y. (28-March 3).

JEAN-PIERRE RAMPAL (Columbia): NWC Center Theatre, China Lake, Calif. (11); San Francisco (14); Royce Hall Auditorium, Los Angeles (15); Sherwood Hall, La Jolla, Calif. (16); McCarter Theatre, Princeton, N.J. (18); Kleinhans Music Hall, Buffalo, N.Y. (19); Playhouse, Louisville, Ky. (20); Carnegie Hall, N.Y. (22); Jordan Hall, Boston (23).

RED WHITE & BLUE (GRASS) (GRC): St. Mary's College, Winona, Minn. (11); Noramndale Community College, Bloomington, Minn. (12); Mankato State College, Minn. (14); Northern State College, Aberdeen, S.D. (18); Univ. of S.D., Springfield (20); Southwest Minn. State College, Marshall (21); Univ. of Minn., Morris (22); Grace-land College, Lamoni, Iowa (23); S.D. State Univ., Brookings (25); Iowa Western Community College, Council Bluffs (27).

DEL REEVES (United Artists): High School, Westminster, Md. Feb. 17; Sunset View Inn, Browns Mills, N.J. (22); Springfield, Ma. (23).

BOBBY G. RICE (Metromedia): Pensacola, Fla. (13-14).

CHARLIE RICH (Epic): Crash Landing, New Orleans, La. (16); Coliseum, Oklahoma City, Okla. (22); Coliseum, Monroe, La. (23); Astrodome, Houston, Texas (26).

JEANNIE C. RILEY (MGM): Ohio Theatre, Columbus (17); Swamp Cabbage Festival, LaBelle, Fla. (22); David Emanuel Academy, Stillmore, Ga. (23).

RIPPLE (GRC): Sugar Shack, Boston (18-24).

RIVER CITY (Stax): Univ. of Arkansas, Fayetteville, Feb. 23.

JOHNNY RODRIGUEZ (Mercury): Henry Levitt Arena, Wichita, Kansas (16); Shrine Mosque, Springfield, Mo. (17); Longview, Texas (22).

DAVID ROGERS (Atlantic): Matador Country Room, Halifax, NS, Canada Feb. 4-17.

TIMMIE ROGERS (Stax): Shubert Theatre, Philadelphia Feb. 18-March 18.

DIANA ROSS (Motown): Caesars' Palace, Las Vegas Feb. 1-14.

SEALS & CROFTS (Warner Bros.): Appalachian State Univ. Boone, N.C. Feb. 15; Cumberland County College Fayetteville, N.C. (16); Duke Univ. Durham, N.C. (17); Kent State Univ., Ohio (18); St. Cloud State College, Minn. (21); Indiana Univ., Bloomington (23); Ohio State Univ., Columbus (24); Univ. of Maine, Bangor (28).

RONNIE SESSIONS & PATTY TIERNEY (MGM): Battle Creek, Mich., Feb. 18-28.

SIEGEL-SCHWALL (RCA): Momma's, Champaign, Ill., Feb. 11-12.

JEAN SHEPARD (United Artist): Lubbock, Texas (14); Cliff, N.M., (15); Amarillo, Texas (16).

SHIRELLES (Scepter): Fantasy East, N.Y. Feb. 16.

BEVERLY SILLS (ABC): Mershon Auditorium, Columbus, Ohio (12).

SILVERHEAD (MCA): Terrace Ballroom, Salt Lake City, Utah (11); East Washington State College, Chaney (12); State College, Chico, Calif. (14); Winterland, San Francisco (15-16); Long Beach Auditorium, Calif. (17); Whiskey A Go Go, Los Angeles (20-24).

LYNRYD SKYNYRD (MCA): Salt Lake City, Utah (11).

CAL SMITH (MCA): Diamond Ballroom, Oklahoma City, Okla., Feb. 15; Party Barn Ballroom, Tulsa, Okla. (16).

O.C. SMITH (Columbia): Suttmiller's, Dayton, Ohio, Feb. 18-23.

ANNETTE SNELL (Mercury): Hi Chapperal, Chicago, Feb. 22-23.

SOFT MACHINE (Columbia): Union Hall, Quebec City, Canada Feb. 14; Cegep Maisonneuve, Montreal, (15); Agora, Cleveland, Ohio (18); Agora, Columbus, Ohio (21); Latin Casino, Baltimore, Md. (22); Richard's, Atlanta, Ga. (25-27).

SOPWITH CAMEL (Reprise): Gallery, Aspen, Colo. (11-16); Ebbets Field, Boulder, Colo. (19-23).

SOUND GENERATION (Dot): Civic Auditorium, Ft. Smith, Ark. Feb. 14.

RED SOVINE (Starday-King): Orlando, Fla., Feb. 21; Jersey Jubilee, Ga. (23).

STAR SPANGLED WASHBOARD BAND (Ashwood House): Houston, Texas Feb. 12.

STATUS QUO (A&M): Matrix, San Francisco (14-16); Massey Hall, Vancouver, B.C. (18); Jubilee Auditorium, Calgary Alberta (19); Jubilee Auditorium, Edmonton, Alberta (20); Univ. of Manitoba, Winnipeg (21); Civic Auditorium, Fargo, N.D. (22); S. Ill. Univ. Carbondale, (23); W. Ill. Univ. Macomb (24); Century II, Wichita, Kansas (26); Municipal Auditorium, Kansas City, Kansas (27).

DAVID STEINBERG (Columbia): Flamboyant Hotel, San Juan, Puerto Rico, Feb. 5-14; Mr. Kelly's, Chicago (25-March 3).

JOHN STEWART (RCA): St. Olaf College, Northfield, Minn. Feb. 15; So. Ill. Univ. (16); The Stables, E. Lansing, Mich. (18-23); Rock & Roll Farm, Wayne, Mich. (24).

STEPHEN STILLS (Atlantic): Woolsey Hall, Yale Univ., New Haven, Conn. (12); Music Hall, Boston (13-14); Univ. of Vermont, Burlington (15); Academy of Music, Hall, Boston (13-14); Univ. of Vermont, Burlington (15); Academy of Music, Philadelphia (17-18); C. W. Post College, N.Y. (19); Mosque, Richmond, Va. (21); JFK Center, Washington, D.C. (22-23); Penn State Univ., University Park, Pa. (24); Music Hall, Cleveland, Ohio (26-27).

NAT STUCKEY (RCA): Massey Hall, Toronto, Canada, Feb. 15; Hamilton Place, Ont., Canada (16); Erie County College, Pa. (17).

STYX (Wooden Nickel): Univ. of Arkansas, Fayetteville (15).

MORTON SUBOTRICK (Columbia): Colgate Univ. Hamilton, N.Y. (21-23); Univ. Of Pittsburgh, Pa. (25-27).

TANGO (A&M): U.C.L.A., The Back Door, San Diego, Calif. (21-22).

LIVINGSTON TAYLOR (Capricorn): SUNY, Stonybrook, N.Y. (14); Kutztown State College, Pa. (16); Mt. St. Vincent Col-
(Continued on page 16)

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500--\$22.85 1000--\$35.00

COLOR PRINTS
1000--\$200.00

SEND FOR SAMPLES AND PRICES

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803



Series 70 Recorder/Reproducers

When you've got more talent than money

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.



TASCAM CORPORATION

5440 McConnell Avenue
Los Angeles, Calif. 90066

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.



RCA
Records and Tapes

“Changes”

is the new single release from David Bowie's hit album “Hunky Dory”



Copyrighted material

Talent in Action

• Continued from page 13

Glen Campbell medley came off freshly and free from the stereotyped style so often associated with such medleys. Perhaps the group's greatest asset, and it comes from a mixture of talent and experience, is their outstanding harmonizing on every song they do. Each member plays an integral part and each plays his part well. Possibly the greatest compliment that can be paid the group is that one doesn't have to be a soul music or rock music fan or any particular kind of fan to enjoy them. Their appeal is almost universal, and any music fan should find no trouble appreciating this group.

Hodges, James & Smith, an all female soul act opened the show. With experience the group may become more enjoyable, but for the moment they need quite a bit of refinement. They sang too loudly most of the time, seemed off key at points and much of their banter seemed forced. **BOB KIRSCH**

ANN PEEBLES
AL WILSON

Troubadour, Los Angeles

Ann Peebles, an artist in the Memphis soul blues vein, delivered an exceptional set to an overwhelmingly responsive audience here.

The presentation of nine songs included her current hit "I Can't Stand the Rain" and the old Box Tops tune, "Cry Like a Baby."

Ms. Peebles displays a very wide vocal range and control that could bring her into a class with Aretha Franklin. Her performance is complemented by tight stylings of her five-member backup group.

She possesses a remarkable quality to communicate with her audience through vibrant energy and an uneffected, enthusiastic attitude.

Al Wilson opened with a high energy soul set, displaying truly dynamic qualities. His smooth melodic vocals were accompanied by his large tight backup band with nine people, featuring guitarist Benorce Blackman and organ player Johnny Stevenson, whose tasty riffs melded perfectly with the funky rhythm section and three female backup singers.

Well-chosen material ranged from high-powered soul to softer blues selections plus

a haunting version of Leon Russell's "Song For You" and his current hit "Show and Tell."

Ms. Peebles records for the Memphis-based Hi label, distributed by London Records. Wilson records for Rocky Road, distributed by Bell Records.

KAREN FLEEMAN

DAVID FRYE
PAT HOLLIS

Jimmy's, New York

Few of our entertainment celebrities and politicians are held sacred by comedian/impersonator David Frye, as he delightfully pointed out in this, his first club appearance here in some five years.

If not a comedic genius, Frye straddles the line very closely—blending a sharp wit with an almost uncanny ability to shape his face into any number of targets, including the likes of Henry Kissinger, James Cagney, Marlon Brando, Kirk Douglas and President Nixon. From his set's opening to the close—which developed into a warm tribute to the late Robert Kennedy and Martin Luther King Jr.—Frye remained a pro's pro. He knows the vital spots and, more importantly, he knows how to hit them with sharp consistency, including such lines as "The Nixon administration isn't into sex, even though they've done it to us all."

Make no mistake though, as important as Frye's political barbs are—namely Watergate—he would still remain in the forefront of satire sans Nixon and company. One would only hope that Frye's visits to East are more frequent in the future—they would only help the local club scene and enhance his image as a Buddha Records artist.

Singer Pat Hollis opened the evening's fare. A refreshing artist, Miss Hollis, contending with a rather restless house, came across with a solid "up" sound. She also is a composer and included "My American Dream" and "My Father," two of her own compositions, in her set. Staying with traditional material for the set. She could well hit the recording mark if the right material came along. Also, Jimmy Caesar shared the stage during Frye's performance with interesting impersonations of Al Jolson, Jimmy Durante and Billy Eckstine. He proved to be a definite asset to Frye's entourage.

JIM MELANSON

Creative Trends

Tower of Power Map Goals Individually & Collectively

By NAT FREEDLAND

LOS ANGELES—Tower of Power, the 12-man long-hair soul band from the East Bay of San Francisco, has been touted in Billboard and throughout the music press as a likely superstar of 1974. According to the group itself, their last big hurdle is cracking 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 single, 'So Very Hard to Go' and the 'Tower of Power' album it came from aren't gold yet," said Emilio Castillo, introduced at BB's interview as the leader of

made by manager Ron Barnett. The group is waiting release this month of their next album, "Man From the Past," and are about to embark on a nationwide tour with Cheech & Chong.

They were in Los Angeles at the time of the interview to play the Roxy, first band brought back to the club for a popular-demand return engagement. And during daylight hours, the Tower of Power horn section was playing sessions for an Elton John LP.

The T of P horns have played back-ups on a number of other artists' records as a unit. Castillo pointed out that the Tower rhythm section is also available for session work. But the horns get called far more often because most groups either have their own rhythm team or work regularly with fulltime studio men.

Versatility

"The way we play for someone like Elton is totally different from our own sound," said Castillo. "But we're at ease in a whole range of different styles."

Tower members had a generally happy to lucky attitude when asked about their group goals. Castillo explained, "We want to continue making our kind of music, maturing as a band and getting audiences off. Eventually we'd prefer to be able to afford more time at home with our families. The way it is now, we're back and forth from home every few days. But if we get a layoff from

work, the band has to keep rehearsing or it loses its edge of energy."

Finally, the group wants to keep Tower of Power going indefinitely but retain enough time off so that the personnel can take on solo projects. "The Tower of Power" identification is already starting to help us in our own things," said Castillo. Thompson's organ album on the Black Jazz label has been selling a lot better since he joined the group.

Tower of Power feels it hasn't played New York and the Eastern Seaboard markets enough to get out of "underground" status there yet. "There really aren't enough big clubs around New York where we can play for a couple of weeks," said manager Barnett. "The band has always just come in for some concerts and split. Our records don't get much better than top 20 airplay slot back East and we really have to work this market in 1974."

Tower's last album, and their most artistic product, was the first time the group acted as its own producer. They will continue this arrangement in the future. Before joining Warner Bros., Tower was on Bill Graham's short-lived San Francisco Records.

"Our sound is contemporary funk, it's different from traditional funk and that's why we have been more successful than so many other soul-rock horn bands," concluded Castillo. "We're just lucky to have gotten together a lot of musicians who play different from anybody else around."



TOWER OF POWER

Tower of Power. "Currently 55 percent of our albums are selling in the Western U.S. and that obviously doesn't reflect the over-all population pattern of the country."

Castillo plays tenor sax in the brilliant Tower of Power horn section and he co-writes most of the group's contemporary and emotion-drenched soul songs with baritone saxophonist Steve Kupks. The two saxophonists are among the handful of core members who began Tower five years ago and are still with the group.

T of P's earliest title was the Motown and they wore band uniforms, did dance steps and had relatively short hair. They played at after-hours clubs in Oakland and built up a strong following.

"Obviously, those of us who started the band had a deep love for the rhythm & blues show-band style," said Castillo. "I'll still rush to see any soul band playing in town when I have a night off."

Tower membership has always been predominantly white, and gradually more hippie-looking over the years. Current black personnel are Lenny Williams, third and by far the most electrifying of the three fine vocalists who have fronted the band, and keyboardist Chester Thompson. Tower's latest recruit and credited by Castillo as being a whole new dimension of effectiveness to their rhythm section. The band also has an oriental road coordinator.

Partnership

Tower of Power operates as a partnership with business decisions

Mansfield's Technology Results in Country Sound

By BOB KIRSCH

LOS ANGELES—Setting up an independent production company with no particular label affiliation and running up eight consecutive chart records is not the most common happening in the music business, but this is what Ken Mansfield has accomplished in the country field with his Home Town Productions.

Mansfield left his job as president of Barnaby Records about a year ago "because I just wanted to produce for a while and it's too much combining administration and production. And, it's hard to produce Waylon Jennings for RCA when you're running another company."

Most of his production time over the past year has been taken up with part time work with Jennings, Doyle Holly, two Tompall Glazer LP's and plans for a country set with Don Ho, but it was his love of country that made Mansfield return to this area.

"I grew up in northern Idaho," he says, "and never heard anything but country until I was 18. And no matter where I worked, whether it was at Capitol or Barnaby, it seemed I was always the one to talk to the country people."

Production

Mansfield's basic ideas concerning country production are to "think rock technically and hear country musically. What I try and do is stay as much within the country rules as possible and bring in rock techniques without offending. So I cut on 24 tracks and I don't do live sessions. I do the basics, overdubs, in short, everything is done piece by

piece, even if it comes down to giving a picker three hours to work out what he wants. But you also must remember that country people don't want to hear a lot of tricks. They're basically lyric people who like a simple melody line and want to preserve the sanctity of a song."

As a result of his techniques, Mansfield estimates he takes from four to five times longer than the average country producer to put together an LP.

After his many years in the business, Mansfield has formed some definite ideas about what's happening in country today, particularly the growing popularity of the music and what this will mean.

"For one thing," he says, "you have the new breed of country artists like the Doyle Holly's, Kristofferson's and Waylon. You also have people like Charlie Rich who are crossing into pop and young people like Tanya Tucker and Johnny Rodriguez going right into country without worrying about pop. I like to make an analogy between country and R&B. Both are lyrical, honest, basically rural and show an awareness of roots."

"But," he adds, "I worry a bit about country. I love the fact that there are more people in it and it's more accepted by all, and I think the end result is that it will be more influential over-all. But I think a lot of

(Continued on page 48)

More Talent
See Page 54

FEBRUARY 16, 1974, BILLBOARD

Who/Where/When

• Continued from page 14

lege, N.Y. (22); Holy Cross, Worcester, Mass. (23); N. Adams State College, Mass. (24).

TEMPTATIONS (Motown): Caribe Hilton Hotel, Puerto Rico, Feb. 1-14.

*TEMPREES (Stax): St. Thomas College Gym, St. Paul, Minn., Feb. 16.

10cc (London): Richard's, Atlanta, Ga., Feb. 18-23.

TEXAS (Bell): Saturday's, Denver, Colo. (18-March 2).

RUFUS THOMAS (Stax): Civic Center, Savannah, Ga., Feb. 20.

THREE DOG NIGHT (ABC): The Roxy Theatre, Los Angeles, Feb. 18-19.

HANK THOMPSON (Dot): Derby Dinner, Hot Springs, Ark., Feb. 7-13; Club Tiara, Eudora, Ark. (14); Country Music Palace, Jackson (15); Blue Creek Club, Dadeville, Ala. (16); Western Place, Dallas, Texas (20-21); Melody Ranch, Waco, Texas (22); Chip'n Danceland, Rendon, Texas (23); Auditorium, Austin, Texas (24); Jacks Club, Morning Sun, Iowa (28).

MEL TILLIS (MGM): Tampa, Fla. (14); Saginaw, Mich. (16); South Bend, Ind. (17); Terre Haute, Ind. (24).

CAL TJADER (Fantasy): Concerts by the Sea, Redondo Beach Calif. Feb. 13.

*LILY TOMLIN (Polydor): Univ. of Calif. at Riverside, Calif. (16).

*SPOOKY TOOTH (Island): Mothers, Nashville, Tenn. (12-13); Seminole Turf Club, Castlebury, Fla. (15); Univ. of Va., Richmond (22); Sports Arena, Toledo, Ohio (26).

TOWER OF POWER (Warner Bros.): Berkeley Community Theater, Calif. (15); Contra Costa Fairgrounds, Antioch, Ga. (21).

DIANA TRASK (Dot): NCO Club, Ellsworth AFB S. D. Feb. 22; Officers Club, Ellsworth AFB, S.D. (23); Satellite Club, Lincoln, Nebr. (25-March 2).

TANYA TUCKER (Columbia): Petersburg, Ill. (23); Mr. Lucky's, Phoenix, Ariz. (27).

*IKE & TINA TURNER (United Artist): S.C. State College, Orangeburg, S.C. (15); Georgia Tech., Atlanta (16); Univ. of Florida, Gainesville (17); Univ. of Texas, El Paso (23).

FRANKI VALLI & THE FOUR SEASONS (Motown): Madison Square Garden, N.Y. Feb. 15.

LEROY VAN DYKE (MCA): San Angelo, Texas, Feb. 15; Dallas, Texas (16-17).

SARAH VAUGHAN (Mainstream): Playboy Club, St. Louis, Feb. 15-23; Troubadour, Los Angeles (26-March 3).

BILLY WALKER (MGM): Lubbock, Texas, Feb. 21.

JERRY JEFF WALKER (MCA): Pershing Auditorium, Lincoln, Nebr. (19); Ebbetts Field, Denver, Colo. (20-24).

DIONNE WARWICKE (Warner Bros.): Riviera Hotel, Las Vegas (13-March 15).

*MUDDY WATERS (Chess): St. Francis College, Loretto, Pa. (12); Univ. of Toledo, Ohio (13); Luther College, Decorah, Iowa (15); Western Ill., Univ. McComb (16).

*ERIC WEISSBERG & DELIVERANCE (Warner Bros.): Exit Inn, Nashville, Tenn. (15-16-17); Casa Coffee House, Lehman College, N.Y. (22).

TIM WEISBERG (A&M): Mother Blues, Dallas, Texas (11-13); Exit Inn, Nashville, Tenn. (19-24).

FREDDY WELER (Columbia): Showcase Club, Phoenix, Ariz. (21).

DON WILLIAMS (JMI): West Palm Beach, Fla. Feb. 22.

DUKE WILLIAMS & THE EXTREMES (Capricorn): Capitol Theater, Passaic, N.J. (15); Academy of Music, N.Y. (16).

*HANK WILLIAMS JR. (MGM): Branson, Mo. (16); Hot Springs, Ark. (21-27).

LITTLE DAVID WILKINS (MCA): Tammy's Imperial Ballroom, Tampa, Fla., Feb. 8-17; The New Gold Nugget, Panama City, Fla. (18).

PAUL WILLIAMS (A&M): Playboy Club, Great Gorge, N.J., Feb. 15-17.

ROGER WILLIAMS (MCA): Hotel Aristos, Mexico City, Mexico, Feb. 4-16.

AL WILSON (Bell): Civic Centre, Lake Charles, La., Feb. 15; Civic Center, Monroe, La. (16); Denver Coliseum, Colo. (23).

BOBBY WOMACK (United Artist): The Whiskey, Los Angeles Feb. 14-16.

REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR (Stax): Ford Auditorium, Detroit Feb. 24.

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

POP ROCK

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

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"
(Charlie Rich)
"Why Me"
(Kris Kristofferson)
"You've Never Been This Far Before"
(Conway Twitty)

ALBUM:

"A Sun Shiny Day"
(Charley Pride)
"Behind Closed Doors"
(Charlie Rich)
"My Man"
(Tammy Wynette)

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)

ALBUM:

"I'm Still In Love With You"
(Al Green)
"Let's Get It On"
(Marvin Gaye)
"The World Is A Ghetto"
(War)

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

a dick clark teleshows, inc. production
representation IFA

Public Relations: Don Rogers & Associates

What's Happening

By SAM SUTHERLAND

This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WEGL-FM, Auburn U., Auburn, Ala., Joel Snider
WBCR-AM, Brooklyn College, Brooklyn, Allen Goldman
KALX-FM, U. of California, Berkeley, Pelzel and Rubee
KSDT-CAFM, U. of California, San Diego at La Jolla, Linda Clark
KCSN-FM, California State U., Northridge, David Schwartz
WFIB-AM (WGUC-FM), U. of Cincinnati, Ellen Roberts
WTSC-FM, Clarkson College of Technology, Potsdam, N.Y., Betti Dooley
WGSU-FM, State U. College at Geneseo, N.Y., John Davlin
WJMD-AM, Kalamazoo College, Kalamazoo, Mich., John Kerr
KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance

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

* * *

JAN AKKERMAN, Tabernakel, Atlantic (LP): KLCC-FM
BACHMAN-TURNER OVERDRIVE, II, Mercury (LP): WUVA-FM
BADFINGER, Apple of My Eye, Apple: WEGL-FM
DAVID BROMBERG, Wanted Dead or Alive, Columbia (LP): WJMD-AM
DAVID CLAYTON-THOMAS, Yolanda, RCA: WMUC-AM
CHICK COREA, Piano Improvisations, Vol. I, ECM (LP): WTSC-FM

COUNTRY GAZETTE, Don't Give Up Your Day Job, United Artists (LP): KCSN-FM

DONOVAN, Essence To Essence, Epic (LP): WMSN-AM

ELECTRIC LIGHT ORCHESTRA, On The Third Day, United Artists (LP): WLSU-AM

DUKE ELLINGTON, Ellingtonia, Impulse (LP): WBCR-AM

FAIRPORT CONVENTION, Nine, A&M (LP): KALX-FM, WFIB-AM, WGSU-FM, WMUC-AM

CHARLES GERHARDT (Conductor), Casablanca—The Film Scores of Humphrey Bogart, RCA (LP): KCSN-FM

HALL & OATES, Abandoned Luncheonette, Atlantic (LP): WEGL-FM

HEARTSFIELD, Mercury (LP): WAPB-AM

HORSLIPS, The Tain, Atco (LP): WBCR-AM

BOBBI HUMPHREY, Blacks and Blues, Blue Note (LP): KSDT-CAFM, KLCC-FM

KEITH JARRETT & JACK DE JOHNETTE, Ruta And Daitya, ECM (LP): WGSU-FM

CASEY KELLY, For Sale, Elektra (LP): WMUC-AM

RAHSAAN ROLAND KIRK, Bright Moments, Atlantic (LP): WJMD-AM

LEO KOTTKE, Ice Water, Capitol (LP): KCSN-FM, WGSU-FM, WMSN-AM, WUVA-FM

GORDON LIGHTFOOT, Sundown, Reprise (LP): WFIB-AM, WLSU-AM

LOVE UNLIMITED ORCHESTRA, Rhapsody in White, 20th Century (LP): KALX-FM

MAN, Back Into The Future, United Artists (LP): KSDT-CAFM

JONI MITCHELL, Court and Spark, Asylum (LP): KSDT-CAFM, WGSU-FM, WMUC-AM

MONTROSE, Warner Bros. (LP): WAPB-AM

JACKIE MOORE, Sweet Charlie Babe, Atlantic (LP): WUVA-FM

VAN MORRISON, T. B. Sheets, Bang (LP): WUVA-FM

OZARK MOUNTAIN DAREDEVILS, A&M (LP): WAPB-AM

SUZI QUATRO, Bell (LP): WFIB-AM

RETRUN TO FOREVER Featuring Chick Corea, Hymn of the Seventh Galaxy, Polydor (LP): KSDT-CAFM

CARLY SIMON, Hotcakes, Elektra (LP): KLCC-FM

GRACE SLICK, Manhole, Grunt (LP): WTSC-FM, WJMD-AM

MICHAEL STANLEY, Friends and Legends, MCA (LP): WLSU-AM

STRAWBS, Hero and Heroine, A&M (LP): WBCR-AM

STYLISTICS, Rockin' Roll Baby, Avco (LP): WLSU-AM

TEMPTATIONS, 1990, Gordy (LP): WUVA-FM

VARIOUS ARTISTS (Soundtrack), Catch My Soul, Metro-media (LP): WEGL-FM

JAMES VINCENT, Culmination, Columbia (LP): KALX-FM, WJMD-AM

YES, Tales From Topographic Oceans, Atlantic (LP): KSDT-CAFM, WTSC-FM, WJMD-AM, WLSU-AM, WMSN-AM

JESSE COLIN YOUNG, Soul of a City Boy, Capitol (LP): WGSU-FM

NEC Accents Wide Campus Program

• Continued from page 3

crunch had yet to reach the dire level projected during its earliest stages, although agencies in particular have experienced the additional problems incurred by booking dates with less "lead time" before dates: many agencies are now booking campus appearances as little as a week or two in advance, creating some problems with contracts.

While few schools described severe budget cutbacks, top-draw concert fees were again a central topic for campus talent bookers who find top acts are increasingly outpricing themselves for the campus market. Thus, many majors gave their key push to more moderately priced acts.

Still, there were schools present who did foresee some problem in both areas, as explored during a Feb. 3 workshop on the energy crisis and in several of the Contemporary unit meetings where the subject of contracts and fees was raised. No concrete obstacles were seen; but potential difficulties were clearly being considered by campus programmers, who in some instances noted a more cautious policy in booking acts.

Record company participation again reflected a continued uncertainty about the value of the NEC to disk manufacturers. Several companies represented last year did not appear, and at least one of last year's participants, CBS Records, assumed a lower profile, due partially to the lack of label acts showcased and to problems in presenting ancillary outside events created by the convention site's isolation from downtown Houston and outside venues.

At the same time, Polydor Records, A&M Records, Famous Music and United Artists Records all placed greater emphasis on the meet than in the past. UA offered student "mini-bios" on its entire roster, along with booking information, and asked interested student bookers to fill out special questionnaires to which UA could direct major agencies. Polydor and A&M both brought tape machines and headphones, with special sampler tapes specially assembled for the meet, while Famous Music appeared at NEC for the first time both to provide further coordination with agencies and to monitor student trends.

Booking Trends: Music

If booking interest in musical acts failed to match the growth of other fields, student musical tastes, as noted by delegates and reflected in their response to the musical acts among the 31 packages offered in the four talent showcases.

There, and at the agency booths on the convention floor, buyer interest continued to broaden beyond the harder rock acts that have dominated campus talent purchases in recent years, with significant interest growing for both jazz and softer acoustic acts, often with MOR crossover appeal, joining contemporary r&b acts, always a staple in southern markets but showing renewed potential nationally, in the move beyond rock.

Thus, while the convention was again directed more toward cementing business relationships between agencies and buyers than toward on the spot bookings, those acts receiving official inquiry forms and acts awarded state voting blocks were indicative of those trends. Significantly, the Bar Kays, the veteran Stax r&b unit, was awarded the

large Ohio unit block, subject to final agreement with Stax regarding supportive promotion.

Equally indicative of the trend was the Ohio unit's initial interest in Larry Coryell's Eleventh House jazz unit, which declined the block. While Coryell's group apparently drove away some delegates during its Saturday (2) showcase appearance, the enthusiasm of the remaining delegates pointed the way toward new popularity for Coryell and other progressive, rock-flavored jazz packages on campus.

Film and Video Gains

With the NEC this year offering a series of film showcases—to the irritation of some associate members who felt the simultaneous scheduling of showcases hurt the talent sets, despite the rarity of delegates actually booking for both areas—and individual exhibitors supplementing that programming with their own screenings at hotels, the non-theatrical film field appeared among the strongest areas at the meet.

Both potential top-grossers from recent theatrical releases and cinema classics generated strong buyer interest. The exhibitors spurred the trend this year with a further expansion of specially-priced packages and film series designed for seriously film-oriented schools. At the same time, the non-theatrical firms' increased speed in assimilating recent films—recent box-office giants like "The Godfather" and "West World" were already being peddled for campus consumption—upped response from schools more interested in simply providing entertainment.

An outside promotion by Films Inc., inviting delegates to a special pre-premiere screening of 20th Century Fox's "Zardoz" at a downtown Houston theater, drew a surprisingly strong crowd, estimated at 400. Lack of transportation from the convention to the theater for the midnight show did not deter the response.

Video programming was also highlighted, both through workshops and continuing programming from the Video Tape Network campus distributors, who utilized the hotel's closed circuit change to permit viewing in the hotel rooms.

Sour Grapes

Over-all response to this year's convention, while generally positive, was marred most by complaints, from delegates and NEC officials alike, for the Astroworld complex. Minor problems were reported due to the bus shuttle service, which, while frequent, did hamper some delegates' attempts to reach the convention site.

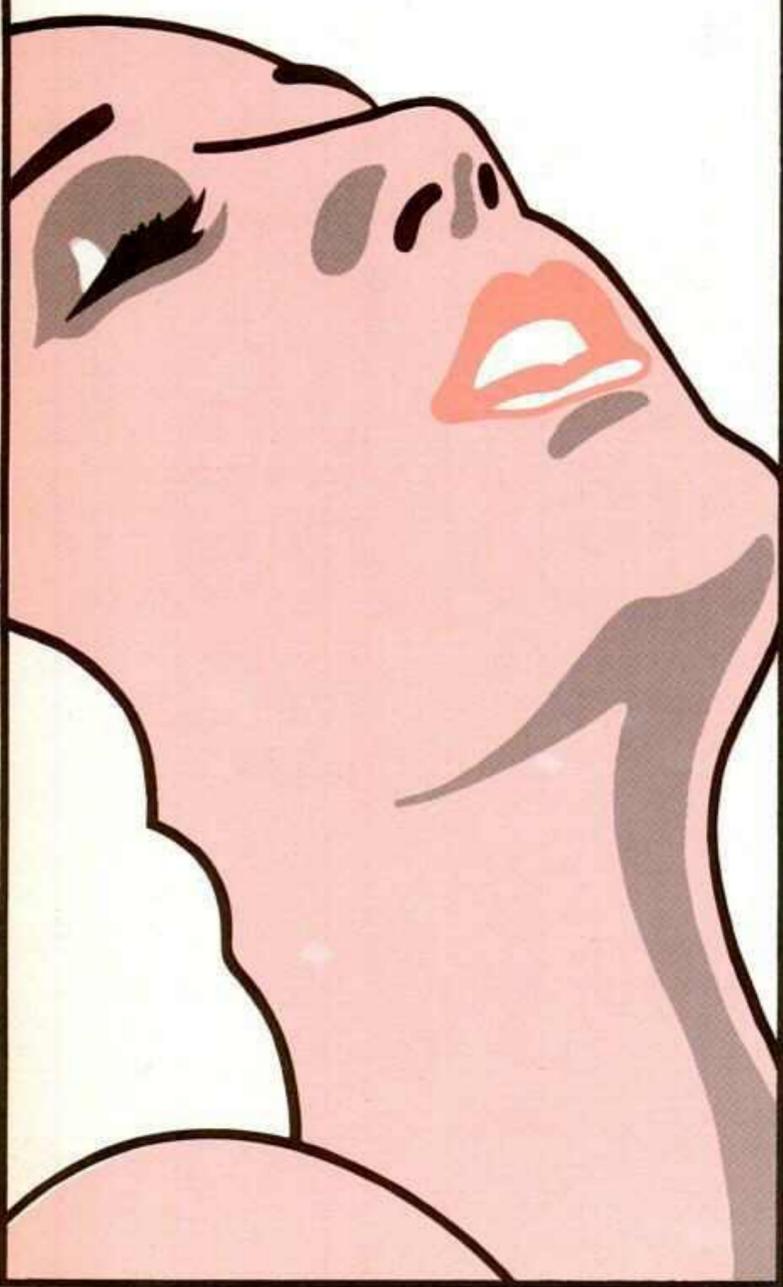
On the exhibition floor, some associate members complained about the meet's comparative quiet. During the first two days, student traffic on the exhibition floor was somewhat lighter than anticipated, picking up substantially only toward the end. Members remained divided as to whether this reflected a drop in buyer interest—a possibility that was not supported by the volume of inquiries made overall—or problems in scheduling workshops and showcases.

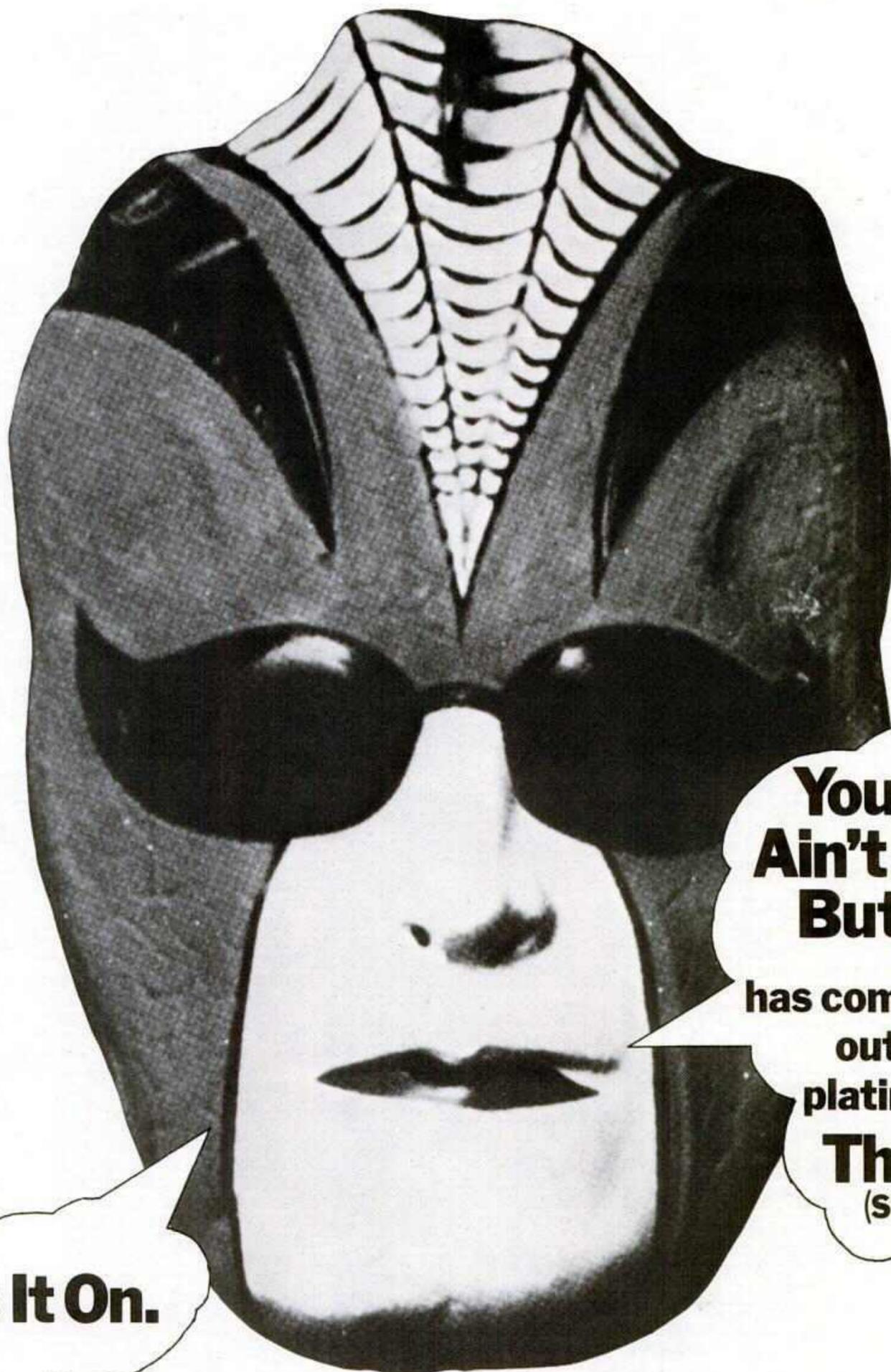
Astroworld's expansive layout and prices were other bones of contention.

Most delegates were pleased with the workshops, however, despite lean attendance during the first sessions. A report on those meetings and the final voting blocks appears in next week's Campus News section.

**WHAT'S A NICE
LOOKING GIRL
LIKE THIS
DOING IN
AN AD
LIKE THIS?**

She's Billboard's Homecoming Queen And You'll Be Seeing More Of Her In Billboard's Campus Attractions Annual Coming In The March 30 Issue.





Pass It On.

**Your Cash
Ain't Nothin'
But Trash**

(3837)

has come crashin'
out of that
platinum album,

The Joker

(SMAS 11235)

STEVE MILLER



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 program directors 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 views 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, undefinable 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, or under-efficiency, which could be economically disastrous to contemporary radio in the future.

To better understand the matter, I've created a "psychographic grid"—this breaks out the 12-34 audience into different "listener types," in this case determined by music preferences in regard to 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 compatibilities between certain ones. In other words, a mass-appeal radio station should search *all of the cells* for absolute compatibility, to ensure maximum audience response and maintenance. Conversely, a wrong

cell interjected among right ones 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.

Maintained

The whole thing is complex 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 intact with just about any, then-referred-to as underground LP, you know, Buffalo Springfield, Jimi Hendrix, Joni Mitchell. Through the years, this one progressive "cell" has multiplied into about 45 different cells. For instance, the following artists are considered "progressive" 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 artists are "progressive" completely different listener types are represented. Generically speaking, the Deep Purple fan will tune out Bob Dylan, Mahavishnu fan will tune 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 can hurt the rating of a station.

Albums Hardest

The LP area is definitely the hardest to graph effectively... and even more difficult to reach. The more involved an individual gets in music, artistically, the more difficult it is to program to him. Eventually, the musical super-active becomes so in-

involved in what he likes—the only programming that will keep him intact is his own record player.

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 LP sales have created a "new listener." Should a Top 40 station play Jethro Tull? Does black music tune out white audiences; why do 25-34 year olds move to MOR approaches? The answer is on the grid. The grid maximizes efficiency by pinpointing audience availability in relationship to music.

The final make-up of each cell contains the following information:

PRIMARY

- Which cells are 100 percent compatible with other cells (as far as combining with for airplay).
- Which cells are 100 percent incompatible with other cells (as far as combining with for airplay).
- Specific music type, given cell represents A MAIN FACTOR BASED ON PRE-DETERMINED MUSIC TYPES.
- Music-buying habits of given cell.
- Radio listening habits of given cell.

- Minutes per week listening.
- Station mix listened to.
- Trends of individual habits in members of given cell, etc.
- When members of given cell listen, comprehension factors.

SECONDARY

- Demographic information.
- No individual

Although many agree that it
(Continued on page 22)

KSAN-FM Adopts Training Program

SAN FRANCISCO—KSAN-FM, progressive station here, has launched a broadcast career program for trainees. Under the program developed by general manager Tom Donahue and program director Thom O'Hair, a trainee becomes a paid employee for eight weeks, working about a week in each department. The first week is spent 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. The trainee undergoes a written examination at the end of the week.

The second week, the trainee learns the responsibility of the broadcaster to his market and this 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. Trainee, simultaneously, begins study for his third ticket Federal Communications Commission license and in the third week works with the sales manager on sales calls, writing copy and writing contracts. He'll also be working at intervals with the promotion director and the chief engineer. And, in the fourth week, in news and public affairs. Specific projects will be assigned in the fifth week in radio production. The sixth week, the trainee sits in with the air personalities on a rotating basis and will write an evaluation of their work.

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 the eighth week, he 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.

First trainee in the new program is Brigardo Groves, said program director O'Hair.

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

WASHINGTON — WBAP-AM 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 promotional plugs as commercials, and for failure to prevent conflicts of interest in deejay promotion of their own records, products and personal appearances over the air.

The FCC took the opportunity to remind all stations that the broadcast of ad libs to promote a show or dance in which a deejay has an interest is commercial matter and must be logged as such. Also, time given to playing records of artists scheduled to appear at the deejay-promoted show or dance is also considered commercial matter under the Commission's logging requirements.

The Commission said that a 1973 field investigation of the Texas radio station found that on several occasions, WBAP deejay Bill Mack had promoted his personal appearances at nightclubs and other amusement attractions, and that deejay Don Thomson promoted his paid personal appearance at a western-wear outlet. The station did not include all the plugs as commercial time.

To make matters worse, the FCC found evidence that while WBAP's own deejays aired free plugs for a Dallas Night Club where deejay Mack appeared regularly, outside promoters had to pay regular rates for their advertising time on WBAP. The Commission said it found no evidence of payola, however, made either to the deejays or the station.

The case also illustrates the dangers for the station when it fails to log as advertising time those deejay interviews which plug an artist's upcoming appearance locally, discuss the artist's new albums, and play one of the selections. In the case of Bill Mack, he conducted a 12-minute interview with Donna Fargo, Dot

Records country and western artist, but the station logged only 60 seconds as commercial announcement, promoting Ms. Fargo's coming appearance at Six Flags Over Texas. FCC said the whole 12 minutes should have been logged as commercial matter, because of the intermix of the material.

The FCC has recently set out examples of manufacturer-sponsored record programs running to an hour, which contain the kind of intermix of the manufacturers' records and promotional comment that stations generally do not consider as an hour-long commercial—but the commission, in some cases, does. (See separate story).

In answer to the FCC charges, WBAP management said Mack had brought his personal C & W library to the station, which formed the nu-
(Continued on page 22)

Classical Radio Meet in London

CLEVELAND—The Concert Music Broadcasters Association is planning to hold its next annual convention in London and will combine the meeting with an eight-day tour leaving from Boston. C.K. Patrick, chairman of the association, said the tour would leave Boston Aug. 27 and return Sept. 3.

Patrick, president of WCLV-FM here, pointed out that 160 registrants would be necessary as minimum for the tour. Otherwise, association members have a choice of a mid-summer meeting at Cleveland or a mid summer meeting at Tanglewood near Lennox, Mass. Final decision on the meeting site and whether the tour to London will actually take place will be announced later.

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 Orkin's hysterical historical radio feature...with 65 comical mini-stories about the famous and infamous in history: Julius Ceasar, Benjamin Franklin, George and Martha Washington... and many more.

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



(312) 944-7724

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

Smokey Robinson's "Baby Come Close"

Sales Over 800,000 and Going For Gold

"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



©1974 Motown Record Corporation



Regan Sees Record/Radio Marriage Prosper

• 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... but with 20th Century I hand-picked the staff. I picked all of the product... it has been a *labor of love* for me. It's nice to see it all come together... and I've got a great deal of confidence in my staff... I think I've got one of the best staffs in the record industry. Tom Rodden is vice president and director of operations. Hosea Wilson is chief of national soul promotion. Paul Lovelace is chief of national pop promotion. Peter Pasternak heads up artist relations. Maurice Warfield does West Coast promotions. Terry Fletcher does national FM promotion. Norman Thrasher covers the South for soul product. The rest are some very energetic girls.

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 years and is still there—is this damned bootlegging situation. We just went in... well, I can't say where because we're still working on it... but we just wound up *buying* some of our own tapes just to use as evidence. It's *tragic* what's happening with the bootlegging situation. I know that a lot of them *are* being caught... some are being prosecuted, but it's like someone is slapping their wrist and telling them not to do it and they go right back to it. I think the laws have to get stronger. I think we're still losing millions of dollars as a company... as companies... as artists... as music publishers. I think that bootlegging is still our No. 1 cancer. Other than that, I see a very healthy record business. I see the record business getting better in 1974. I don't see any sloup.

Q: You don't think the energy crisis is going to hurt?

A: I don't think the energy crisis is going to mean a thing so far as the record industry is concerned. I think that if we can channel our creative talents in putting out *better* product, in utilizing the vinyl that we have, we're going to have a cleaner record business.

Q: Are you personally projecting any kind of a growth pattern for your company?

A: Well, we started out...

Q: At the bottom.

A: Yeah. So we've exceeded already all of our expectations. So, I deliberately projected a low figure for 1974. I think you should always project low and *go* high. I've made too many projections through the years; it's always more fun to be higher than what you projected.

Q: Did you think, Russ, that you'd be this hot with a brand new label when you started?

A: No. I didn't. I felt that we were going to be successful, but the success has exceeded my wildest dreams. I mean, in *every* area.

Q: To what do you attribute this success... besides hard-work? I mean, everybody works hard.

A: I've been lucky... and I've picked the right records. The right artists. But, I'd rather be lucky than smart.

Q: Do you feel that you have an "ear" for picking hits?

A: Well, let's put it this way: I think I have an ear for separating the bad ones from the good ones. I think anyone who sits in an Ivory Tower and thinks he has a *golden ear* that can pick hits out of the box every time is on a terrible ego trip. And is headed for certain disaster. I think that I have a talent for separating the good ones from the great ones and the bad ones from the good ones. And it's all just a matter of evaluation... based on experience... on, maybe, *taste*... knowing what the public really wants.

Q: Then every single that you've put out in the past year was good, in your thinking?

A: In my way of thinking, we've put out some *good* product. Some damned good product.

Q: What percent of that product has made the charts? Any idea?

A: Oh, I gave up a long time ago in looking at the percentages. But I think... that is, it *looks* to me, as if I might have been batting a third... that's an educated guess... that a third reached the charts.

Q: Is that good?

A: I think the industry average is only about one-out-of-10 or something. To tell the truth, I don't even *know*. I always direct my energy towards the product and not how well I'm scoring.

Q: Well, how come that 66.3 percent *didn't* make it?

A: Probably, in a lot of instances, because I miscalculated in evaluating the product properly. In some instances, I think the records never got the proper exposure. For example, I think we lost the No. 1 record in the nation with "He" by Today's People. That record went to No. 1 in nine markets. It went to No. 1 on KLIV-AM in San Jose, Calif. We just couldn't get... well, we couldn't put it all *together*. I feel very badly about that. I hate to see No. 1 records go down the drain.

Q: Were you *selling* it, as opposed to just getting airplay?

A: Needless to say, where we got airplay, the sales were fine. The phone requests were good. It had tremendous response. I think it was a *tune-in factor* for any radio station that played it. The record just needed a good location; it couldn't just be put on a night rotation pattern at a radio station; it *had to be given a full shot at a radio station*. Where it had been given a full shot around-the-clock at a radio station, it usually went to No. 1.

Q: In all of your years in the music industry, you developed a pretty good knowledge of radio programming, didn't you?

A: I *think* I did. I like to feel that I know a little bit about radio programming. Needless to say, I don't *tell* anyone how to run their station, because I don't want anyone telling me how to run my record company. But I do respect an awful lot of radio programming people. People who are creative. And, uh, hopefully, there will be more.

Q: What *kind* of radio do you like to listen to? I know you may listen for business reasons, but...

A: Well, I like to listen to Top 40 radio... and soul radio.

Q: Is that because you get some kicks when you hear your records on the air?

A: No... I enjoy other people's records. I don't think a record man should just sit there listening in a *key of me*. You've got to be in a *key of us*. It's good to know what's happening to all music and, frankly, I can get *off* on other people's records. I *love* the music industry because of its creative people. Whether you're in the record business or the radio business, *creativity* is the key to everything. Even in this energy crisis, we have to have people who can put it all together. You know, whether the speed limit is to be 65 miles an hour or 55 or 50... that dude making the decision has to be *creative*. He has to be an a&r man to put it all together. It's a matter of programming, much as a program director guides a radio station.

Q: To some extent, the young guys now in radio programming, make a mistake in thinking that music and radio are two separate industries, but they're not, *really*... are they?

A: They're not separate. We're definitely married, anyway you look at it. They're a part of us and we're a part of radio. I've never felt that we were separate industries. I think that without *hit* records, a radio station would sound *terrible*! And if we didn't get our hit records played, we wouldn't be in business. So, we're married. I think, though, that the marriage could be a healthier marriage. We wind up in divorce court once in a while. And, you know, we have trial separations. And then, all of a sudden, we'll reconcile and go back together again. But, uh, I think the radio people, basically, of this country are with us... *no matter what they would like to think*.

Q: But there are also some damned good programming people out there in the world, aren't there?

A: Oh, I have a lot of friends in the radio industry. People I have a lot of great respect for. And a lot of programmers that I

don't even know, I respect. There are a lot of programmers who take a great deal of pride in their radio stations... pride in *playing* the right records. Like I say: The one thing I believe in is those people who have confidence in themselves enough to say: I don't care if it's not on the charts, I don't care if it's not being played anywhere else, I'm going to play this record because I like it and I'm going to break it... make it a hit. Now, that's what I think is needed today... in fact, *is necessary* for the survival of radio as we know it.

Q: For the health of both industries?

A: Yes. For the health of both industries. New artists are *always* exciting on a radio station as well as within the record industry. If radio stations don't develop new artists, they've got to wind up *hurting themselves*. I think their listeners, every once in a while, are going to think: Gee, I've heard that record so many times—like some of those bad commercials on television—and I wonder if there's anything new out there... and change radio stations hunting for it. Listeners... and record buyers... are all pretty fickle people. They'll latch onto one act for a while and then they'll drop them. Go to another act. And I think we have a lack of development going on right now in radio. We've been lucky here at 20th Century, but, again, if we'd hadn't the luxury of concentrating on our acts, I think we wouldn't have developed as many new acts as we did. Because it's a long process—breaking a new act—today. It takes a *long* time. With some of the major companies with their huge rosters they don't have the luxury of concentrating on any one artist. So, therefore, I think a lot of good product has been lost.

Q: Record companies today, because of the energy crisis or the vinyl shortage or, whatever, are having to operate more and more in a business like fashion. Do you think that distribution channels could be improved? Why, for example, did you go the independent route rather than with a major label?

A: I feel that the independent record distributor... that is, most of the them, needed a new record company. And I think my philosophy has proven correct. A major factor in our success was that there was *room* for us. At that independent distributor level. That's one of the factors I took into consideration when I started this company. I didn't go with a major company because I felt I might get lost in the shuffle. Most of them anyway have rosters that are outrageously large. And they don't *need* anybody else. And, furthermore, you're limited in a lot of those deals... you're limited to the number of artists you can have... well, what if one new artist walks in and your limit is already up? I didn't want to have any limitations put on me. I wanted to be a free spirit. So, I went to the independent distributors... most of them are my friends... I analyzed their situation... a lot of them are in vertical positions... by that, I mean that a lot of them have distributorships, rack operations, one-stops, and a lot of them operate retail record stores... and most of them, again, are solid business people (as proof, we're getting paid)... the key is: To keep giving them hits. As long as you keep giving them hits and they see that you're going to help them build, *they'll help you build*. So, our marriage with independent distributors has been a beautiful thing.

Q: Looking at the total industry, do you think that distribution can be improved?

A: Anything can improve. Wine gets better with age, right? But I think that distributorships, in a lot of areas, *have* improved. A lot of distributors have refined their operations... they're on computers... they're not overstuffed as in the past... they operate with quality controls... their sales people are *into* the product like they never were in the past, records are not just numbers to them and this is a facet which I especially like... all of the distributors themselves are taking a valid interest into the music than ever before. When I was a distributor, a lot of the guys just knew records by numbers. Now, a lot of them will call and say: Hey, wow! I like side two, cut three of the new Barry White album. That kind of thing.

(To be continued)

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

• Continued from page 20

would be impossible to make a grid because of the many different types of listeners there are, that is wrong, research will show that there are really no individuals and everyone falls into a cell, primarily due to the standardization of the music and radio presentation in our society.

WBAP-AM Fined

• Continued from page 20

cleus of the music he played. Mack was given wide latitude in presenting his popular program because of his "reputation in the industry and his unique knowledge of country and western music." The station promised to rein in the deejays and monitor their play list, and correct the conflict of interest situation. WBAP's licensee, Carter Publications, Inc., has 30 days in which to protest the fine.

The primary information on the grid is psychographic. Simple demography means little here, as it does in any fragmentation situation when relating it to execution. The final result from the grid, though, is demographic stimulation, since ratings are demographically based. However, if one wants to target only to 18-24 year olds, rather than the entire 12-34 spectrum, or to only black people, the "secondary" category of cell information would be critically important.

Building Stages

Building a grid, as mentioned earlier, is a lengthy but rewarding task. A thorough researching of all segments of the 12-34 population is necessary. This means going into the ghetto, as well as the upper-class downtown apartments. You *must* research every possible element of the 12-34 group, not only what you per-

ceive as your potential audience. As a prerequisite, you must weigh the individual elements you research, which should be based on U.S. census data. If you research 5 percent blacks in an area of 58 percent black, the grid would be ineffective. Each cell should contain weighting information. After all it would be senseless to program toward a cell that represents only 5 percent of the population, especially if that cell conflicts with a cell that represents 5.6 percent. It's like a puzzle: once you're finished, you just fit the cells together and program accordingly. The sample size must also be effective. I've found several methods of researching, among them:

1. In-home interviews—face-to-face contact is good, although it is time consuming, sometimes dangerous, and occasionally an appearance com-

pensation occurs, where the person being interviewed will modify his answer to be as "hip" as you appear, etc.;

2. Telephone—time consuming, and occasionally not as comprehensive as it could be;

3. Diary study—the best, I've found. Do an ARB type study where the subject logs music information, listening information, etc.

Other Methods

But there are dozens of other methods; the best thing to do would be to read as much as possible about market research and sample different approaches. The point is: The information must be thorough, truthful, bulk, and effective. The usefulness of the grid depends on *statistical accuracy, volume of response, weighting, and proper translation*.

The initial research for the grid should take about six-to-eight months. You need a solid accurate base of data. The second step (after *really* researching and translating the raw figures) is to classify. With each classification, the data must be super accurate, and again weighted. The third step is classification into specific cells, and grid construction. Its practical use is super-targeting.

Actually, the whole thing is far more complex, and a bit more mathematical than explained, but the outcome can potentially give a programmer an unapproachable knowledge of the 12-34 group, and the true beauty of it is the organization. With a series of glances, you can zero in on absolutes regarding music and people, and open up a new era in audience/music targeting.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

In case any of you guys are struggling for an idea this week for a public service project, may I suggest you contact Nancy Napier, media relations manager, Advertising Council, 825 Third Ave., New York, N.Y. 10022. This is the public service wing of Madison Avenue and they've got materials and tapes, etc., on projects ranging from anti-drug abuse to venereal diseases—in fact, just about every kind of public service campaign you might want to do. Everything's free. Just write her. Or call.

The new lineup at WBRG-AM in Lynchburg, Va., a modern country music station, now includes program director Vic Bosiger 6-9 a.m., Chuck Harvey 9 a.m.-2 p.m., Don Jennings 2-7 p.m., and Leif Aagaard and Bob Hunt on weekends. Vic says he would like to start a teeshirt and air-check collection. . . . Raymond Chalfoux at WEIM-AM in Fitchburg, Mass., says that the station is getting phenomenal reaction to the Hudson & Landry record "The Fate of the Mightiest Nation"—"mostly 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-noon, operations Bill Garcia noon-3 p.m., Chuck Stevens 3-6 p.m., Tim Davisson 6-10 p.m., Scott Stone 10 p.m.-2 a.m., Johnnie Walker 2-6 a.m., and Mike Sutton on weekends. Station reports that hitline calls come in from as far away as Dade City, Orlando, Lakeland, and Fort Myers. Chief engineer at the 100,000-watt station is Ralph Beaver. . . . ABC-FM has released a report saying that sales were up 77 percent. As a result, three of the owned FM stations operated in the black for the first time, reports Allen Shaw, vice president in charge of the FM division. Congratulations, Allen.

WXRT-FM in Chicago is expanding progressive programming another two hours nightly. . . . Mike Mushey, who was known as Charlie Evans at WJTO-AM in Bath, Me., is now music director and 10 a.m.-2 p.m., personality at WPND-AM in Auburn, Me., under the air name of Mark Reynolds. It's a Top 40 station, but weaves in LP cuts. . . . Old buddy Buck Owens (yep, he's a former disk jockey) is going to be one of the speakers at the annual conference of the National Association of Television Program Executives, Feb. 17-20, Los Angeles. . . . Dennis N. Heinke, 608-271-7243, needs work; eight years of experience in various formats. Was at WTSO-AM, up-tempo MOR station in Madison, Wis. . . . Saw a top-secret survey report the other day. The Bob Hamilton Report has fallen drastically since my own survey a little over a year ago. Bill Gavin is back as the big factor among tipsheets. This survey applied only to Top 40 stations, incidentally.

Ed Snow writes that he's the new program director at WKBX-AM, 10,000-watt station in Winston-Salem, N.C. Says that former program director and mid-day personality Steve Richards has left to join a local recording studio. Wayne Workman from WBUY-AM in Lexington, Ky., has moved into WKBX-AM's mid-day slot. . . . I got a letter from Stoney Richards explaining why he was doing noon-4 p.m. on KIIS-AM in Los Angeles, but I didn't believe it. All except that bit about having to wear a turnip costume on the air. Now that sounds believable for

some reason. Wasn't it you, Stoney, who did his show from horseback back in the Cleveland days?

Brian Lang is now program director of KAUS-AM and KAAL-FM in Austin, Minn., replacing Dan Davies, who went to KFMW-AM in Waterloo, Ia., as station manager. So the KAUS-AM lineup now includes Brian Lang 5-10 a.m., music director Tom Shannon 10 a.m.-3 p.m., Gary DeMaroney 3-7 p.m., and Steve Adler 7-midnight, with Brad Larson on weekends. The FM is good music automated. But KAUS-AM is one of only three full-time Top 40 operations in the state outside of those in Minneapolis. Shannon, incidentally, had just joined KFMX-AM, Minneapolis. Shannon reports that last week the station added 12 new songs to the playlist, so some stations still are playing new records in this here world.

Al Brady, a damned good man, has joined WNBC-AM in New York as assistant program manager; he'll do some on-air work for the station. Brady had been at WXLO-FM in New York and his past includes stations such as KIMN-AM in Denver. . . . Lou Kirby is programming KXOK-AM in St. Louis now, replacing Mort Crowley who'd been at the station for about a ton of years. Don't know at this time if this heralds a revamping of format. . . . Tony Scott, who has done a phenomenal job as program director and air personality at WBVP-AM in Beaver Falls, Pa., writes that he has outgrown the markets and seeks employment in a larger market, preferably on the West Coast. Contact him at Box 719, Beaver Falls, Pa. 15010. And, by the way, Tony has been writing a music column for the local paper that I've always enjoyed reading. He knows music.

WBBB-AM in Burlington, N.C., seems to be doing pretty good with a country music format launched last July, but music director Dean Thompson says he could still use better country record service. Lineup at the station now has program director Bob Muschara 6-10 a.m., Thompson until 1 p.m., Glenn Thompson 1-4 p.m., and Sam Horne until AM signoff. Keep me posted on things, Dean. . . . Just found out that the fantastic John Fisher is from Arkansas originally. Oh, well. . . . Robert A. Orenback is the general manager now of WRVR-FM in New York. He'll continue, too, as sales manager. Station is more or less jazz in format.

Larry B. Walton writes that he seems to have "fallen" into the job of program manager at WGGH-AM in Marion, Ill., "and I'm still trying to figure out the meaning of 'American Pie.' We've also changed formats from an oldie short to what hopefully will be an uptown cross-country number." Thus, he needs records. Says he's exhausted his sources—a former cucumber salesman and a seven-year-old Donny Osmond freak. George Sterling Smith does the 6-9 a.m. show on the station, followed by Walton, then John Rhodes noon-3 p.m., and Dennis Lloyd from 3-until-signoff on the daytimer. Ends up with the statement that he would give his acre on south Jupiter for an Elton John teeshirt. But there ain't none of them animals left. Tell you what, though. Everyone attending the Billboard International Radio Programming Forum this Aug. 14-17 at the Plaza Hotel in New York will get a Billboard teeshirt. That is, the first 750 people.

MIAMI

Tommy Roz and Angel Jalili. . . . Luigi of the Triton Towers here is looking for a Palladium-styled nightspot to bring in groups from New York and Puerto Rico on a weekend type engagement. . . . Teddy Trinidad's "Rompamos el Contrato" is getting strong response from Latin radio here. He records for International Records.

Ser Records has released "Me Muero Por Estar Contigo" by Patricia Gonzalez and "Yo Te Queiro Asi" by Fabricio. . . . A dance featuring Johnny Ventura, sponsored by television Channel 23, is being set here for March. . . . Velvet Records group Conjunto Universal selling very well locally. They recently changed their entire rhythm section. . . . Jose Maria (Gema) is in town from Spain to promote his new release. . . . The strong cut here from Pellin Rodriguez' latest LP is "Quemame los Ojos." He records for Borinquen Records.

Fuentes Records is releasing a salsa album from Colombia by Michi y Sus Bravos. The label is also releasing a new LP from the singer Rammiro. . . . Alhambra Records has recorded a salsa group from Puerto Rico, as well as Charito Coyco and Dominican singer Frank Ferrer. . . . Nydia Caro will appear at the Chilean Song Festival, along with other invited guests, such as Camilo Sesto and Roberta Flack. . . . Shortly, an Alhambra team will fly to New York to promote upcoming personal appearances of Miss Caro and singer Julio Iglesias.

ART (ARTURO) KAPPER

PUERTO RICO

Raphael recently made another visit to Puerto Rico with a series of concerts at the Flamboyant Hotel. Attendance at all of his seven shows pointed up the singer's popularity here. Following an appearance in New York (see Billboard Feb. 2) Raphael departed for Buenos Aires and for an extended tour which will take him to France, Germany, Russia and first time visits to South Africa and Australia.

Juan Antonio Estevez, head of Alhambra Records of Puerto Rico, reports the opening of new quarters for the company here and new offices in Hialeah, Fla. He also mentioned the possibility of Alhambra opening a pressing plant in Florida. Meanwhile, Estevez reported satis-

Fania Deals At MIDEM

NEW YORK—Licensing agreements for the release of Fania Records product in Holland, the Benelux territories and Spain were completed during this year's MIDEM conference, according to Jerry Masucci, Fania president.

Masucci stated that Dureco-Holland will release all Fania product in Holland and the Benelux territories. Dureco will also coordinate the release of the Fania All-Star LP's and the soundtrack from the film "Our Latin Thing" with Cupido Films, which has purchased the rights to distribute the motion picture in Holland. Dureco was represented in the negotiations by its president Robert Aardse.

Also completed at the conference was an exclusive licensing agreement for Fania product in Spain with Discophon SA. Discophon president Robert Bonk and Masucci finalized the negotiations.

Latin Music

Latin Scene

faction with the sales of the label's entire record and tape line during 1973. He noted that sales results had Nydia Caro and Julio Iglesias as the label's top two sellers. . . . Frank Ferrer and his "salsa" group, recently signed to Alhambra, are in Spain recording their debut LP and making personal appearances. Ferrer and group are Puerto Rican artists.

Gilberto Gonzalez and Pedro Oruna of Distribuidora Nacional; Totti Julia, Fillin Martinez and Juan Jose Cue of J. Martinez Vela Distributors; and Lino Fragoso and Daniel Garrido of Fragoso Distributors all agree that 1973 Christmas sales were off 1972 figures. Even though the 1973 figures were down, all three firms did state that they were satisfied with this past year's holiday buying results.

Chucho Avellanet, for many years recording for the UA-Latino label, will switch his talents to the Hit Parade Records label come March. . . . Juan Luis, veteran pianist/singer and long-time resident of Puerto Rico, has been booked by the Helio Isla Hotel for their new room, Medici Lounge. Luis has recorded sev-

eral albums for his own Rex label and has always been a favorite with tourists. . . . Ednita Nazario, young Puerto Rican pop singer, recently completed a featured engagement at the Persian Room of the Plaza Hotel in New York. She records for Tico Records. . . . Celines, another Puerto Rican songstress, is currently featured in the British revue at the Sheraton Hotel here. She will soon go on tour of Europe with the revue.

The 1974 artist roster of the major hotels here include: the Temptations, Gladys Knight & the Pips, Nancy Wilson, and the Ace Trucking Company at the Caribe Hilton Hotel; Tony Martin, Sammy Davis, Jr., Paul Anka, the Fifth Dimension, and Jerry Lewis at the Helio Isla Hotel; B.B. King, Al Martino, Trini Lopez, Dana Valery, Shirley Bassey, Sergio Franchi, and Bobby Vinton at the El San Juan Hotel; and Eartha Kitt, the Supremes, Freda Payne, Lana Cantrell, Tony Bennett, Marlene Dietrich, Jerry Vale, Cass Elliot, Little Anthony & the Imperials, La Lupe, Jose Feliciano, and Dick Haymes at the Flamboyant Hotel.

ANTHONY CONTRERAS



DOMINICAN SONGSTRESS Charito Coyco, seated, is congratulated on her recent signing with Alhambra Records by Jose Antonio Estevez, Sr., right, Alhambra general manager. Joining the two for the occasion are, left to right, Ricardo Febrequez, label promotion manager, and Jose Antonio Estevez, Jr., Miami branch manager.

Billboard SPECIAL SURVEY for Week Ending 2/16/74

Billboard Special Survey Hot Latin LP's™

© Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANNY RIVERA "La Distancia," Velvet 1470	6	CHARLIE PALMIERI "Vuelve El Gigante," Alegre 7008
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	JOHNNY VENTURA "Salsa," Mate 19
3	GRAN COMBO "#5," EGC 005	8	ROBERTO ROENA "Apollo Sound #5," Fania 443
4	RAY BARRETTO "Indestructible," Fania SLP00456	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	TITO RODRIGUEZ "En La Soledad," TR-00700
IN MIAMI			
1	GRAN COMBO "#5," EGC 005	6	ROBERTO TORRES "El Castigador," Mericana MYS114 (Caytronics)
2	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	7	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	JOHNNY VENTURA "Super Hits," Mate 17
4	TITO RODRIGUEZ "En La Soledad," TR 00700	9	RAY BARRETTO "Indestructible," Fania SLP00456
5	ROBERTO ROENA "Apollo Sound #5," Fania 443	10	OPUS "Opus," Sound Triangle 7779

Soul Sauce

Petite Ann Peebles Hits Like a 'Mack'

By LEROY ROBINSON

LOS ANGELES—When you meet her, you don't believe what you've heard. She's not too much taller than a file cabinet (5'3"), a somewhat glib speaker, but the few words coming from her large attractive mouth and long thin face that is in the best tradition of the characteristics of Mother Africa, certainly doesn't set her off as anyone special, nor a star. She's petite, about as big as a minute (99 lbs.), but ask anyone in Memphis and they'll tell you she's a "powerhouse."

Yet, Ann Peebles, Hi Records newest chart entrant, might not agree. And there have been some less than discerning music critics who also agree with Ms. Peebles that she is not at the moment a "powerhouse" but is making very good use of her special gift as a singer.

Those less than discerning music critics obviously were not a part of the NARAS committee that nominated Ms. Peebles for a Grammy in the Best R&B Female Vocalist category. But they must have been part of that audience that helped to keep her most recent success, "I Can't Stand The Rain," on the charts for well over 24 weeks.

A recent appearance at a popular nightclub in Los Angeles, however, gave the music critics, and fans alike, an opportunity to see and hear the petite singer do her thing. The reactions were mixed, and the only connection that was made for some over Ms. Peebles as a "powerhouse" was in her ability to belt a song.

For some, the wholesome southern charm of the Memphis (by way of St. Louis) singer was not enough to sustain the somewhat sophisticated and very much jaded audience made up of Angelenos. Ann Peebles did not set them on their ears as some gab-gifted entertainers have done in the past. No, Ms. Peebles made it clear that she was

(Continued on page 25)

B.B. KING

HIT...HIT...HIT

"I LIKE TO LIVE THE LOVE"

ABC/DUNHILL

Direction • Management
SIDNEY A. SEIDENBERG INC.

1414 Avenue of the Americas
New York, N.Y. 10019
(212) 421-2021

SAS INC.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 2/16/74

© Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	BOOGIE DOWN —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	31	44	6	THAT'S THE SOUND THAT LONELY MAKES —Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	67	76	6	DON'T NOBODY LIVE HERE (By The Name Of Fool) —Denise LaSalle (Denise LaSalle, Westbound 221 (Chess/Janus) (Bridgeport, BMI)
2	3	12	JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	34	36	8	IF IT'S IN YOU TO DO WRONG —Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)	68	73	9	BABY I LOVE YOU —Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)
3	2	9	PUT YOUR HANDS TOGETHER —O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	35	41	7	I TOLD YOU SO —Deltonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)	69	86	2	MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)
4	4	11	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullfit Proof, BMI)	36	38	7	GOTTA FIND A MOTHER —Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI)	70	79	4	THROUGH THE LOVE IN MY HEART —Sylvers (Leon Sylvers III), MGM 14678 (Dotted Lion/Syco, ASCAP)
5	6	11	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	37	29	12	POWER OF LOVE —Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	71	67	9	COME LITTLE CHILDREN —Donny Hathaway (Donny Hathaway), Atco 45-6951 (Don Bow, BMI)
6	5	10	LET YOUR HAIR DOWN —Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	38	43	11	I'D RATHER BE (Blind, Crippled & Crazy) —O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	72	75	6	HE DIDN'T KNOW —Gariand Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
7	8	10	JOY —Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incesse/East/Memphis, BMI)	39	55	4	LOOKIN' FOR A LOVE —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	73	90	2	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)
8	9	10	I LIKE TO LIVE THE LOVE —B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/OakAnn, ASCAP)	40	31	15	BABY COME CLOSE —Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	74	78	7	LET THEM TALK —Z.Z. Hill (See Thompson) United Artist 365 (Jay & Cee, BMI)
9	12	9	I'LL BE THE OTHER WOMAN —Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	41	51	5	I JUST CAN'T GET YOU OUT OF MY MIND —Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	75	88	3	SOUND YOUR FUNKY HORN —K.C. & Sunshine Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)
10	13	10	THE LOVE'S THEME —Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)	42	32	15	LIVING FOR THE CITY —Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	76	82	2	WHEN THE FUEL RUNS OUT —Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)
11	10	13	CAN THIS BE REAL —Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aoppa/Silent Giant, ASCAP)	43	39	10	I WILL —Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)	77	89	2	I WOULDN'T GIVE YOU UP —Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)
12	26	5	MIGHTY LOVE, PART 1 —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	44	48	8	WITCH DOCTOR BUMP —Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)	78	83	6	WISH I HAD A LITTLE GIRL LIKE YOU —Little Beaver (W. Hale), Cat 1991 (T.K.) (Sherlyn, BMI)
13	25	6	WE'RE GETTING CARELESS WITH OUR LOVE —Johannie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	45	35	12	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring) —Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)	79	-	1	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)
14	17	10	STOP TO START —Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	46	37	12	I'VE GOT TO BREAK AWAY —Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Stereo Dimension) (Black Ivy, ASCAP)	80	84	4	LIFE IS A SONG WORTH SINGING —Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
15	16	8	LAST TIME I SAW HIM —Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	47	61	4	THANKS FOR SAVING MY LIFE —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-7-3538 (Columbia) (Mighty Three, BMI)	81	71	11	WHAT IS HIP —Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kuptilio, ASCAP)
16	21	6	YOU'RE SO UNIQUE —Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)	48	64	4	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutir, BMI)	82	85	5	THANKS DAD PT. 1 —Joe Quarterman & Free Soul (Joe Quarterman), GSF 6911 (Access/Free Soul, BMI)
17	7	13	LIVIN' FOR YOU —Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	49	42	18	SHOW AND TELL —Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	83	87	6	I'LL BE SWEETER TOMORROW —Escorts (R. & R. Poindexter), Alithia 6055 (Zira/Florence, BMI)
18	18	7	THAT'S WHAT THE BLUES IS ALL ABOUT —Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	50	57	7	GET YOUR THING TOGETHER —Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)	84	91	3	LOVING YOU —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)
19	20	11	WISH THAT YOU WERE MINE —Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattahann, BMI)	51	53	11	NO TIME TO BURN —Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Collision, BMIL)	85	93	3	SHE CALLS ME BABY —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Screen Gems, BMI) (JRP, BMI)
20	22	11	SOUL POWER —Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	52	54	9	FUNKY MUSIC, PART 1 —Thomas East (Lee Anthony, Thomas East), MGM K14684 (Underground/Unichappell, BMI)	86	94	4	SOUL MARCH —Fatback Band (Jerry Thomas), Perception 520 (Clita/Patrick Bradley, BMI)
21	27	7	FIRST TIME WE MET —Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	53	46	12	CAN'T SAY NOTHIN' —Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	87	95	3	WILLIE PASS THE WATER —Ripple (Dee Ervin, Ruth Robinson), GRC 1012 (Act One/Dividend, BMI)
22	11	10	WHAT IT COMES DOWN TO —Isley Bros. (Isley Brothers), T-Neck 72252 (Columbia) (Boniva, ASCAP)	54	50	13	SOUL BOOGIE WOOGIE —Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	88	81	8	BIG TIME LOVER —Cornelius Brothers & Sister Rose (L. Cornelius), United Artists 377 (Unart/Stage Door, BMI)
23	19	12	QUICK, FAST, IN A HURRY —New York City (Tom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	55	52	12	GIVE ME JUST ANOTHER DAY —Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)	89	81	8	LOVE EPIDEMIC —Trammps (L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI)
24	30	5	YOU SURE LOVE TO BALL —Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	56	56	11	FOR THE GOOD TIMES —Seventh Wonder (Kris Kristofferson), Abel 9454 (Nashboro) (Bock Horn, BMI)	90	-	1	NEWSY NEIGHBORS —First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)
25	14	13	I'VE GOT TO USE MY IMAGINATION —Gladys Knight & The Pips (Coffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	57	58	6	IF IT WERE LEFT UP TO ME —Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonellower, BMI)	91	96	2	THAT'S THE WAY SHE IS —Bobby Earl Williams (Bobby Earl Williams, Jack Hammer), Nine Chains 7000 (Mainstream) (Lifestyle, BMI)
26	33	8	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine) —Dorothy Norwood (D. Norwood), GRC 1011 (Silver Theives/Act One, BMI)	58	65	7	SWEET DAN —Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)	92	99	2	BEST THING THAT EVER HAPPENED TO ME —The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)
27	15	12	I MISS YOU —The Dells (Tony Hester), Cadet 5700 (Chess/Janus) (Groovesville, BMI)	59	63	9	SO TIED UP —Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moosong, BMI)	93	98	2	I'M FALLING IN LOVE (I Feel Good All Over) —Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
28	34	6	I WISH IT WAS ME —Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio-Brian, BMI)	60	66	8	I NEED SOMEONE —Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)	94	-	1	CORAZON —The LTG Exchange (C. King), Wand/Fania 11269 (Scepter) (Colgems, ASCAP)
29	23	14	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	61	62	6	SAME BEAT —Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)	95	100	2	ONE WOMAN MAN —Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Ramp, BMI)
30	40	5	HOMELY GIRL —Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)	62	62	6	ALFREDO/PRIVATE PERFORMANCE —Sylvia (C. Rusticelli, H. Hunter), Vibration 527 (All Platinum) (C.A.M.-USA, BMI)	96	-	1	PARTY BUMP, Pt. 1 —Gentlemen & Their Ladies (McGruder, Steiner, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)
31	24	8	WANG DANG DOODLE —Pointer Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)	63	70	8	TALK TO THE RAIN —Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)	97	-	1	I'M INTO SOMETHING I CAN'T SHAKE —Paul Kelly (Paul Kelly), Warner Brothers 7765 (Tree, BMI)
32	28	15	STONED TO THE BONE —James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	64	80	4	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	98	-	1	DEEP INSIDE YOU —Gloria Taylor (G. Whisenhunt, L. Taylor, W. Whisenhunt), Columbia 4-45986
				65	72	5	LOVE SONG —Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)	99	-	1	TIGHTROPE —Junie (W.J. Morrison), Eastbound 619 (Chess/Janus) (Bridgeport, BMI)
				66	74	3	KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	100	-	1	I DON'T KNOW WHY (I Love You The Way I Do) —Storm (D. Lee, P. Kysar), Pi Kappa 500 (Wanderik, BMI)

Billboard Soul LP's

© Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	14	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	31	22	14	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803Y1
★	3	8	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	32	35	5	LADY LOVE Barbara Mason, Buddah BDS 5140
★	5	9	THE PAYBACK James Brown, Polydor PD2-3007	33	26	24	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
4	4	8	1990 Temptations, Gordy G-966V1 (Motown)	34	24	16	THE DELLS Cadet CA 50046 (Chess/Janus)
5	1	12	STONE GON' Barry White, 20th Century T 423	35	36	7	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
6	6	19	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	★36	49	2	LOOKIN' FOR A LOVE Bobby Womack, United Artists UA LA 1996
7	7	25	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	★37	48	3	CHECK IT OUT Tavares, Capitol ST 11258
8	10	27	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	38	42	4	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
9	11	8	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	39	39	9	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
10	8	16	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	40	41	6	LOVE'S MAZE Tempres, We Produce XPS 1903 (Columbia)
11	13	8	UNREAL Bloodstone, London XPS 634	41	43	7	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
★	16	8	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	★42	52	4	IT'S ALL IN THE GAME Tyronne Davis, Dakar DK 76909 (Brunswick)
★	17	9	OUT HERE ON MY OWN Lamoni Dozier, ABC ABCX-804	43	37	15	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
14	15	23	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	44	46	25	DELIVER THE WORD War, United Artists UA LA128 F
★	23	4	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	45	45	7	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
16	14	23	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	46	38	17	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)
17	18	37	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	47	40	7	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
18	20	5	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)	★	1	1	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
19	9	11	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	49	50	6	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
20	12	16	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	50	51	5	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
21	25	10	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA LA180-F	51	—	1	ZULEMA Sussex SRA 8029
★	28	18	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	52	54	2	UNBOUNDED Chambers Brothers, Avco 11013
23	27	6	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)	53	55	3	INCREDIBLE Hodges, James & Smith, 20th Century T 425
24	29	43	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	54	—	1	EBONY'S Philadelphia International KZ 32419 (Columbia)
25	19	13	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	55	33	15	CREATIVE SOURCE Sussex FRA 8027
26	30	8	PRESS ON David T. Walker, Ode SP 77020 (A&M)	56	53	17	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
27	21	13	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	57	59	2	BLUE MAGIC Atco 7038
★	44	3	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	58	—	1	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 3011 (Columbia)
29	31	9	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)	59	—	1	GRAHAM CENTRAL STATION Warner Bros. BS2763
30	34	22	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	60	—	1	DO YOU HAVE THE TIME Younghearts, 20th Century T-427

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray
BALTIMORE: WKTK-FM, Joe Buccheri
DALLAS: KAFM-FM, Loretta Angelina
DENVER: KCFR-FM, Jeff Pollack
EUGENE: KFMV-FM, Janice Whitaker
KENT: WKNT-FM, Harry Suttmilller
NEW YORK: WNEW-FM, Dennis Elsas
PHILADELPHIA: WMMR-FM, Dennis Wilen
PRINCETON: WPRB-FM, Daisann McLane

PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SAN DIEGO: KGB-FM & AM, Art Schroeder
ST. LOUIS: KSHE-FM, Shelley Grafman
TALLAHASSEE: WGLF-FM, Gene Weaver
TEMPLE: KYLE-FM, George Bruce
TORONTO: CHUM-FM, Benij Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

ABACUS, "Midway," Zebra (Import): WVVS-FM
JAN AKKERMAN, "Tabernakel," Atco: KCFR-FM, WRAS-FM
AMON DUUL II, "Vivalatrance," United Artists: KGB-FM & AM, WPRB-FM
HOYT AXTON, "Life Machine," A&M: WKTK-FM, WGLF-FM, KAFM-FM, KFMV-FM
ROY AYERS UBIQUITY, "Virgo Red," Polydor: WGLF-FM
BACHMAN-TURNER OVERDRIVE, "II," Mercury: KGB-FM & AM
GATO BARBIERI, "Chapter I: Latin America," Impulse: CHUM-FM
KENNY BARRON, "Sunset To Dawn," Muse: KCFR-FM
TONI BROWN, "Good For You Too," MCA: KYLE-FM, CHUM-FM
ROY BUCHANAN, "That's What I'm Here For," Polydor; WPRB-FM, WBRU-FM, KAFM-FM, KSHE-FM, WOUR-FM, WKTK-FM
JIMMY BUFFETT, "Living & Dying In 1/4 Time," ABC: WVVS-FM, KAFM-FM, WKTK-FM
BUTTS BAND, Blue Thumb: WGLF-FM, KSHE-FM, KFMV-FM
CARAVAN, "For Girls Who Grow Plump In The Night," Decca: WKTK-FM
COMMANDER CODY, "Live," Paramount: WOUR-FM
NORMAN CONNORS, "Love From The Sun," Buddah: KCFR-FM, WPRB-FM, WVVS-FM
HANK CRAWFORD, "Wildflower," Kudu: KFMV-FM
CHARLIE DANIELS, "Way Down Yonder," Kama Sutra: WVVS-FM, WOUR-FM, KFMV-FM, WKTK-FM, WNEW-FM, WCMF-FM, WRAS-FM
FAIRPORT CONVENTION, "Nine," A&M: WGLF-FM, CHUM-FM, KCFR-FM, WKTK-FM, WRAS-FM, KFMV-FM
FAMILY, "It's Only A Movie," United Artists: WBRU-FM, WRAS-FM
FIRESIGN THEATER, "The Tale Of The Giant Rat Of Sumatra," Columbia: WCMF-FM, WMMR-FM, WRAS-FM
FOGHAT, "Energized," Bearsville: KFMV-FM
GALLAGHER & LYLE, "Seeds," A&M: WVVS-FM
JAMES GRIFFIN, "Breakin' Up Is Easy," Polydor: WNEW-FM
COLIN HAWKINS, "The Hawk Flies," Milestone: KCFR-FM
JOHN HIATT, "Hangin' 'Round The Observatory," Epic: WRAS-FM
DAVE HOLLAND, "Conference Of The Birds," ECM: KCFR-FM
HOOKFOOT, "Roaring," A&M: WOUR-FM, WMMR-FM, WCMF-FM, WGLF-FM, WPRB-FM, KSHE-FM, WRAS-FM
HORSLIPS, "The Tain," Atco: WRAS-FM
HUDSON & FORD, "Nickelodeon," A&M: WOUR-FM
HUMBLE PIE, "Thunderbox," A&M: WNEW-FM, WKTK-FM
THE IKETTES, "Gold & New," United Artists: KFMV-FM

IL BALLETO DI BRONZO, "YS," Polydor: KCFR-FM
RAHSAAN ROLAND KIRK, "Bright White," Atlantic: CHUM-FM
LEO KOTTKE, "Ice Water," Capitol: CHUM-FM, KGB-FM & AM
DEKE LEONARD, "Iceberg," United Artists: WCMF-FM, KAFM-FM
DANNY MCBRIDE, "Morningside," Columbia (Canadian): CHUM-FM
LES McCANN, "Layers," Atlantic: KFMV-FM
MAN, "Back Into The Future," United Artists: WGLF-FM
MANFRED MANN'S EARTH BAND, "Solar Fire," Polydor: KGB-FM & AM, WBRU-FM
JOHN MAYALL, "Best Of," Polydor: WGLF-FM, WMMR-FM
JONI MITCHELL, "Court & Spark," Asylum: WRAS-FM, WGLF-FM
MOSE JONES, "Mose Knows," Sounds Of The South: KYLE-FM, WGLF-FM
ELLIOT MURPHY, "Aqua Show," Polydor: WKNT-FM
NAZARETH, "Loud 'N Proud," A&M: WNEW-FM, WVVS-FM, WMMR-FM
RICK NELSON AND THE STONE CANYON BAND, "Windfall," Motown: WKTK-FM, WGLF-FM
PAINTER, Elektra: KYLE-FM
SUZI QUATRO, Bell: WNEW-FM, WMMR-FM
RARE BIRD, "Somebody's Watching," Polydor: WGLF-FM, WOUR-FM
LOU REED, "Rock 'n Roll Animal," RCA: WVVS-FM, WBRU-FM, WKNT-FM
TERJE RYDAL, "What Comes After," ECM: KCFR-FM
SAPO, Bell: WVVS-FM
SILVERHEAD, "16 & Savaged," MCA: KYLE-FM
CARLY SIMON, "Hotcakes," Elektra: KSHE-FM
GRACE SLICK, "Manhole," Grunt: KFMV-FM
JEREMY STEIG, "Monium," Columbia: KYLE-FM
STRAWBS, "Hero & Heroine," A&M: WPRB-FM, WNEW-FM, WMMR-FM, WCMF-FM, WBRU-FM, KCFR-FM, WOUR-FM, WVVS-FM, CHUM-FM, KSHE-FM, WRAS-FM
MARTHA VELEZ, "Matinee Weepers," Sire: KFMV-FM, KGB-FM & AM
EUGENE WALLACE, "The Book Of Fools," ABC: WOUR-FM
MAXINE WELDON, "Some Singin'," Monument: KYLE-FM
DAVE WERNER, "Whizz Kid," RCA: WKNT-FM, WCMF-FM, WBRU-FM
PAUL WILLIAMS, "Here Comes Inspiration," A&M: CHUM-FM
JOHNNY WINTER, "Saints & Sinners," Columbia: WNEW-FM, KGB-FM & AM, WOUR-FM, WMMR-FM, WCMF-FM
BOBBY WOMACK, "Looking For A Love Again," United Artists: WPRB-FM, WOUR-FM
STOMO Y'AMASH TU, "Red Buddah Theater," Vanguard: KCFR-FM

Bubbling Under The HOT 100

- 101-THERE'S GOT TO BE RAIN IN YOUR LIFE, Dorothy Norwood, GRC 1011
- 102-APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
- 103-BOOBS A LOT, Holy Modal Rounders, Metromedia 0201 (RCA)
- 104-WHEN I LOOK INTO YOUR EYES, Santana, Columbia 4-45999
- 105-DID YOU NO WRONG, J. Geils Band, Atlantic 3007
- 106-I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
- 107-FOOL'S PARADISE, Don McLean, United Artists
- 108-BICYCLE MORNING, Billy Sans, Atco 6945
- 109-WHAT IS HIP?, Tower of Power, Warner Bros. 7748
- 110-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)

Bubbling Under The Top LP's

- 201-MANFRED MANN'S EARTH BAND, Solar Fire, Polydor PD 6019
- 202-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 203-OSIBISA, Happy Children, Warner Bros. BS 2732
- 204-DONNA FARGO, All About A Feeling, Dot 26019 (Famous)
- 205-ROY CLARK'S, Family Album, Dot 26018 (Famous)
- 206-DAVID BROMBERG, Wanted Dead Or Alive, Columbia KC 32717
- 207-STEALERS WHEEL, Fergulie Park, A&M 4419
- 208-THE LETTERMEN, All Time Greatest Hits, Capitol SW 11249
- 209-JAN AKKERMAN, Tabernakel, Atco SD 7032
- 210-PAPILLON, Soundtrack, Capitol ST 11260
- 211-RICK NELSON & THE STONE CANYON BAND, Windfall, MCA 383
- 212-GIGI, Original Broadway Cast, RCA ABL 1-0404
- 213-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269
- 214-ESTHER PHILLIPS, Black Eyed Blues, Kudu KU 14 (CTI)
- 215-HANK CRAWFORD, Wildflower, Kudu KU 15 (CTI)
- 216-ROBIN HOOD, Soundtrack, Disneyland ST 3810
- 217-MICHAEL STANLEY, Friends & Legends, MCA 372
- 218-CANNED HEAT, One More River To Cross, Atlantic SD 7289
- 219-CLEO LAINE, I Am A Song, RCA LPL 1 5000

Peebles Hits Like a Mack

• Continued from page 24
not there to talk, but to entertain as a singer. And that she did, with a verve and charm and originality that seemed to be spirited by the late Otis Redding influenced by Aretha Franklin, embellished by the band and arrangements of Willie Mitchell, and replete with the intrinsic values of a singer whose foundation is the Baptist church.
Ms. Peebles learned her trade in East St. Louis in the First Baptist

Church choir of which her father was the leader. Her father also became her greatest influence when it was decided she would pursue singing as a full time career. And later it was Willie Mitchell who guided that career to the point of releasing her first album, "Part Time Love," and bringing into the R&B world the name of Ann Peebles.
A later album, "Straight From The Heart," revealed more of Ms. Peebles. It also revealed a profound

talent for writing lyrics and a definite feel for what it takes to tell a perfect blues story: the kind of stories that were also told by Dinah Washington, Big Maybelle, and "Big Mama" Thornton. Ms. Peebles' telling of her own stories reflect profundity and truth.
A soon-to-be-released album, "I Can't Stand The Rain," will further enlighten the fans and the critics as to the soulful being of this new and exciting singer.

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—55¢ per word. Minimum \$11.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—1-time \$27.50 per column inch. 4-time \$24.75 per column inch. 26-time \$23.25 per column inch. 52-time \$20.00 per column inch. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

Check heading under which ad is to appear
(Type & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ _____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone # _____

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433.)

FOR SALE

C. I./SUPERCART CARTRIDGES

Empties with Foam Pad
Bulk 8-Track Tape
Splicing Materials
for 8-Track and Cassettes
For information call: (816) 637-2186
or write: TERRY D. VOGLER
CARTRIDGE INDUSTRIES CORP.
P.O. Box 186
Excelsior Springs, Missouri 64024
fe23

8 TRACK CARTRIDGES

NERELCO STYLE BOXES
CASSETTE HALVES
Excellent Quality
DYNA-DAY PLASTICS, INC.
1451 East 9 Mile Rd.
Hazel Park, Michigan 48030
(313) 399-4880 fe16

FOR SALE

BULK LUBE TAPE
EIGHT TRACK & QUAD CARTRIDGES
SLEEVES—LABELS
EXACT TIME LOADED BLANKS
PIKES PEAK TAPE
1409 S. 8th St., Colorado Springs,
Colo. 80906 (303) 475-1420 tfn

EMPTIES With FELT PADS

Bulk Lube Tape
8-Track Lube Cartridges Loaded
Write or call
SG Cartridges
2709 Army Road, Wichita Falls, Texas (817) 767-1457

BLANK 8-TRACK TAPES. AMPEX first quality. Any length exact time loaded. Andol Audio Products, 4213 14th Avenue, Brooklyn, N.Y. 11219 (212) 435-7322. tfn

REELS AND BOXES 7" & 5" LARGE and small hubs. Heavy duty white boxes. W-M Sales, 635 Woolsey, Dallas, Tex. 75224. (214) 942-3460. mh2

ATTN! OVERSEAS MARKET IMMEDIATE. Close-out sale on 4-Track Fidelity Cartridges, tapes, Top Artists/Major Labels. Fidelity radio continuous loop also available. Buyers' market—Priced right! Mail-A-Tape, Inc., 11 Liberty Place, Weehawken, N.J. NY Phone: 212-489-7182. fe16

BLANK 8 TRACK TAPES MASTRO first quality, any length, exact time loaded. Dandy Discount Store, 522 Lackawanna Ave., Scranton, Pa. 18503. (717) 961-3901. fe16

OUT OF BUSINESS—45¢ LP's, TAPES, Cassettes. Complete stock 1/2 cost. Soul, Blues, CW, Jazz. Leo's Records, 4114 N. 81st St., Scottsdale, Ariz. 85251. fe16

FOR SALE—FARM IN NEWTON Conn. 19 acres and an old barn. Very old timbers. Land overlooks Lake Zoar, soil tillable. Danbury, Waterbury, New Haven and Bridgeport. Contact: owner, Mrs. Ethel Loveland, Great Quarter Road, Sandy Hook, Conn. 06482. fe16

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

DISPLAY FIXTURES 8-TRACK, LP & 45's. Best prices & selection of counter & floor models. 8-track pilfer-proof special
48 capacity counter mod. ... \$ 24.95
106 capacity counter mod. ... 34.95
144 capacity counter mod. ... 44.95
252 capacity floor model ... 119.95
New home storage units available.
Write for brochure and details.
Distributors discounts.
Quality Display
P.O. Box 1108, Charlotte, N.C. 28201
or call Dave Touzel, 704-394-0331
mh9

BRITISH IS BEST!?

CAROLINE RECORDS EXPORTS LTD.

10, South Wharf Road,
London, W.2.

Worldwide wholesalers of UK and European gramophone records and cassette tapes and official international suppliers of all Virgin Records' material.

'Caroline always satisfies' tfn

BULK TAPE ON NAB HUBS

8-Track Lube Tape, 3600' to 7200' Cassette, Hi Density Cobalt Cassette, Low Noise Gamma Ferric.

QUALITY VIDEO INDUSTRIES, INC.
11782 Western, Stanton, CA 90680
(213) 892-4341. fe16

"NEW PRODUCTS"

- Quad Budget Tapes
- Blank 8-Track Recording Cartridges
- 8-Track Budget Tapes
- Hi Quality Sound Alike Line. (Need Repls., Dealers, Distributors.)

Quad Enterprises
1 N.E. 7th St.
Oklahoma City, Oklahoma 73103
Pho: (405) 236-5946 fe16

LATEST MASTERS

Sound alike masters for lease. Pancakes available. Legal in all states.

MUSIC, INCORPORATED

P.O. Box 1068
Conway, Arkansas 72032
Phone: (501) 327-1126 fe16

DISTRIBUTORS WANTED

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW Items. House of Ripples, 38 N. Mac Queen St., Parkway, Mt. Vernon, New York 10550. tfn

CONCERT KITS TM, PIPES, PAPERS, clips, black lights, and other youth oriented items. Contact Linco, Dept. Z, 43 Milbar Blvd., Farmingdale, New York 11735. (516) 420-0022. mh2

STUDIES ABROAD

PARIS AMERICAN ACADEMY, School of Fine and Performing Arts and Language, now accepting enrollments for: (1) Seminar in Beirut, Lebanon, June 9-23. (2) Summer in France Program, July 1-August 12. Write air-mail, 9 Rue des Ursulines, Paris 5. my25

PROMOTIONAL SERVICES

PUBLICITY PRINTING DONE FOR ENTERTAINERS, agencies, businesses. Unique ideas, reasonable. Photos, cards, posters, etc. Free samples: NRS, 2121-B E. Esther, Appleton, Wis. 54911. mh9

T-SHIRT PRINTING SPECIALIZING IN Radio and Record promotion. Best prices. Talkin' Tees, P.O. Box W, Greensboro, N.C. 27420. fe23

MISCELLANEOUS

POSTERS POSTERS POSTERS POSTERS

Large Selection of Flocks
Incense—Body Oil—Headgear
WHOLESALE ONLY
Send For Free Catalog

F.D.C. GRAPHICS
5000 Cook Rd.,
Beltsville, Md. 20705 fe16

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages. For prices on additional copies and for further information contact:

Martin Feely
General Services
Billboard Publications
9000 Sunset Blvd.
Los Angeles, Cal 90069
213/273-7040 tfn

BILLBOARD

Group Subscription Discounts
Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:
BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036 tfn

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products. Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (400) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

WE EXPORT LATEST 45's AND LP's to all countries. Fast delivery. Manhattan Records, 343 East 30th St., New York, N.Y. 10016. mh23

ROCK—SHIRTS OF 20 TOP ACTS—until now sold only in Carolinas—American made T-shirts. Fast delivery. \$5.00 for two samples. Talkin' Tee's, P.O. Box W, Greensboro, N.C. 27420. fe23

RECORDS—JAZZ—PERSONALITIES—Sound-tracks & O.C. Auction Lists From: Ray Machnic, 16114 Napa St., Sepulveda, Calif. 91343 U.S.A. fe16

RECORDS—TAPES OLDIES! 20,000 in stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. We export. eow

STOP SMOKING PERMANENTLY. Addiction cured in one week. One full year guarantee. H.R.L. Smoker's Clinic (212) 777-5177. fe16

POSITIONS OPEN

EXPERIENCED ROCK MIXER—Immediate position at Australia's top studio, Armstrong Studios. Write: Allen Zents, 6255 Sunset Blvd. #1905, Hollywood, Calif. (213) 462-3323. fe16

VACATIONS

CARIBBEAN SEA: EFFICIENCIES; Maid Service, more enjoyment and economy! Superb snorkeling, surfcasting, tranquility, relaxation. "CARIBE PLAYA", Patillas, Puerto Rico. eow

DISCOVER YOURSELF—ENJOY remote, beautiful beaches, delicious food and time for thinking and dreaming. European plan; \$29.00 up, day, double—Sportsman's House, Vieques, Puerto Rico 00765. (809) 741-3751. mh9

DISTRIBUTING SERVICES

ATTN! OVERSEAS IMPORTERS

On your purchases from the U.S.A. we provide the following services:
Assemble various orders
Ship at lowest freight rates
Provide new supply sources
Aid you in your visits to N.Y.

Contact:

BERKLEY AIR SERVICE
P.O. Box 645, JFK Airport,
Jamaica, N.Y. 11430, U.S.A. je22

Custom Recording Company, Inc., 634 E. Buena Vista Ave., North Augusta, South Carolina, 29841, with its own artists and studios, records the best 8-track, sound-alike tapes in the U.S.A.

CONTACT: (Eastern States) George Skarlatos (Above address) 803-279-4334 and (Western States) Ciente Beviator, 609 B Street, Suite 3, Lawton, Oklahoma, 73501. (405) 355-7909. fe16

EXPORT ONLY

All brands phonograph records and prerecorded tapes. Also largest selection of attractive close-out offers. 27 years of specialized service to record and tape importers throughout the world.

Dealers and distributors only.

ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569 eow

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

WANTED TO BUY

Wanted Immediately

5 to 10 slave duplicating line. Need 8-track convertible to cassette, but can use two independent lines. One 1-inch master loop bin complete with electronics.

Box 6076

Billboard, 1515 Broadway,
New York, N.Y. 10036 tfn

WANTED: MUSIC CATALOGUES EASY LISTENING, C&W, ROCK, SOUL, BIG BAND, GOSPEL.

Willing to buy or license.
Box 6077
Billboard, 1515 Broadway,
New York, New York 10036 mh9

WANTED TO BUY—RECORDS, TAPES, wanted personal collections and Radio Station Libraries, etc. (215) MA 7-8159. Heller Record Buyer, 1542 Pratt St., Philadelphia, Pa. 19124. fe23

SITUATIONS WANTED

NATIONAL SALES MANAGER FOR Major Record company selling all major accounts and distributors nationally, desires a career which will permit rapid advancement in direct relation to my creative ability. Box 654, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. fe16

IS IT POSSIBLE FOR A BLACK GUY with 4 years sales experience with Johnson & Johnson to get a sales job with a record company? Do I have to remain professionally unhappy for the rest of my life? Age 27, excellent references. P.O. Box 1244, Baltimore, Md. 21203. (301) 385-0122 collect after 6 p.m. fe16

POSITIONS OPEN

MORNING MAN—CALIFORNIA. Contemporary in San Luis Obispo wants disciplined personality. Greatest town in the world. Greatest station in town. Resume and tape to: KATY, Box 841, 93406. 2/15

"TOP TEN METRO SUBURBAN needs great A.M. Easy Listening drive jock, with super production ability. Tape, resume, salary to W L M D Radio, Laurel, Maryland, 20810." 2/16

HELP WANTED

WANTED Experienced First Class PIN BALL and VENDING MACHINE MECHANIC

willing to work. \$200 a week salary.
PORTSMOUTH VENDING CO.
2110 Callia St., Portsmouth, Ohio
Phone: (614) 353-7406. fe16

HELP WANTED—MANAGERS FOR Retail record stores. Located in Michigan, Ohio and Indiana. Interested in people with past experience. Submit resume to: Box 646, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. fe16

SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577. tfn

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
The Service of the Stars for 30 Yrs.!
"THE COMEDIAN"
Original Monthly Service—\$45 yr.!
2 issues, \$10—3 for \$12.00
35 "FUNMASTER" Gag Files, \$45
"Anniversary Issue," \$30
"How to Master the Ceremonies," \$5
No C.O.D.'s
"We Teach Standup Comedy"
Remit to: **BILLY GLASON**
200 W. 54th St.
New York, N.Y. 10019 tfn

DEEJAYS: NEW, SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

ONE-LINERS, BITS, EXOTICS. Written, compiled by NYC personality and comedy writer. Proven ratings-getters. Package \$5.00. Corry, RD-3 469-B, Brown Rd., Sussex, New Jersey 07461. fe16

PROFESSIONAL SERVICES

Musicians

RECORDING STUDIO \$10.00 per hour

Week End Recording Session
Extra Musicians Available
for Back-up

LANTERN STUDIO

(615) 824-8458
210 Harbor Drive
Hendersonville, Tenn. 37075 fe16

NEW RECORDING STUDIO IN WINCHESTER, Virginia. For rates and availability call (703) 662-3520 or write: Sounds of Winchester, P.O. Box 574, Winchester, Va. 22601. fe16

LEAD SHEETS TRANSCRIBED FROM tape music-lyrics-chords. John Castellano, 210 W. 70 St. (suite 1203) N.Y. N.Y. 10023. (212) 799-9073/575-1100. fe16

COLLABORATION/SYRIS FOR YOUR Hit potential music—rock, ballad, etc., no cash 50-50 deal. Send demos records, rec's cassette, cartridge and lead sheets to J.B., Box 1184, McKeesport, Pa. 15132. fe16

PROFESSIONAL SOUND ALIKES. Buy Masters, Songs, 8-Tracks or LP's. Unbelievable Quality. Mid-America Music Corp., 5571 Apple Ave., Muskegon, Mich. 49442. (616) 788-4760. fe16

RADIO-TV mart

POSITION WANTED

BRITISH D.J. WILL SEND OWN programs on British pop to stations. Tape available. Askew International Ltd., 30, Curzon Street, London. 2/16

RATINGS? NATIONWIDE PUBLICITY? I've got both. Let me share them with you. Before listeners will turn on your station, your station has to turn on. Top personality, fantastic ratings. I'll get the listeners involved and participating. Ratings will grow. Experienced C&W/MOR P.D./morning man. 803-532-6401. 2/16

Easy Listening

Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	8	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
2	2	10	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
3	1	10	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
4	3	18	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
5	6	8	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
6	9	8	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
7	5	9	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
8	11	9	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
9	8	13	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
10	14	4	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
11	12	10	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
12	18	4	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
13	7	14	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
14	10	19	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
15	24	3	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
16	15	14	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
17	13	15	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
18	20	9	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
19	16	21	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
20	17	10	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
21	28	6	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
22	19	16	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
23	31	3	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
24	22	15	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
25	35	3	IN THE MOOD Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP)
26	27	5	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
27	23	9	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
28	30	4	SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
29	25	8	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
30	37	4	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
31	36	7	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
32	29	13	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
33	43	3	JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
34	38	2	FOOLS PARADISE Don McLean, United Artists 363, (Nor Va Jak, BMI)
35	32	7	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
36	33	9	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
37	-	1	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
38	40	6	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
39	34	5	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incense/East/Memphis, BMI)
40	42	4	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
41	44	2	RAISED ON ROBBERY Joni Mitchell, Asylum 11029, (Sequoia, BMI)
42	45	2	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
43	-	1	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
44	48	2	LET ME GET TO KNOW YOU Paul Anka, Fame 345 (United Artists), (Spanka, BMI)
45	50	2	JOLENE Dolly Parton, RCA 0145, (Owepar, BMI)
46	47	3	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmoed, BMI)
47	49	2	YOU WILL BE MY MUSIC Frank Sinatra, Reprise 1190 (Warner Bros.), (Sergeant, Jonico, ASCAP)
48	-	1	FREE AS THE WIND Engelbert Humperdinck, Parrot 45-40077, (London), (Soultown, BMI)
49	-	1	SOMEBODY FOUND HER Addis Brothers, Bell 45,434, (ABC/Dunhill, Soldier, BMI)
50	-	1	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)

Classical Music

Cleveland OK's Agreement

CLEVELAND—Members of The Cleveland Orchestra recently voted 84-13 to accept the trade agreement offer made by The Musical Arts Association at a meeting at the office of the Cleveland Federation of Musicians, Local No. 4.

The new trade agreement is for three and one-half years, dating from Sept. 3, 1973 through March 6, 1977. Highlights of the new trade agreement include: Salary: A total increase of \$65 for minimum scale over the three and one-half year period to be divided up as follows:

Sept. 3, 1973—March 2, 1975; \$300 minimum, \$15 increase; March 3, 1975—March 7, 1976; \$315 minimum, \$15 increase; March 8, 1976—March 6, 1977; \$350 minimum, \$35 increase.

Health Insurance: It is expected that the Orchestra members' health coverage will become part of a Blue Cross plan as soon as possible. Members of the Orchestra are now completely covered by the health plan and make no contribution toward their own individual coverage. The Association will pay \$20 monthly additional immediately toward family coverage. The Association assumes responsibility for complete family coverage on March 1, 1975.

Pension: The Orchestra's pension plan becomes non-contributory on Feb. 1, 1974. All previous contributions will be refunded to Orchestra members in three equal payments on November 1, 1974, Nov. 1, 1975 and Nov. 1, 1976. The Association will make additional contributions each year to the pension plan of \$17,000. The Pension Committee will determine future pensions paid to retired musicians. The minimum remains at \$3,000 annually.

Per Diem: A new per diem rate for all domestic and international tours was agreed upon. From now until Jan. 31, 1975 the per diem will be \$31, up from the previous \$27.50. On

Feb. 1, 1975, the per diem goes to \$32, and on Feb. 1, 1976, the per diem is raised to \$33.

Vacation: During the current 1973-1974 season and the 1974-1975 season, the Orchestra receives six weeks vacation each season. During the 1975-1976 and 1976-1977 seasons, the Orchestra receives seven

weeks vacation. Summer Services: During each of the summer weeks in which the Orchestra gives it Blossom Festival concerts the orchestra will be called upon for nine services (rehearsals and concerts) for some weeks, with an average of eight weekly services over the entire Festival series.

How 'Switched-On' Was Turned On

By ROBERT SOBEL

NEW YORK—Walter Carlos' "Switched-on Bach II" has sold more than 70,000 in its first five weeks of release, a Columbia Masterworks spokesman stated recently. Although the sales figure is high, especially because it was achieved in such a brief span of time, it is hardly surprising.

Much of the credit for that extra pull needed to make the chart so quickly is apparent. The Bach name and, of course, the LP's identity in the title with "Switched-On Bach," the album which started the Carlos sales ball rolling, and which, according to Columbia's latest estimates, has reached 960,000 in sales. Not that the other four albums which followed from Carlos have been gathering sales dust. "The Well-Tempered Synthesizer" has sold some 200,000; "Sonic Seasonings" and "Clockwork Orange" some 100,000 each.

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

Carlos and Ms. Elkind 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 came the process of selling the master, and here the credit, according to Ms. Elkind, must go to R. Peter Munves, then a classical executive at Colum-

bia, and to Pierre Bourdain, present Columbia Masterworks promotion chief. In those days the Moog had not yet been commercially established and it required a bit of doing by both executives to sell the record to higher-ups. Sell it they did, however, and the success sales story followed but not in the slow tempo it usually takes to break a classical record.

Elkind and Carlos still record and produce at the brownstone studio, which now holds more sophisticated equipment. Four speakers for quadraphonic playback have recently been added. The new Bach, a natural for 4-channel sound, may be released on the SQ system, depending on whether an agreement between Columbia and Carlos can be reached regarding technical checks and balances.

Elkind, who once worked as Goddard Lieberman's secretary, is still old-fashioned enough to believe in the values of the individual "before the conglomerates and the big business interests" took over. She is not one to compromise too easily. In this regard, she can work many months until the product bears the touch of the personal, a feeling she believes should be projected by the artist above the material itself.

Planned for Carlos is a potpourri album due for late spring release. Tentatively titled, "Walter Carlos by Request," it contains Joplin, more Bach, some Broadway material, among other works. Also projected is an album by the four B's (Bach, Bartok, Brahms, Beethoven), and an unusual album exploring the mysticism in religion.

Schwarzkopf, Callas Tours

TORONTO—Sopranos Maria Callas and Elizabeth Schwarzkopf will make a number of Canadian appearances this season. For Ms. Callas, they will probably be her last performances in this country.

Elizabeth Schwarzkopf appeared at Toronto's Massey Hall on Feb. 7 for her annual recital in this city.

On Thursday (21), Maria Callas will appear at Massey Hall with accompanist Giuseppe De Stefano. Following her Toronto appearance, Ms. Callas will sing at the Place Des Arts in Montreal on March 28 and in Vancouver at the Queen Elizabeth Auditorium on May 1.

Tickets for all three farewell events will run as high as \$50 a pair.

London Symphony, Wakeman Live LP

LOS ANGELES—The recent concert at London Festival Hall featuring the London Symphony Orchestra and pop group Yes keyboard artist Rick Wakeman, has been recorded for a live album, to be released by A&M Records.

Wakeman is on A&M as a solo artist, although Yes group is on Atlantic. Material was from Wakeman's own "Journey to the Center of the Earth" composition, performed publicly for the first time.

Concert (but not the album) also presented material from Wakeman's initial solo album, "Six Wives of Henry VIII."



PRODUCERS John Ierardi, extreme left, and Richard Oliver, second from the right, of MGM Records' "Those Glorious MGM Musicals" series, five of the first six of which hit Billboard's best-selling LP/tape charts in 1973, sneak previewed their next six LP's, due in March, at a retrospective honoring Ann Miller shown here, with veteran MGM record/publishing executive Jesse Kaye on the far right.

U.S. Classical Radio Meet in London in Aug.

(See Radio Section)

Country Music

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 continuance 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 Stony, 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 Shiela Carlisle make all shows with their father, Bill Carlisle. Mark Jones, son of Grandpa and Ramona, is a featured drum-

mer. 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 Louvin, 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 Smathers performs as the Stony Mountain Cloggers.

Buddy Alan, 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.



DIANNE SHERRILL, Monument, signs with the Shorty Lavender Talent Agency. Shown, l. to r., are John McMeen, vice president of the Lavender Agency, Monument president Fred Roster, talent agent Jack Lynch, and Lavender.

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 "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.

Country Collage Promo

NASHVILLE—George Cooper III, owner and president of Country Collage, 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, tying 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.

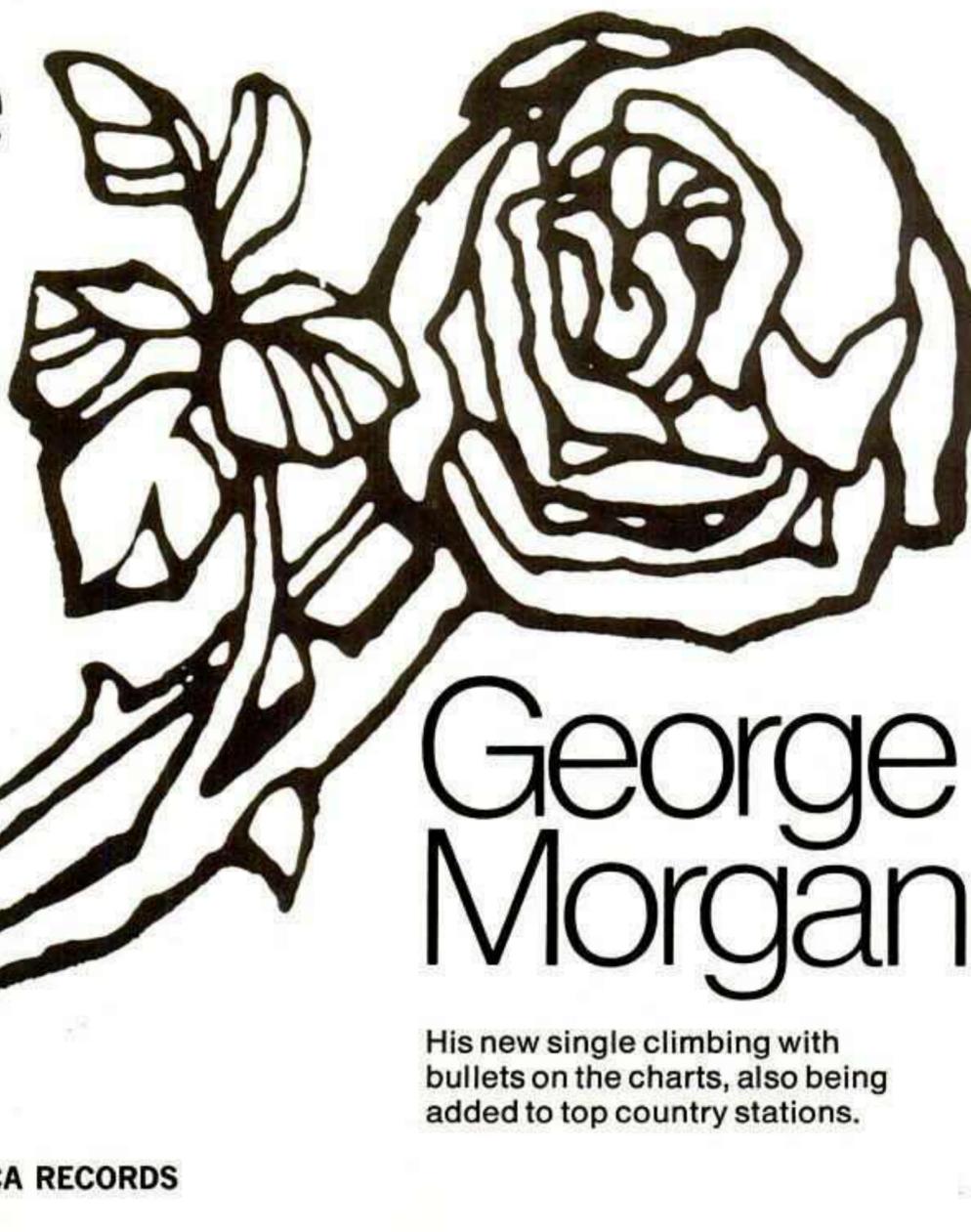
If they still want the service, he said, he will give them complete treatment at the finest studios here, "utilizing the city's best studio musicians and producers with proven track records." He said he also would have enough records pressed to service distributors, one stops and radio stations on his 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 vultures out of our industry."

Red Rose From The Blue Side Of Town

MCA-40159

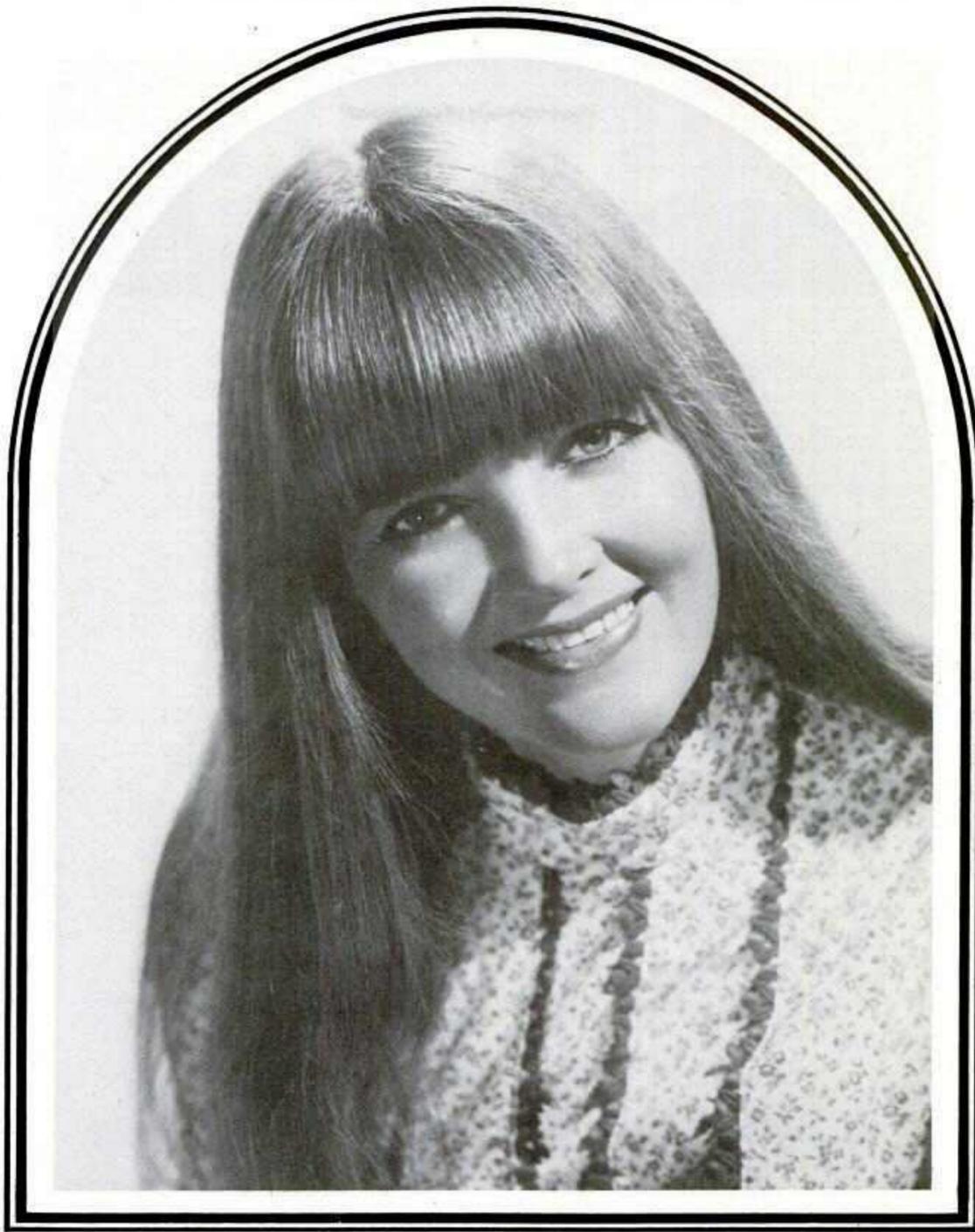
Produced by Joe Johnson



George Morgan

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

Exclusively on MCA RECORDS



*There's no stopping this hit
from reaching the top!*

'DON'T STOP NOW'

MGM #14695

Sherry Bryce

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

Exclusively on MGM RECORDS



SUITE 300, 806 16TH AVENUE SOUTH • NASHVILLE, TENNESSEE 37203 • 615-244-4338

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

Copyrighted material

Nashville Scene

By BILL WILLIAMS

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, public 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 Willis**. ... 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 Mound 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 the entertainment for the **San Angelo Fat 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 Johnston** 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, an eye injury prevented his second return. Now he has put a band together and is trying once more. ... **Jean Shepard** is going with her 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 Acuff**, president of A.Q. Talent, 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 at **Irelands** in Memphis. ... **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 Brass** its first national exposure several years ago.

Moon-Hill Management will be helping **Michael Murphey** with his career. The Austin firm notes that his new album was produced by **Bob Johnston**. ... **Cinnamon's Narvel Felts** is already getting heavy pop play on his new release. And stablemate **Ural Albert** is coming on strong with the jukeboxes. ... When **Leda Ray** was featured on the March of

Dimes Telethon in Knoxville, more than \$120,000 was raised. ... **Stella Parton**, Dolly's little sister, has done her first session 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 Winnipeg on Feb. 28. It's his first Canadian swing in three years.

Dot Records has reserviced the **Joe Stampley** single, "I'm Still Loving You," eliminating 10 seconds of the instrumental introduction. ... **Bud 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**.

Nationwide 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. ... **Dot's Pat Roberts** returns to Seattle's **Riverside Inn**, the Northwest's largest and most popular music night spot. ... The **Johnny Bernard** 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 **Loretta Lynn**, reached for the first time at her vacation hideaway in Mexico, said the findings of a recent Gallup Poll "equalled 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 respect. It was limited to women.

Resting and relaxing after a gruelling 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.

Portland, Benefit Nets \$2,100 for Henry Maddox

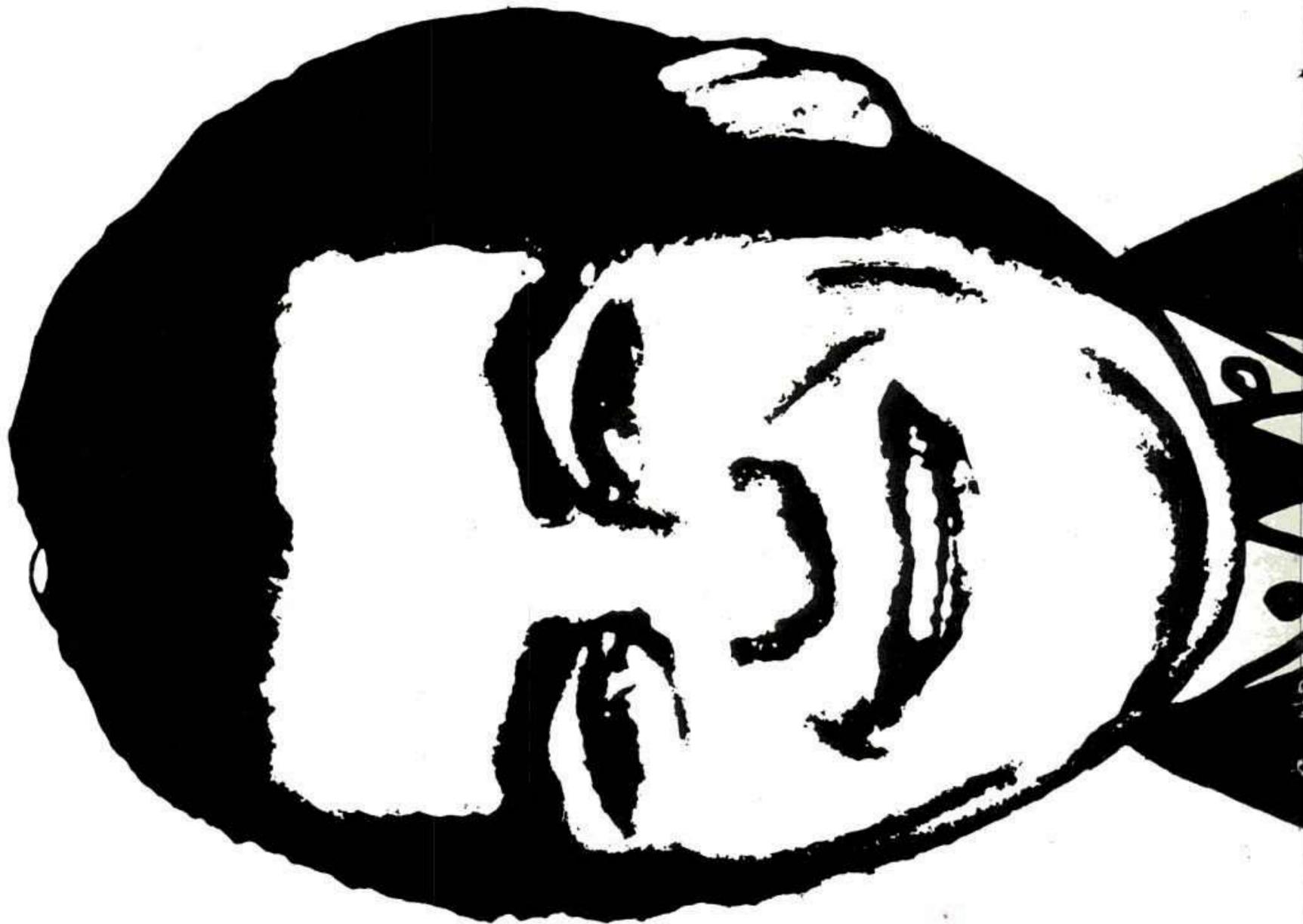
PORTLAND, Ore.—A lengthy benefit show and dance held at the Division Street Corral netted \$2,100 for **Henry Maddox** of **Maddox Brothers & Rose** fame.

Maddox must have kidney machine treatments three times 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 Bugs**, **Jimmy Patton**, **Roosevelt Savannah**, **Gene Breeden**, **Walt Rodgers**, **Arkie Benedict**, the **Peptones** 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.

THE GIANT OF COUNTRY MUSIC



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."

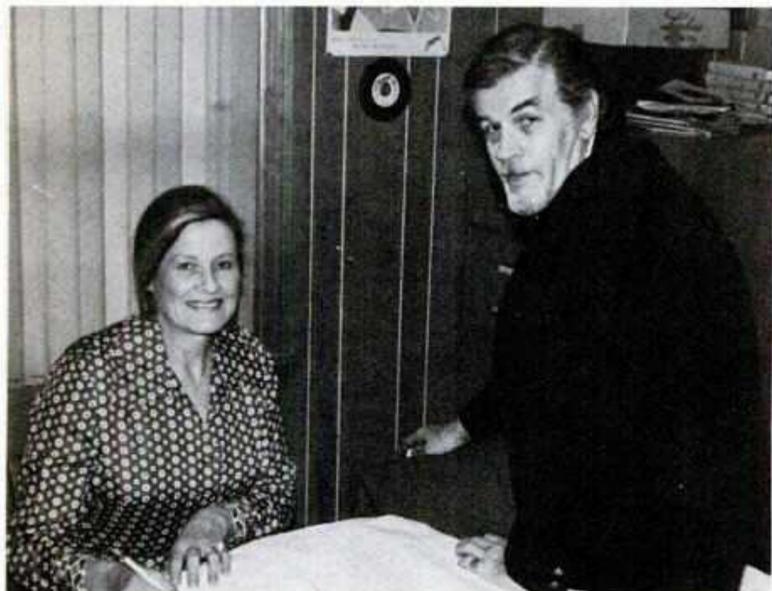
More than a dozen artists from various record companies took part in the Festival, sponsored by KKYX-AM, and handled by Bill Rohde, who also served as master of ceremonies.

"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 Suzy St. Marie for the three-day promotion. Others on the show included Red Steagall, Kenny Price, Judy Kester, Tony Booth, Jeanne Pruett, Josie Brown, Brian Shaw, Brian Collins and Pat Roberts.

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



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

ESCFI Confab Called 'Complete' Country Holiday

NEWBERG, N.Y.—The Eastern States Country Music, Inc., will hold its annual convention at Kutsher's Country Club in the heart of the Catskill resort area Apr. 18-21.

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 ESCFI 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 ESCFI, said registration is not limited to members of the organization. Advance registration indicates a heavy turnout.

The organization has made tremendous inroads 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 Hill-siders, and Commander Cody and the Lost Planet Airmen.

Anderson and Pete Brady from BBC will comper 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

---wishes to thank
 Charlie Rich for
 "The Most Beautiful
 Girl," and his
 follow up, "A Very"
 Special Love Song.
 - Al -
 AL GALLICO

Billboard Best Selling Gospel LP's

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	9	11	REVEREND W. LEO DANIELS Sermon—Build Your Own, Daniels 1001 (Jewel)
2	1	15	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
3	17	7	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
4	3	11	SENSATIONAL NIGHTINGALES It's Gonna Rain, Peacock PLP 175 (ABC)
5	14	11	ARETHA FRANKLIN AND JAMES CLEVELAND Amazing Grace, Atlantic SD2906
6	2	11	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
7	13	15	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
8	5	11	REVEREND C.L. FRANKLIN The Eagle Stirrs Her Nest, Jewel 0083
9	7	15	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrrh SP 6514 (Word)
10	—	1	ERNEST FRANKLIN There's A Leak In This Old Building, Jewel LPS 0063
11	—	1	ANDRAE CROUCH & THE DISCIPLES Hallelujah, Jesus Is The Answer, Light LS 5602
12	21	7	THE RANCE ALLEN GROUP Gospel Truth GTS 2701
13	—	1	SHIRLEY CAESAR The Invitation, HBX 2160 (Scepter)
14	—	1	INSTITUTIONAL RADIO CHOIR One More Day, Zanzee SYLP 2600
15	20	7	JAMES CLEVELAND Trust In God, Savoy 14302
16	11	15	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
17	8	7	ISAAC DOUGLAS & THE BIRMINGHAM COMMUNITY CHOIR Why Can't I, Creed 3045 (Nashboro)
18	15	15	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204
19	27	7	THE ANGELIC CHOIR Hold The Light, Savoy 7001
20	—	1	JAMES CLEVELAND AND THE GOSPEL GIRLS Trust In God, Savoy 14302
21	19	11	REVEREND C.L. FRANKLIN Heard It Through The Grapevine, Chess CH73
22	—	1	JAMES CLEVELAND & THE STAN LEE CHORAL ENSEMBLE Humble Yourself, Savoy 14313
23	12	15	ERNEST FRANKLIN Close To Thee, Jewel LPS 0063
24	10	11	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
25	—	1	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
26	28	15	REVEREND MACEO WOODS God Save Your People, Gospel Truth GTS 2706
27	31	15	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
28	26	11	ANDRAE CROUCH I Don't Know Why, Light LS 5546 (Word)
29	23	15	RANCE ALLEN GROUP Truth Is Where It's At, Gospel Truth GTS 2709
30	18	7	JAMES HERNDON SINGERS Working On The Building, Glori JC 1017
31	6	11	BEST OF THE MIGHTY CLOUDS OF JOY Peacock PLP 136 (ABC)
32	24	7	DELOIS BARRETT & THE BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
33	22	11	THE JAMES HERNDON SINGERS Glori 1017
34	34	15	THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)
35	16	11	SHIRLEY CAESAR SINGERS Get Up My Brother, Hob 2144

Gospel News

Gospel Gambol

By JOHN SIPPEL

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

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

Rev. Bill English of Dorchester, Mass., reports The Gospel Encores are the most thrilling act to come out of New England recently. The duet have signed with Hob Records. Their first release is "My God" b/w "Oh Blessed Star," produced by John Bowden ... Dorothy Abrams and Joyce Mattox of the West Coast Gospel Enterprise, Daly 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 Fulton 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, "only religious stations which program gospel music. It is the ultimate aim to find a station somewhere which will be full-time gospel music oriented."

Serving on this year's organizing committee are Aaron Brown of Caananland/Word Music; Ken Harding of Superior Sounds; Lou Hildreth of Nashville Gospel Talent; Charlie Monk and Judy Harris of ASCAP; and Sylvia Mays of George Richey 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 \$60 per person. Anyone seeking further information is asked to contact Dr. Prock, at MTSU in Murfreesboro, or any members of the organizing committee.

Hot Country LP's

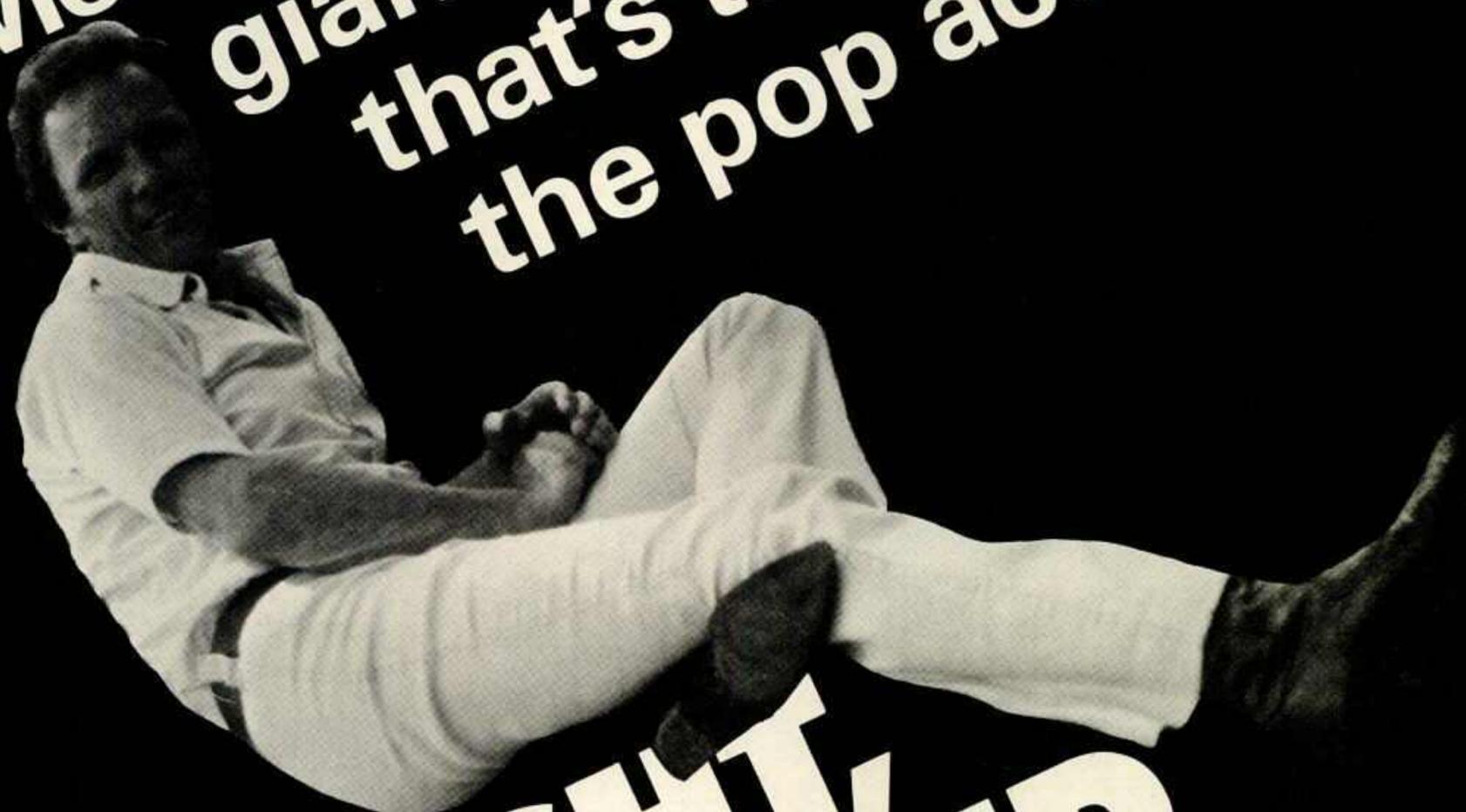
© Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	3	8	AMAZING LOVE—Charley Pride , RCA APL1-0397
2	2	9	FASTEST HARP IN THE SOUTH—Charlie McCoy , Monument KZ 32749 (Columbia)
3	1	43	BEHIND CLOSED DOORS—Charlie Rich , Epic KE 32247 (Columbia)
4	6	6	LET ME BE THERE—Olivia Newton-John , MCA 389
5	4	13	ROY CLARK'S FAMILY ALBUM—Roy Clark , Dot DOS 26018 (Famous)
6	5	9	ALL ABOUT A FEELING—Donna Fargo , Dot DOS 26019 (Famous)
7	7	6	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette , Epic KE 32757 (Columbia)
★	10	6	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall , SR 1-687 Mercury (Phonogram)
9	9	9	THE MIDNIGHT OIL—Barbara Mandrell , Columbia KC 32743
★	13	6	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis , Mercury SRM 1-690
★	16	7	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare , RCA CPL 2-0290
12	11	30	COME LIVE WITH ME—Roy Clark , Dot DOS 26010 (Famous)
13	15	10	CLINGING TO A SAVING HAND—Conway Twitty , MCA 376
★	18	12	NEW SUNRISE—Brenda Lee , MCA 373
15	8	8	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart , Capitol ST-11252
16	17	8	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley , MCA 385
★	25	5	AN AMERICAN LEGEND—Tex Ritter , Capitol 11241
18	21	10	COUNTRY SUNSHINE—Dottie West , RCA APL1-0344
19	12	24	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty , MCA 359
20	23	10	GOD IS ABUNDANT—Connie Smith , Columbia KC-32492
21	22	14	WHERE MY HEART IS—Ronnie Milsap , RCA APL1-0338
★	28	7	I REMEMBER HANK WILLIAMS—Glen Campbell , Capitol SW 11253
23	14	17	BUBBLING OVER—Dolly Parton , RCA APL1-0286
24	19	21	SAWMILL—Mel Tillis , MGM SE 4907
25	30	7	THE UPTOWN POKER CLUB—Jerry Reed , RCA APL 1-0356
26	26	24	LOVE IS THE FOUNDATION—Loretta Lynn , MCA 355
27	20	19	CARRY ME BACK—Statler Bros. , Mercury SR 1-676 (Phonogram)
28	29	11	FAREWELL TO THE RYMAN—David Rogers , Atlantic SD 7283
29	27	12	THIS IS HENSON CARGILL COUNTRY—Henson Cargill , Atlantic SD 7279
30	31	8	IT'S A MAN'S WORLD—Diana Trask , Dot DOS 26016 (Famous)
31	34	20	FULL MOON—Kris Kristofferson & Rita Coolidge , A&M SP 4403
32	35	7	SHADES OF STEEL—Lloyd Green , Monument KZ 32532 (Columbia)
33	35	4	KINDLY KEEP IT COUNTRY—Hank Thompson , Dot DOS 26015 (Famous)
34	24	12	SONG'S FOR EVERYONE—Ray Griff , Dot DOS 26013 (Famous)
35	40	3	KENTUCKY SUNSHINE—Wayne Kemp , MCA 369
36	37	5	BEAN BLOSSOM—Bill Monroe , MCA 2-8002
37	39	6	THE FARMER—Porter Wagoner , RCA APL 1-0346
38	32	21	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez , Mercury SR 1-686 (Phonogram)
★	—	1	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley , RCA CPL1-0341
★	—	1	THE ENTERTAINER OF THE YEAR—Roy Clark , Capitol ST 11264
41	42	4	ARMS FULL OF EMPTY—Buck Owens , Capitol ST 11222
42	44	5	JUST ANOTHER COWBOY SONG—Doyle Holly , Barnaby 15011 (MGM)
43	46	3	RED, WHITE & BLUE (GRASS) , GRC 5002
44	43	20	PAPER ROSES—Marie Osmond , MGM SE 4910
45	45	4	GIVE ME THAT OLD TIME RELIGION—Guy & Raina , Ranwood 8120
46	48	2	QUEEN OF COUNTRY—Various Artists , Columbia KC 32719
47	50	2	NOW PRESENTING—Troy Seals , Atlantic SD 7281
48	49	2	MY KIND OF COUNTRY—Carl Perkins , Mercury SRM-1-691 (Phonogram)
49	—	1	HYMNS BY SUSAN RAYE—Capitol ST 11255
50	38	16	DON'T CRY NOW—Linda Ronstadt , Asylum SD 5064

Coming 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'

MGM #K-14689

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

Available Direct From:



**Roger Talent
Enterprises**
ROGER JAUDON
Agent
Exclusive Representation
THE MEL TILLIS SHOW
1722 West End Ave. □ Nashville, Tenn. 37203 □ (615) 327-3644



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; Jean 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 Jeanne Pruett, a double winner, for best album and best female artist; LaCosta 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 annotator 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-

pher Les Leverett accepts his best album cover 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 Furrino, 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 instrumentalist 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



Technics Success Keyed to Training

By BOB KIRSCH

LOS ANGELES—When Panasonic entered the high end hi fidelity market several years ago, it was simply another division using the Panasonic name. The division soon became successful enough, however, that the name was changed to Technics by Panasonic. Jerry Kaplan, who has headed the division from the beginning, recently discussed some of the reasons behind the success and the growth of Technics.

"It's not really unique that a company like Panasonic was able to enter the hi fi market," Kaplan said, "but it takes some homework. It takes a little more effort to enter this market because it is still somewhat clannish. But the Panasonic image, identification and reputation was a definite help.

"Coming out with the product alone is not enough," Kaplan continued, "unless the company is willing to alter concepts, distribution patterns and certain selling techniques. You can still be a part of a big firm, but you must realize you need different media for your different selling approaches. The whole approach is different than for the general consumer market."

Kaplan feels it was important that Panasonic had the flexibility to alter some of its thinking to help him penetrate the hi fi market.

"For example," he said, "there are a number of independent hi fi reps who handle the Technics line. These reps do not carry our consumer line, because they are specialists in a certain area. They were all chosen through their knowledge of the hi fi

market and the ability of the organization to work with us.

"These reps," he continued, "work with us in working out package systems, co-op money, ad money and sales training."

Training Seminars

Kaplan feels that sales training is extremely important, especially when handling a high end hi fi line. "We have had a number of seminars in the past," he said, "and we will be having more very shortly. These seminars are conducted by both ourselves and the reps, and our goal is to get information to the retail salesperson. With this type of equipment, the consumer generally has a lot of questions to ask. He is probably fairly knowledgeable already, but the salesperson must be well trained."

At the present, the Technics line is primarily in audio type outlets, but it is also seen in chains such as Macys which are not generally thought of as audio stores but have exceptional audio departments.

"We have changed our approach in advertising fairly recently," Kaplan added, "to keep the high end image. We now advertise the product as a high quality item and we include specifications. The appearance and the copy are directed at the component buyer. We want to make it clear that it is a Technics product we are selling, and we do this by showing specs, talking features and showing off the exclusive features."

Kaplan does feel, however, that

(Continued on page 43)

DIST. CLOSEUP:

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 Panasonic automotive sound national meeting, 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."

(Continued on page 43)

3M's booth at recent CES was highlighted by Sallyann Stretton and Sharon Maitland. Robert Askay of Blackburn, Inc. shows cassette storage units. Emery and Bernard Klein of B&B Import & Export. Stephen Nester, head of Duotone.



Car 'Q' Faces Challenge: Wally

By RADCLIFFE JOE

NEW YORK—The energy crisis, its resultant shift in the attitudes of most new car buyers from large luxury cars to compacts, and the overall uncertainty of the economic climate have all helped to undermine the growth potential of automotive 4-channel equipment, according to Harold Wally, head of Wally's Stereo Tape City, one of the largest automotive tape software and equipment dealers in the city.

According to Wally, automotive 4-channel sales, primarily because of the cost factor, have always been a

luxury car item. He added, "With the dip in the sales of luxury cars, predicated by the fuel shortage, the trickle of sales of quadrasonic equipment for the car has grounded to a stop."

Wally feels that the growth of automotive 4-channel, and the 4-channel market in general has also been hampered by the exasperating slowness of software manufacturers to keep pace with necessary programming. "There is still not enough pop software out there to help encourage people to buy the equipment," he said.

In the four years since automotive 4-channel equipment has been a consumer reality, Wally has sold just about one dozen units, still he does not subscribe to the view of some that automotive 4-channel is a lost cause. He feels that a harnessing of the inflationary spiral, and a return to that point where the dollar has more purchasing power, allowing the consumer to indulge in more luxuries, automotive 4-channel equipment would once more be a feasible investment.

However, according to Wally, the very crisis that has been responsible for the slowdown in automotive 4-channel's growth, has given a filip to the sales of regular 8-track car stereos.

Market Diversification

Wally explained that unlike luxury cars that were supplied with many extras, the average compact came with few accessories such as 8-track tape players. Consequently,

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.

Magnavox's decision to be at the show represents part of an overall organizational change to streamline the firm's operations and strengthen its consumer image.

Magnavox officials did not say whether its national dealers' meeting, held in Las Vegas last spring, is being ditched in favor of the CES move, but it is 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 tinsel and glitter, and talk, presumably about baseball and Magnavox.

Meanwhile, a spokesman for the company affirmed that Magnavox will retain its one-step distribution policy, but has dropped its volume incentive program, at least for 1974.

In announcing its plans to continue its one-step distribution policy, Magnavox squelched industry speculation that there was a plan afoot to appoint independent distributors to handle the line.

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 dealer poll now being run by the company.

Magnavox's original decision to discontinue the program was based,

(Continued on page 40)

INSIDE

- ★ Pioneer Sets Own Production
- ★ TDK Adds Intl Manufacturing
- ★ Video Systems 2nd Generation
- ★ Variable Speed Cassette Bows
- ★ Compacts Add Record Feature

Inventor Puts Simplicity In Duplicating Equipment

By ANNE DUSTON

CHICAGO—While most manufacturers practice, and Americans accept, planned obsolescence, the president and owner of Audimation, Inc., Norman Deletzke, Jr., follows a philosophy of "overkill"; that is, pairing functional design with overly strong specifications, in producing his tape duplicating equipment. All components operate at a fraction of their ratings.

Over-sized motors and extra heavy cast aluminum base plates not only minimize call-backs, but produce superior performance that outlasts other similar product, Deletzke claims. "I manufacture equipment for the specific needs of duplication and only those needs, in a very functional product, with no money wasted on aesthetics, to the benefit of both the operator and the owner," Deletzke said.

His severe designing eliminates fancy and expensive doodads like motor housings and trim, and allows him to put an additional five percent of cost into performance.

Deletzke stresses simplicity in parts, as well. Most parts are standard, and replacement can be made through almost any hardware store.

"The maintenance factor is very important," the 29-year old entrepreneur asserted. "It's hard for the smaller company to find and pay a competent maintenance man. If the maintainer makes an error, the company could be bankrupt before it is corrected."

A de-emphasis on solid state has led Deletzke to incorporate air pressure for some functions. "Air pressure is easily obtainable and available in most operations already." Pinch rollers are operated by air pressure, as is the tape garbage disposal on the tape winder.

Unusual Factory

Deletzke designs and manufactures his equipment in a complex of buildings he owns in Chicago's mid-north area. His work area, located in the basement of one building, is an intricately organized maze of parts, machinery and tools, much of it obtained through auctions. He expressed a desire to find someone to handle the manufacturing and marketing end of the business so he can concentrate on his first love, "tinkering."

Norm Deletzke's interest in audio

(Continued on page 42)

4 NEW UNITS

Panasonic Car Stereo Custom Sales Emphasis

CHICAGO — Panasonic auto products division introduced four new players and a new display for players and speaker demonstrations and plugged hard for in-dash custom business during its national sales meeting here. Ed Lucasey, national sales manager, said the distributors are highly optimistic about business prospects.

While pursuing in-dash custom business and particularly with new car dealers, there is every indication Panasonic will push custom sales through more retail outlets but

(Continued on page 42)

Car Stereo 'Q' Sparks in U.K.—Home Slumps

By RICHARD ROBSON

LONDON—Sales of quadrasonic equipment and prerecorded music have been increasing every month in the automotive field here but sales in the home market have been disappointing, a roundup reveals.

Many industry observers feel that 4-channel is suffering in exactly the same way as cassettes and cartridges did when first launched in this country. As with tape, there has been a complete lack of any organized and united effort to promote 4-channel by either record companies or the hardware manufacturers and no attempt has been made to educate record and tape buyers and explain to them that a whole new way of listening to prerecorded music has been developed.

(Continued on page 42)

Rep Rap

Scintrex, Inc., those new headphone people from Tonawanda, N.Y. (the firm was formerly Sharpe), have appointed the following new sales reps: for mid-Atlantic and N.Y. metro areas, **Somerset Associates**, 9 E. 38th St., N.Y.C. 10016 (202) 929-1824; for N. Calif., **Connor & Associates**, 845 Malcolm Rd., Burlingame, Calif. 94010 (415) 697-8793; and for S. Calif., **Wrenco Associates**, 16410 Figueroa St., Carson, Calif. 90248 (213) 670-3714.

Scintrex, which first introduced its headphones at the 1973 Summer CES, is doubling production capacity in the Buffalo,

N.Y., plant to accommodate manufacture of its new SX-4 headphone. The stereo headphones can be switched to a "surround" or "experiential" sound with four drivers, two in each earpiece. The \$49.95 item will be introduced at the Los Angeles IHF show.

Manny Nathan, newly appointed sales manager for Gilbert E. Miller Associates, credits his recent Debby Award for retail management sponsored by the Society of Audio Consultants, with having "the proper mix of proper products at the proper time. It also helps to turn a profit." Gilbert E. Miller

Assoc. reps **U.S. Pioneer Electronics**, and with its division, **GMA Reps** handling **Tandberg** products, is headquartered at 375 N. Broadway, Jericho, N.Y. 11753 (516) 433-5590.

Samuel Shapiro has been appointed industrial marketing vice-president, **Almo Electronics**, Philadelphia, a TV, radio, audio and electronics equipment distributor, **Eugene B. Chaiken**, president, announced. Shapiro had formerly held managerial positions with **Hollywood Electronics and Compar Electronics**.

A one-day industrial television workshop to be held March 21 at the Shelburne Hotel, Atlantic City, will cover such topics as: proper software utilization and evaluation; selling management on TV communications; the mystique of video tape; tape editing—grease pencil to backspace; determining objectives for the company news program.

The workshop is sponsored by the Delaware Valley chapter of the **International Industrial Television Association**, and will be held in conjunction with the national con-

vention of the Association of Educational Communicators and Technicians. Chairman is **Ron Brown**, Director of Telecommunications, **Market-Dyne International**, Box 7728, Philadelphia, Pa. 19101.

Carl Bobenhouse, president of **BEAMS, INC.**, just returned from Spain ERA Conference, reports that the most outstanding impression he got was the over-all optimism about 1974. He and his wife **Irma** took advantage of the beautiful spring-like weather to spend two days in Lisbon.

BEAMS is moving its Kansas City office into larger quarters at 9416 W. 87th Terrace, Overland Park, Kan. **AKG** has been added to the lines repped which include **ADC, Audiovox, BGW, BASF, Glenburn/McDonald, Midland, Rectilinear, Scintrex and Technics**. The **AKG** area includes S. Ill., Ia., Kan., Mo. and Neb. Bobenhouse is also looking for more salesmen. Incidentally, the pleasant voice in the Kansas City office belongs to **Mary Kathleen Imler**, a recent addition.

Ramson Trading Co., Inc. New York, announced the appointment of **O.T. Mullis**,

Jr., 1452 Brookvalley Lane, Atlanta, Ga. 30324, and **Olan Williamson**, Fort Hill, Loudon, Tenn. 47774 (615) 458-3115, to cover the Alabama territory.



RAY HALL, executive director, ERA, at recent Chicagoland Chapter meeting.

PROFILE III:

Rep 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 Representatives 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 result of a factory policy change, his company lost the **3-M Wollensak** 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 buyers, and 2) keep them informed of special buys and new products coming down the pike. They need to know of line losses too.

"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 bite adds to this and he lauded ERA's lobbying.

"Accounts such as **Burstein Applebee** and **Western Auto** are given help in the form of glossy photographs, copy, product information

4 ITA Awards —Mfrs., Users

TUCSON, Ariz.—The International Tape Association (ITA) will honor four audio and video equipment manufacturers and end users at its annual Awards Banquet, scheduled for Feb. 24, opening day of the association's fourth annual seminar.

The awards to the manufacturers will be for the greatest contributions made to the industry, while those to the selected end users will be for innovations and the successful utilization of the medium in training and education.

Nominees for the awards were selected by the ITA Advisory Board members, who submitted their suggestions to the association's board of directors for the final vote.

The winners will be announced at the awards banquet, and the citations will be presented by **Bertram**

(Continued on page 41)

and the like for use in getting up their own flyers and catalogs," said **Roach**. "BA, for example, gets out something like six flyers a year and we want 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 yes a little and no a little.

His overall view of the rep field? **Roach** sums it up in one word: Complicated. 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 volume sales are needed for the viability of the industry. "However," he argues, "the discount shops and mass merchandisers sell an 8-track player in much the same way that they sell a tube of toothpaste. They simply tell the 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 it properly, and service it when the need arises."

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

He explained, "The use of mass merchandisers and discount houses is designed to stimulate volume sales, but dissatisfied customers are one time customers, and consequently there are few if any re-orders. Where is your volume sales theory then?"

The energy crisis and its allied ills have also given a boost to the sales of tape software, of which **Wally's** stocks more than 40,000 titles. According to **Wally**, there is a gas station next to his shop, and as motorists wait in line to get their \$2 worth, they have a tendency to browse in his store. The result has been a marked increase in sales.

NEW EXPANDED LINE!

#54 HOLDS 24 8-TRACK TAPES

50 up	\$2.80 each
100 up	2.60 each
250 up	2.50 each

All quantities can be assorted.

#HUL-8 HOME OR OFFICE UNIT FOR 8-TRACK TAPES

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.

#J-48 HOLDS 48-8 TRACK TAPES

50 up	\$4.00 each
100 up	3.85 each
250 up	3.75 each

All quantities can be assorted.

#AT-1 ATTACHE CASE

50 up	\$3.65 each	100 up	\$3.40 each
250 up	\$3.25 each		

All quantities can be assorted.

#C-30 HOLDS 30 CASSETTE TAPES

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.

#PB-2 PORTABLE BAR (Fitted)

50 up	\$4.45 each
100 up	4.30 each
250 up	4.10 each

All quantities can be assorted.

#12 HOLDS 12 8-TRACK TAPES

50 up	\$2.35 each
100 up	2.20 each
250 up	2.05 each

All quantities can be assorted.

#LP FOR YOUR LP RECORDS

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

All quantities can be assorted.

#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

All quantities can be assorted.

#45 HOLDS 45 R.P.M. RECORDS

50 up	\$1.90 each
100 up	1.80 each
250 up	1.70 each

All quantities can be assorted.

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

Representatives Wanted.

Custom Case Mfg. Co., Inc.

We do Private Label.

6232 Bragg Blvd., P. O. Box 5866, Fayetteville, N. C. 28303

Area Code (919) VOlume 7-6111

Pioneer Sets Own Production

NEW YORK—The Pioneer Corp. of Japan plans to manufacture 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 Yozo Ishizuka in his recent year end speech to the company's stockholders.

According to Ishizuka, Pioneer also 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 inspite of 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."

Meanwhile in neighboring Canada, Pioneer products, distributed in that country by S.M. Parker, expects to net more than \$4.34 million in sales during 1974. This, according to

Stephen Lewar, head of S.H. Parker, represents an increase of 45 percent over 1973.

The figure represents the largest turnover by any Pioneer agent overseas, and is expected to be realized in the sale of receivers, turntables, and 4-channel systems, car stereos, and home 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 its audio products in dealer showrooms.

The new audio wall is designed primarily for dealers who are remodeling or expanding their audio departments, and consists of three 4 feet by 8 feet walnut grained pre-wired panels, complete with leads and inter-connections. A built-in switching panel accommodates six

tuner/amplifiers, six sets of speakers and three source inputs.

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 phono 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 tuner/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 two shelves each measuring 16 inches deep by 6 feet long, as well as a bottom shelf measuring 20 inches deep and 6 feet long. It is equipped with AC wiring and gold-tone pile.

Magnavox Goal

Continued from page 38

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 co-op advertising plan.

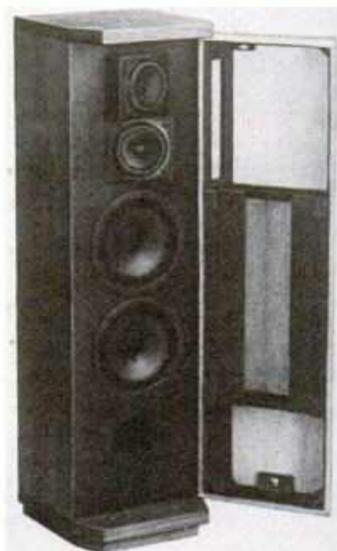
OFFSHORE BID: TDK \$Million Mexican Plant

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 turn out 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.

New Products



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.



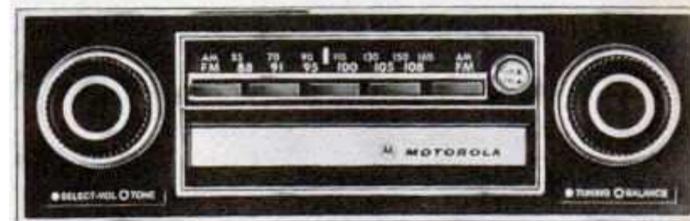
HEADPHONES such as these by Stanton offer wide frequency range at modest price—this set is \$39.95, Stanton's first basic unit.



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



TEAC's 3300S stereo four-track, 2-channel deck at \$649.50 has array of features for professional use including 7½ and 3¾ ips speeds and total remote control capability.



MOTOROLA's TF864AX car entertainment center tape player and AM/FM stereo radio features five pushbuttons for pre-set 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.



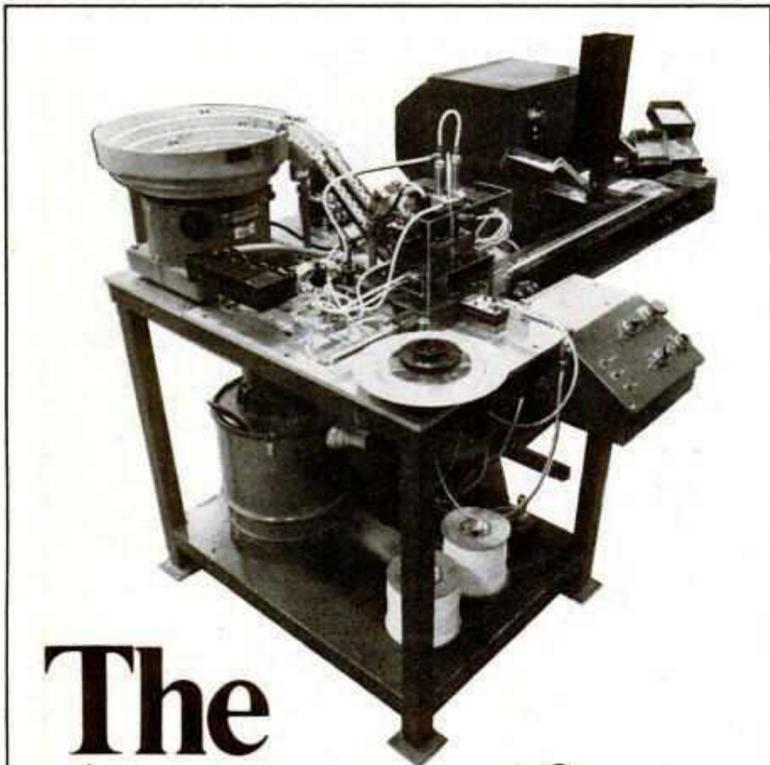
ACOUSTIC Fiber's push into car stereo include this KK30 speaker in six various colors with mounting brackets for \$32.95 a pair.



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



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



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 staking, leader winding and ejection is automatic.

Our advanced modular electrical and electronics components make for less downtime and big savings on maintenance costs.

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

International Representatives:
Audiomatic Corp., 1290 Ave. of Americas, N.Y., N.Y. 10019 USA
Phone 212-582-4870 Cable Audiomatic, Telex: 12-8419

Video Systems II: Hardware in Second Generation Era

By KEN WINSLOW

EDITOR'S NOTE: This second installment of a long look at video systems by association director and newsletter editor Ken Winslow focuses on several formats (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 3/4U hardware design. Present models of players and recorder/players offer built-in options for remote control, stop-frame, and simple editing. Sony is making an impact with a model which will switch between the U.S. NTSC and the European PAL TV standards in a bid for the international market. Sony has given a sneak public preview at a recent equipment show of an up-graded 3/4U recorder/player designed for the increasing number of users doing master production in 3/4U for 3/4U duplication and release. This "mastering" version is to be available in late '74. Further intensive development is expected by Sony and others in 3/4U with the expected result that by '75 it may be offered as a serious market competitor to open-reel 1/2-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 moved into the hands of consumers in cabinet console models with a color TV. Sears, Teledyne-Packard-Bell, and Admiral were major OEM marketers of the equipment. At present the CTI format is not being manufactured. Larry Hilford, then president of the now defunct Cartridge Rental Network set up to rent prerecorded feature films on tape to CTI owners, reported that in spite of the delays, confusion and technical problems it was evident from actual sales experience that home owners who could stand the initial bite of \$1,400 and up for the unit would become good continuing customers for pre-recorded and blank video tape cartridge and accessory equipment.

Other Systems

Prior to CTI's halt it was expected to be joined by RCA's 3/4-inch Mag-Tape tape recorder/player which like CTI was aimed first at the consumer market. However, several months ago RCA announced an indefinite postponement of the intended early '74 intro of its product pending extensive reevaluation of both it and the market. Unlike CTI, MagTape was to be a stand-alone unit able to work with any existing color TV receiver. MagTape had an expected \$800 retail price tag.

The 1/2-in. format was developed in the late '60s as the world's first intermanufacturer open-reel videotape standard by the EIA of Japan. Specifications were subsequently adopted for placement of this EIA-J Type 1 1/2-inch format in a self-threading cartridge with many of the operational advantages of 3/4U. Equipment is available in various off-air and closed-circuit recorder/

player and player only versions at prices competitive to 3/4U. Panasonic is the leading supplier of EIA-J Type 1 cartridge video player equipment followed by Hitachi and Sharp.

The Philips 1/2-inch VCR cassette format developed, 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 so more effectively... 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-1974"

February 24-27, 1974

Tucson, Arizona



Tucson Community Center

Braniff Place-Hotel

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 largest corporations who successfully use the audio/video medium.

ITA members include major manufacturers of audio/video tape hardware, software, video disc, EVR (film), raw tape, plastics molders, oxide and base film suppliers, duplicators, programmers, studios, support industries and "users" in government, education and major corporations.

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's 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 the Office of Consumer Affairs.

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

Daniel E. Denham, V. P., 3M 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/analysis.

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

effectively use the medium in fields of training, marketing, publishing, education, self-enrichment, religion, entertainment, medicine and corporate communications.

CONVINCING MANAGEMENT, preparation of budget covering cost efficiency, return analysis of capital investment, cost of in-house and outside production, professional and in-house duplication, specifications for purchasing and quality control, hardware selection, availability of existing programming, script to master, staff requirements and salaries.

COMBINED AUDIO AND VIDEO SESSIONS

"The Do's and Don't's of Copyright and Use of Music" with five of the nation's most distinguished copyright attorneys.

"The User Meets the Supplier"

Product managers occupy the stage. Four roving microphones let you "put them on the spot" about costs, warranties, services, etc. Tell them what they do right what they do wrong, what you want and how they can best serve you.

Over 40 ITA members display and discuss services including audio/video tape hardware and software, video disc, EVR, programming, duplicators, tape manufacturers and support industries. There will be clinics and demonstrations of the new G.E. PJ500 large-screen color television projector.

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 barbeque and cocktail party on sound 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 registrations.

OVER 200 WERE TURNED AWAY LAST YEAR! ATTENDANCE LIMITED.

For complete program information, write Larry Finley, Exec. Director ITA

World Tape Center

Tucson, Arizona 85734 (602) 889-6338



ITA is a not-for-profit association, incorporated under the laws of New York State.

4 ITA Awards

• Continued from page 39

MacMannis, Reader's Digest; Frank McLaughlin, director of Industry Affairs, President's Office of Consumer Affairs; Joseph Bellon, CBS News; and Claron 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.

FEBRUARY 16, 1974, BILLBOARD

Tape Duplicator

Overland Products, Fremont, Neb., has expanded production capacity by 25 percent because of a 25 percent increase in sales of internal cassette and 8-track cartridge parts, Howard Pearson, president, said.

“Most of our increased business is represented by new people entering the cassette field,” he noted, citing the tremendous volume as the attraction. Overland is also involved in computer cassette parts, and custom stamping.

Cartrette, Inc., Ann Arbor, Mich.,

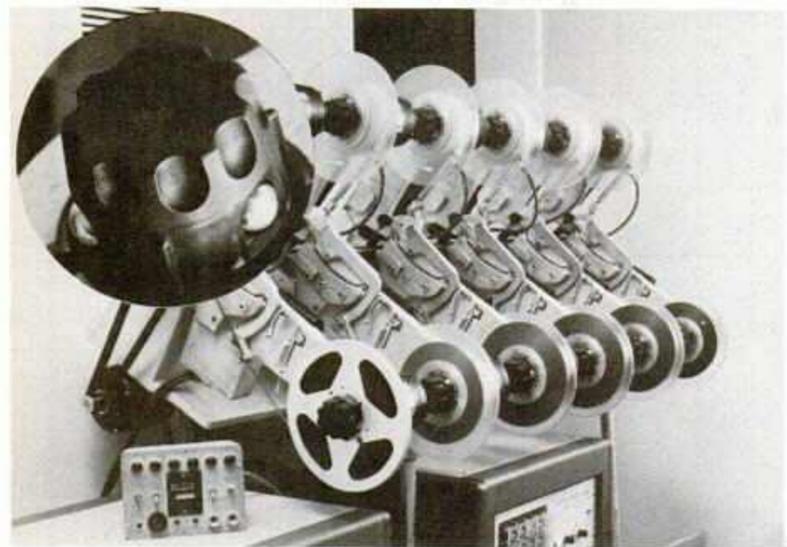
is considering applications of its miniature 4-track tape cartridge and transport mechanism to the security alarm and the telephone answering equipment markets. Dave Earley, marketing manager, sees applications for low cost, compact equipment in the mass transit areas, such as taped bus tour spiels, and passenger information on airlines.

“Problems involved in the retail

music market include money and exposure. We have some good ideas on direct mail applications which we hope to follow up eventually, but at the moment, we feel that the growth in the telephone answering equipment will supply some of the capital we need to return to the consumer music market,” Earley said.

The Florida Mental Health Institute, a unit of the State Division of

Mental Health, is accepting applications from audio/video persons experienced in program development for the new Communications Program directed by Roy W. Persons, Ph.D. New concepts in health care delivery will be explored, using video tape on a wide range of projects. For further information, contact Dr. Persons, FMHI, 4000 W. Buffalo Y Ave., Tampa, Fla. 33614.



AUDIMATION unit with closeup of special hub design.

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 services division in one company, and as it 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 at 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 15 workers. Deletzke is also involved in a real estate holding corporation, control systems for fuel in large residential structures, and security system development.

New Products

Typical of the inventiveness he showers on his equipment is the design of the reel hub for the 732 six station tape duplicator. Made of unbreakable glass-filled Lexan, the hub self-locks any eighth or quarter inch NAB hub or reel up to 14-in., while allowing one operator to change reels by merely lifting it off the hub. It is also electrically grounded.

Of the duplicator itself, Deletzke claims its “serviceability is per-

manently temporary.” That is, it is potentially adaptive to video tape, or any one or combination of formats without major design changes.

Deletzke has completed a prototype fully automated C-O loader using a hydraulic splicing machine on an overhead track, capable of loading 1,800 C-60's per hour with one operator.

Bootleggers

When Deletzke couldn't find a suitable conveyor 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, Deletzke reasoned about the legality of bootleg laws: “The penalty-to-crime ratio is way out of line. Punishment for copying someone else's work is more severe than hi-jacking or rape. I don't agree on how far the bootlegging law has gone. Musicians have created their own bootleg situation by demanding big royalties, like \$2 per 8-track tape.

“Copyright laws should be made similar to patent laws so the copyright becomes the personal property of the owner of the copyright. Then the copyright owner can dictate the market to be sold, and sell only to customers who can show royalty receipts. Then, drop royalties for two years to ten cents while a new marketing structure is initiated.”

Variable Speed Cassette Unit

NEW YORK—The Cambridge Research & Development Co. has developed a device that allows audio cassette users to either slow down or speed up their prerecorded spoken word tapes without loss of comprehension.

According to Murray Schiffman, co-developer of the device, designated Variable Speed Control, the unit is geared initially to the educational market, an area in which it is expected to have wide application in speeding up the learning process. Later, however, plans are to aim the system at the consumer market where Schiffman feels it can be put to a variety of uses.

Cambridge Research and Development has already licensed the Matsushita and Sony Corp. to include the device in certain of their models, especially those designed for the educational market.

It is expected that inclusion of the system into conventional cassette recorders will push the list price up by about \$30, but Ken Sherman, a partner in Cambridge Research and Development feels that the price increase is well worth the advantages that the Variable Speed Control device offers.

According to Schiffman, man's normal speaking rate is around 150 words a minute, but the average lis-

tener can comprehend and even retain words spoken at up to 300 words a minute.

In explaining how VSC works, Schiffman said that while under normal circumstances any increased speed of the cassette compresses the wave form causing a garbled sound, VSC electronically expands it.

Cambridge Research and Development is hoping to license cassette player manufacturers world-wide in an effort to proliferate the concept of VSC, and also to further reduce the retail price.

The firm is also working on improved versions of the device for music and video buffs.

Car Stereo

CAR STEREO 'Q' SPARKS IN U.K.

• Continued from page 38

Commented Andrew Pryor, formerly CBS's quadrasonic marketing manager and now the firm's artist development manager: “I am disappointed with our sales so far but it has to be said that there has been a certain reluctance on the part of dealers to buy 4-channel records. They are not happy to try anything new and seem convinced that there is no demand for quadrasonic product, which simply isn't true.

“Even when we do manage to persuade a dealer to stock some product, he usually hides it away and doesn't bother to promote it with point-of-sale material or special displays and then wonders why he doesn't sell any.”

CBS now has about 130 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 sales.

Among the hardware companies now marketing SQ equipment are Sony, Sanyo, Rotel, Pioneer, Harman-Kardon, Fisher, Toshiba, Ferguson, Rank Wharfedale, Cernaught Equipment, Revox, Braun and even JVC which developed the rival CD-4 discrete system.

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

He said, “Our 4-channel sales are not what they should be but we have found very reluctant dealers and record buyers who seem completely unable to appreciate, first, what 4-channel is and secondly, that our quadrasonic LP's are completely compatible with stereo equipment so that they can buy them now and start building up a 4-channel catalog even though they might not want to invest in the necessary hardware yet.”

Software

Pye currently has about a dozen

4-channel albums on release and recently brought the price of the LP's down to the price of the firm's ordinary full-price pop LP product in an effort to stimulate extra interest.

The 4-channel catalog of Precision, Pye's cassette and cartridge subsidiary, is bigger. The company now has about 40 titles available in discrete cartridge form and is releasing new items roughly every other month.

The catalog includes material by Burt Bacharach, Herb Alpert, the Carpenters, Des O'Connor, Carole King, the London Philharmonic orchestra, 101 Strings, Cyril Stapleton and the Harry Roche Constellation.

Sansui, whose products are distributed in this country by Southampton-based Vernitron, offers a fairly extensive range of QS 4-channel record and tape hardware.

RCA has imported from the U.S. about 20 4-channel CD-4 titles, mainly classical. In contrast, the firm offers in 4-channel cartridge form about 35 titles covering all types of repertoire. Included in the catalog are such items as Eugene Ormandy conducting the Philadelphia orchestra, LP's by the Boston Symphony orchestra, Elvis Presley, Guess Who, Jefferson Airplane, Hot Tuna and classic soundtracks such as “Hello Dolly,” “The Sound of Music” and “Fiddler On The Roof.”

Commented Ray Pocock, RCA's tape marketing manager, “It is still very much an in-car orientated market for 4-channel cartridges—the home market is still growing very slowly. The general reaction to our quadrasonic tapes has been fairly

good and we will be releasing more titles this year.”

Denham & Morley, which distributes JVC product in this country, is marketing a complete range of JVC 4-channel equipment which includes record decks, amplifiers, home cartridge systems and in-car units.

One of the most interesting cartridges in EMI's quadrasonic catalog is a sampler called “This Is Quadrasonic Sound.” The tape serves as an excellent introduction to 4-channel sound. It is comprised of music interspersed with fascinating and highly effective sound effects such as a doubles table tennis match which gives the listener the impression that he is sitting in the middle of the net with the ball going back and forth over his head.

A similar sampler, although comprised of different tracks, is also included in EMI's SQ catalog of 4-channel disks. Among EMI's quadrasonic items are John Lennon's “Imagine” album, easy-listening material from Ron Goodwin, the popular “Manuel & The Music Of The Mountains” and Joe Loss and his orchestra.

Decca's only venture into the 4-channel market to date has been with a handful of tapes by such artists as Mantovani, the Moddy Blues, Frank Chacksfield, Edmundo Ros and the Band of the Grenadier Guards.

Among the hardware manufacturers marketing 4-channel tape equipment for the car and/or home are National Panasonic, Motorola, Musitapes, Hitachi and Radiomobile.

Panasonic Custom

• Continued from page 38

Lucasey was very careful in assuring distributors the company moves with solid planning.

As for business and the energy crunch, he said, “Our distributors believe the sluff off in big car sales will mean that new car dealers will look as never before to car stereo as a profit item.”

New models shown were an in-

dash, AM/FM cassette unit with same nose piece as model 979; a three-way, AM/FM stereo and cassette with fixed shaft and nose piece for compact cars; a low-end underdash playback-only cassette; and a three-way in-dash AM/FM stereo quadrasonic (discrete) 8-track unit.

Seminars placed heavy emphasis on warranty handling and custom sales.



Pfanstiehl's needle guide gives you more

More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.

WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

Compacts Add Record Feature; Wide Ranges in Pricing

By ANN DUSTON

CHICAGO—Manufacturers were showing compacts with 8-track record feature, with an emphasis on low end product, at the winter shows. Juliette's ad director Selwyn Kent, noted: "The new emphasis on new promotional merchandise is a basic attempt to maintain price points in the face of rising costs."

Juliette is adding two 8-track stereo compacts with the record feature in the promotion end, as well as three new quadrasonic compacts. According to Kent, the company is in an advantageous position regarding plastics, with its own plastics plant opened in Miami three years ago. Juliette has also been opening assembly plants near manufacturing and warehousing facilities in Miami, Los Angeles and Franklin Park, Ill., with assembly lines to be opened near warehousing facilities in New Jersey in June. Except for receiver chassis made in Japan, all other product, including speakers, is now United States manufactured.

Superscope introduced its complete line of compacts, including three in the budget range. All three feature FM/AM/FM stereo receiver with Quadraphase circuitry for four channel matrix with additional speakers, with a tape monitor input for a 4-channel decoder or demodulator and BSR changer. Model SMS-1016 lists for \$199.95; Model SMS-1816, with 8-track tape player, lists for \$249.95; Model SMS-3026 lists at \$249.95. Deluxe models are Model SMS-3826 with 8-track tape player, \$299.95; and SMS-6026, at \$299.95.

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

Lloyd's Adds 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 4790 includes a cartridge storage area, and lists for \$389 or \$419, with speakers. New budget

compact model 4769 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. Packaged units are again big, with one quadrasonic compact, model Q484 (\$279.95 list), surpris-

ingly lining up all four speakers across the bottom of the cart.

The 8-track record feature appears on three new models. The Q480 package with AM/FM stereo receiver and turntable, separate 8-track tape deck for play or record, padded headphones and rollaway cart, \$229.95; the M687 AM/FM/FM, at \$269.95; and the premium priced M902, at \$349.95.

Technics Success Keyed to Training

Continued from page 38

more of the average buying public is being exposed to and is buying high quality component systems. He believes that quadrasonic has helped this along greatly, as well as the fact that the average consumer is simply more quality conscious.

Discussing his rep operation in greater detail, Kaplan explained that there are 14 rep organizations who will conduct many of the training seminars as well as sending out brochures, newsletters and setting

up displays. Kaplan does not think, however, that display is quite as important in the high end market as it is in other phases of consumer electronics, mainly because the consumer is fairly well set on what he wants and knows the product before he comes into the store.

"It is because the consumer is so knowledgeable that sales training takes on such an important meaning," Kaplan added. "He knows what he is looking for, but he wants to be able to ask questions and get the right answers. So, we circulate sales and product information all year long. This must be a year long project. In addition, it is essential that tags be placed on hardware listing certain key features of the unit.

"I think the Technics name has become extremely strong on its own," he continued. "Two years ago, I might have had trouble talking to a dealer about Technics. But now, through the help of Panasonic and the proof we've offered that we can make a quality product, I do not find any problems."

The line is expanding its distribution, Kaplan said, adding that "We are looking for any good audio account that meets the requirements of having good knowledgeable people working for it and is already doing fairly well."

HARDWARE DIST. ADDS SOFTWARE

Continued from page 38

Larrick's, Inc., employing 30 people with 10 men on the road covering two-thirds of Ohio except Toledo and Cleveland, basically doesn't do anything other than all the way. Larrick, 43, and John Stanley, 29, a vice president, offered plenty of examples:

- Complete Panasonic line, from microwave ovens to home stereo; also Ampex and Memorex blank tape among other lines;

- Two car stereo installation centers (one in Cincinnati) which hardly make money but which back up Larrick's push in automotive sound;

- A network of over 200 new car dealers lined up to sell car stereo (Larrick's cleans up the inventory at each year end with the dealer guaranteed no obsolescence worry);

- \$35,000 inventory in trim plates and hardware relating exclusively to in-dash installations;

- Every Monday morning sales meeting stressing motivation with salesmen assigned topics they must give reports on;

- Regular publication of 100 best-selling Panasonic models out of 400 over-all list;

- Luxurious showroom with orange shag carpets and smokey topaz glass trim;

- A service program that includes 1) inventory control procedures for dealers; 2) collect calls acceptance; 3) free and next day delivery; professional sales help.

Hard Work

One is left almost breathless after a few minutes with Larrick when he really gets going. Once during the interview, he seemed to catch himself and said, "I hope I don't give the impression that being a distributor in today's market is easy and cause a lot of people to rush into this business."

A former electronics technician and once engineer for Frigidaire, Larrick generally comes to work around 10:30 a.m., leaves at 7, re-

Car Stereo

turns 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-Mettisse 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 Mackcoil St. facility in Dayton "but used it one day."

Both men do take time out Thursday evenings to play with the Larrick'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 customized displays that cost the firm \$200 to build but are placed free. It has over 200 of the units out.

What he calls a "true" distributor (doing no retail business whatsoever), Larrick's, Inc. was promoting quadrasonic 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 materialize more before going heavier.

Larrick's major regret is the number of young retailers who start good

but then become enamored with hi-fi and go broke. He places a lot of blame on manufacturer reps.

"These young guys start adding this line and that line and before they realize it they owe \$5,000 and their net worth is \$1,000. This is why we provide professional sales help."

His word of advice to dealers: "Develop a loyalty to at least one line. Believe in it. Then you have something to count on, you can sell it because you believe in it."

Larrick believes. His one motto: "we have taken the words 'never' and 'can' out of the dictionary." Anything is possible.

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-velocity, controlled volume balance lightweight stereo headphones with model HV/ILC (\$50 list) at the winter shows this week.

do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

H. MANN
EMPIRE MAGNETIC INDUSTRIES
545 Allen Rd., Woodmere, N.Y. 11598
Phone: 516-420-8558
Miami, Florida Flagler Plaza Bldg.
4100 W. Flagler Street
Phone: 305-448-9038

They buy more...you work less
with Fidelitone's new self-service Needle Merchandiser



Your customers can easily and quickly select their own needle with this easy-to-use eye-catching merchandiser. Containing a 60-day supply of the top 26 selling needles (researched to fit 65-75% of all needle replacements), it could easily be the most profitable two-square-foot in any store.

Customer matches his needle to actual size, full-color photo. Clerk removes needle from locked cabinet and sale is completed, saving valuable selling time.

FIDELITONE
The Touch of Magic in Needles and Audio Accessories
207 N. Woodlawn Lane, Palm Springs, IL 60067

To get complete details on this revolutionary merchandising program, contact your local Fidelitone Distributor, or write... Fidelitone, Inc.



SOMA Mfg.'s permanent long-box for tape with shoe to open it (at left) is shown by inventor Howard Holkestad.

SUPER FAST 690 ips
\$355⁰⁰
LOW COST



Perfect wind every time. No Center pullout crinkle; consistent tensioning. Heavy duty ball bearing motors.

IN STOCK — CALL TODAY.

AUDIMATION, INC.
2831 N. Clark St.

CHICAGO, ILLINOIS
(312) 248-7006
or call collect: 704-394-8121

International News

A&M Distrib, Pressing Tie Is 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-price record sales will come 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 masthead 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 ready by September, 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 larger warehousing space.

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 effectiveness.

If we can send releases by three companies in the same box that we would otherwise send records by one, then there has to be mutual advantage," commented CBS managing director Dick Asher.

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

Derek Green, managing director of A&M, commenting on what he described as a "co-operation agreement" with CBS, said that in making the final choice he had 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 regarded A&M as a source of business, while the English companies looked at us 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 — Diresa—Discograficas Reunidas de Espana S.A.—the Spanish music complex—has extended its repertoire considerably as a result of deals, involving \$60,000 worth of advance, made at MIDEM.

President Manuel Muniz Suarez reported acquisition of the Byg catalog for Spain for a 100,000-franc advance. The contract is for four years. The Byg repertoire was formerly represented in Spain by Movieplay.

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

Diresa, which has been in operation for just one year, is opening a pressing plant in Barcelona shortly. The company specializes in the marketing of budget repertoire, mainly on its Red Sale label which is sold through racks. The albums sell for less than \$2.00, with cassettes retailing at around \$3.00. Suarez said he is selling each month more than 60,000 budget albums, 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 polemics—still there is no organizer for this, the 24th festival, and a postponement 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 Ravera, and veteran show-business personality, Elio Gigante.

Ravera and Gigante jointly organized the last two editions of the Venice International Show of Light Music.

Favorite is now Vittorio Salvetti, organizer of the 10-year-old jukebox song contest Festivalbar, and last year's consultant to the City Festival Committee, which directly organized the event. But Ezio Radaelli, another festival veteran, is still in the running.

Such uncertainty can be ex-

plained to an extent because of the general political atmosphere here, and in particular, with the crisis which splits the major Christian Democratic party as one group, pushing for Ravera and Gigante, and another lobbying group, led by the assessor Napoleone Cavaliere, which is pushing Salvetti.

Razed by Fire, U.K. Sleeve Mfr. Is Back in Swing

LONDON—Tinsley and Robor, 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 as against \$3.2 million pre-fire.

Packaging capacity will be up by 800,000 units per week and the origination/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 built on the site of the old factory.

Plant was shipped from Germany and the States, in 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 \$1.2 million of machinery were lost in the Oct. 1 blaze.

The programme for recovery began on Nov. 8, when the 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 back to 50 percent of former production.

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

Wins Hungarian 'Grammy'

HUNGARY—Zsuzsana Konecz has won this year's Pepita Lion prize—the Hungarian equivalent of the Grammy award. Runners-up were Gyorgy Korda, and Sarolta Charlotte Zalotnay.



EMI is to release the single "Tchip Tchip" 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 Eurovox, Belgium president Louis Van Rijmenant who first heard the tune played by composer/accordionist Werner Thomas in a hotel bar in Davos, Switzerland, last March. Shown are composer Werner Thomas (third from left) being presented with a gold disk during the Belgian TV program "Binnen En Buiten." With Thomas, left to right are Rita Dekegel, Barclay promotion; Bruno Possart of Schweizer Illustrierte, Mrs. Frieda van Rijmenant, Rudy Witt, Eurovox promotion manager; Milo Decoster, Barclay Belgium and Louis van Rijmenant, producer and publisher of "Tchip Tchip."

From the Music Capitals of the World

LONDON

The Sweet is to be signed up by Osmonds manager Ed Lefler for world-wide management with a particular view to a tour of the States later this year. Nicky Chinn, of Chinnichap which has been managing the band as well as writing their material and producing them, said: "The contract is now with our solicitors." He said that the Sweet were a professional band which deserved professional management. "We did the job because it had to be done," he added. Chinnichap will continue to write and produce for the group, whose "Little Willie" made No. 3 in the Billboard charts last year and sold a million and a half copies in America alone. . . . David Essex has been nominated by the Society of Film and Television Arts for a British film Oscar in the Most Promising Newcomer To Leading Film Roles section, for his performance in "That'll Be the Day." Kris Kristofferson was also nominated for the same award for his performance in "Pat Garrett and Billy the Kid." Among the nominees for The Anthony Asquith Award for original film music is Bob Dylan for "Pat Garrett and Billy the Kid," and also Taj Mahal for "Sounder." The awards will be presented by Princess Anne at the Royal Albert Hall on March 6.

A National Opinion Poll survey has put London Broadcasting's audience at over one million listeners a week. The figure—seen as encouraging by LBC after Britain's first local commercial radio's shaky start—coincide with the recent announcement that more music may be included in the station's broadcasting. . . . The impact of commercial radio on record sales, manufacturing problems, displays and pilfering will be among topics on the agenda at the MTA/GRRRC Record, Tape and Hi-Fi Conference to be held at the London Tara Hotel on March 19-20. . . . BBC Radio 2 are to run the life story of Hollywood singing star Mario Lanza in two 60-minute programs entitled, "Mario Lanza—The Turbulent Years." Peter Clayton will tell the story in words and music from film soundtracks and recordings. The programs include interviews with Hollywood producer Joe Pasternak, Kathryn Grayson, Edmund Purdom and Cyril Ornadel.

Music Sales begins a phone-out service to dealers next week which will operate in a similar way to the phone-order service operated by major record distributors. The music book publisher and distributor is adding to its present sales team four telephone sales girls, who will call about 1,000 dealers every 10 days. Newly appointed sales manager, Alan Kirk, explained that it was impossible with a small sales team to keep every dealer throughout the country up to date on new releases from Music Sales.

Directors of CBS and its publishing company April remained reserved this week about rumors the companies are planning to come under one roof in a new building in the West End. Alan Davis, 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 into central West End and not further out of town. . . . Marko, the international self-service company whose operation includes extensive record wholesaling, is to open its sixth center in the U.K. next summer. It will be in Leeds and bring Marko's total selling space in the U.K. to over 800,000 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 footballers who carry U.K. hopes in the World Cup finals in Munich. . . . Dart press officer, Tony Satchell, has taken over Image Information as an independent P.R. company handling selected accounts.

Island has secured advance orders of 75,000 records and tapes for the Bob Dylan album "Planet Waves," released this week. After one week the company was able to report advance orders of 60,000 albums and tapes and put in a claim to the BPI for a Silver Disk. . . . The first release of BBC cassettes since the signing of the distribution deal with Polydor is scheduled this month. There will be six cassettes available, four of which have already sold well on record. . . . Following expiration of his one-year subpublishing agreement with ATV.

(Continued on page 45)



PHONOGRAM organized a reception recently in Sweden for journalists from Holland, Norway, Finland and Sweden when Black Sabbath visited Gothenburg. Sabbath are one of Sweden's top bands and have sold 80,000 albums there to date. L to r, are Tony Iommi, Bill Ward, Geezer Butler and John Osborne of Sabbath; Stefan Schroder, of Phonogram Sweden; Anne-Lise Roed, of Phonogram Norway; Lasse Svensson and Ingvar Erikson, of Phonogram Sweden.

Small Pressing Cos. in U.K. Form Association

• Continued from page 1

for all the small plants," commented Damont's managing director Monty Presky. "There seems to be PVC to be bought in Europe through freelance operators, but how are the small companies expected to pay the prices offered? Early in 1973, it cost about \$625 a ton to small companies and now I have heard of prices of

\$2,500 a ton being quoted. I myself have been offered PVC at \$2,000 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 a copy."

He said that concern over the deteriorating situation was expressed at the meeting. "Together with 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."

It is estimated that the independent pressing plants account for about 25 percent of the country's total production, 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 become concerned about the future of small studios, recording such events as school concerts or music festivals, if pressing plants become 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 Yarmouth which sent a message of support—decided to form an action committee under the chairmanship of Jacques Levy (APRS) and comprising Phillip Gouldstore (Lingaphone), John Moon (Orlake), Monty Presky (Damont) and Edward Masek (APRS) as secretary/treasurer.

A&M Widens Euro Network, Moss Keeps Indie Reliance

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

Just signed as A&M licensees are

Barclay in France and Ariola-Eurodisc for Germany, Austria, Switzerland, Belgium, Holland, Luxembourg and Spain. They join two other recent licensees, Sonet in Scandinavia and Italy's Ricordi to complete European coverage.

Dave Huber, A&M international director, will hold a European affiliates meeting in September.

A&M president Jerry Moss commented on the overseas transfer of the label's long-established preference for dealing with independent. "When negotiating with representatives of world-wide companies, the negotiations are always subject to change or cancellation by the home office. This is especially infuriating when you have devoted a great deal of time, energy and expense in what you consider final execution of an agreement, only to find that the home office is not willing to follow through with terms you have already agreed upon with its representatives. This happened to us in a recent negotiation and A&M Records will never allow itself to be in a similar position again."

Eire Artist Donates Disk \$\$ to School

DUBLIN—Kevin Farrell has donated all royalties from his disk, "Tribute To Michael O'Hehir" to St. Raphael's school for mentally handicapped children in Celbridge, County Kildare. It is run by the Hospitaller Order of St. John of God. Farrell is a singer from Edenderry, County Offaly. He also wrote the music for the record which honors the Irish sports commentator. On the independent Ros label, it was produced by Billy Hopkins and Paul Waldren at Trend Studios.

Carpenters to Get Award Plaques During U.K. Tour

LONDON—The Carpenters are to be presented with five gold album awards and two silver disks during their forthcoming U.K. tour. While in London they will receive gold awards for the "Now and Then" album, and the current release, "The Singles 1969-1973." Three "unofficial" gold disks will also be presented for album sales achieved before the present BPI regulations were introduced. These will be for "Close to You," "Carpenters" and "Song for You."

Precision Tapes will present the pair with a special gold cassette

trophy to mark the Carpenter's cumulative U.K. tape sales, and there are also plans to present a number of European awards. Silver disks for 250,000 U.K. sales will be presented for "Yesterday Once More" and "Top of the World."

It is hoped to make the presentations at the Carpenter's Talk of the Town appearance on Feb. 24, which is to be recorded for future TV screening.

The Carpenter's new single to tie in with their tour will be "Jambalaya," a track off the "Now and Then" album.

U.K. April, Swingle Deal

NEW YORK—April Music (U.K.) has concluded an exclusive long-term publishing deal with Ward Swingle—creator and producer of the "Swingle Singers."

The worldwide publishing agreement will run concurrently with Swingle's new recording deal with CBS.

American-born Swingle, who is now living in England, was one of the pioneers of the fusion between classical music and jazz. He recently re-formed his "Singers" under the name of "Swingle 2," and is currently working on his first album for CBS which will be released in the Spring.

"It will be a collection of madrigals from all over Europe," said Swingle. "I am hoping to use an A.R.P. Synthesizer to copy the sound of Medieval instruments—otherwise, apart from voices, I will only be using bass and drums."

Paul Myers, CBS director of Masterworks for Europe, was responsible for bringing Ward Swingle to CBS and April.

Chieftains To London

DUBLIN—The Chieftains, a traditional Irish group which has had four albums issued on Claddagh so far, have had many offers to appear abroad during 1974 but as they are a semiprofessional group they are only free to travel now and then. The group will go to London on March 1 to play at the Arts Theatre for the London Tourist Board.

Chieftains leader, Paddy Moloney, is writing a Mass for Writers Week, which will begin in Listowel, County Kerry on June 1. Gerard Victory has scored Moloney's "The Battle of Aughrim" for light orchestra, and it was recorded for RTE Radio on Feb. 5. Moloney is also manager of Claddagh Records. He said the label sold twice as many records last year as in 1972.

From the Music Capitals of the World

• Continued from page 44

composer Geoff Stephens has now formed a U.K. subsidiary of his Tic Toc SA publishing company, which has headquarters in Geneva. It is being handled by Nigel Puxley of Davenport, Lyons and Co. Stephens feels that to have a full-time professional staff is not necessary at present. He has also formed an American company, Geoff Stephens Music Inc., which is being administered in New York through a firm of accountants. . . . Jeffrey Kruger, chairman of the Ember Organization which includes the Sparta Florida music publishing group, announced this week the acquisition of subpublishing rights to two major catalogs. One is the American, Barton Music Group which has in its catalog titles identified with Frank Sinatra. Sparta Florida has acquired rights for the world outside the U.S., Canada and Japan. The other acquisition is the Coral Rock Music catalog in a straight administration deal for the U.K. only.

The Rocky Horror show has been named best musical of the year by The Evening Standard and Plays and Players magazine. The show is running at the Kings Road Theatre and the album is available on U.K. label. . . . Eddie Seago has concluded a deal with Page Full of Hits for the administration of his new Rootyarn Music publishing company. One of the first copyrights to be affected by the agreement is "Did You Get What You Wanted?" by the Boston Boppers, which has been written by Seago and was recently released by Penny Farthing. . . . Following the recent release of the firm's first single copyright, "Clock On The Wall" by Peter Barnfather on the Bell label, Shelter Music has placed two more copyrights for single release. They are "The Man Who Walked Towards the Music" by Pete Atkin, and Rum Song which has been recorded by new Phonogram signing Old 88.

MARTIN THORPE

TOKYO

The Japanese executive committee of the Madame Butterfly World Concours will sponsor three joint recitals by Maria Callas and Giuseppe di Stefano, two of them at the Japan Broadcasting Corp.'s 4,000-seat NHK Hall, May 24 and June 5, and one at the 2,800-seat Festival Hall in Osaka, June 1. Ticket prices range from 2,000 to 10,000 yen (\$6.66 to \$33.33). Another recital by the operatic duo is scheduled for May 29 at the Fukuoka Shimin Kaikan (Citizens' Hall). The American soprano and Italian tenor were on hand at the third concours in Nagasaki May 18, 1973, and held an operatic music seminar at the Osaka Festival Hall on May 20 of last year.

The Stylistics (Avco) and the Four Tops (Dunhill) attended Japan's first "Soul Convention" at the Mugen discotheque in this music capital. The convention was held Jan. 29 by the international a&r directors of six record manufacturing companies, namely CBS/Sony, Nippon Phonogram, Polydor K.K., Toshiba-EMI, Victor Musical Industries (also representing the RCA label) and Warner-Pioneer.

Opening and closing performances by the Carpenters have been arranged by Kyodo Tokyo for May 31 and June 12, respectively, at the 11,000-seat Nippon Budokan. Three 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, Hiroshima, Fukuoka, Kurashiki, Nagoya and Yokohama, respectively, said Kyodo Tokyo. Richard and Karen Carpenter were guests of the Yamaha Music Foundation at its first World Popular Song Festival here in 1970 and made their first Japan performance tour in 1972. The A&M recording duo's new "Top of the World," released here by King Record last Nov. 25, was among the top 10 best selling singles at the record stores of the Shinseido chain in the latter three weeks of January, while "Jambalaya" and "Yesterday Once More" remained among the top 20 best sellers throughout Japan in the final week of last month. . . . The No. 1 single was "Anata" (I Wish You Were Here With Me) by Akiko Kosaka. The Grand Prix winner of the World Popular Song Festival in Tokyo '73 and other compositions by the Japanese girl singer/songwriter will be featured in a new album for release Feb. 25 by Warner-Pioneer. It will be released in Stereo 8 and cassette by Apollon Music Industrial. Also, "Ol' Blue Eyes Is Back" by Frank Sinatra, released here Nov. 25 by Warner-Pioneer, will be available in music tape form Feb. 25 from Apollon. Other music cassettes for March include "From the Beginning" by Emerson, Lake & Palmer (Manticore) and "Tales From Topographic Oceans" by Yes (Atlantic).

Fairport Convention was featured in the Feb. 3 edition of the Japan Broadcasting Corporation's weekly "Music of the World" color television series. The British "folk" group's performances were shown via videotape and film over NHK's nationwide TV network. Earlier the same Sunday, "The Salvatore Adamo Show" (filmed in Berlin) was telecast over the same network. . . . The album of live recordings made in U.S.A. last summer by Rod Stewart (Mercury) and Faces (Warner Bros.) is scheduled for release here Feb. 10 in disk form by Warner-Pioneer and Feb. 25 in music cassette by Nippon Phonogram, following the Feb. 10 release here of "Anthology" by the Mercury recording artist. His double album is being promoted by Nippon Phonogram with a series of record concerts at the National Panasonic and Technics showrooms in the Osaka-Kobe-Kyoto area. The album releases and record concerts are tied in with the promotion of the first Japan performance tour by Rod Stewart and the Faces. Four joint recitals are scheduled, two at the Osaka Kosei Henkin Kaikan Feb. 15 & 17, and two at the Nippon Budokan in this music capital Feb. 19 & 20. Tetsu Yamauchi, the Japanese bass guitarist, is a member of the group. . . . Sixteen concerts are scheduled for the Supremes, according to Kyodo Tokyo on the Motown's recording group's return performance tour of Japan, May 21-June 6. Six will be sponsored by the Onkyo concert association and one by Ro-on. . . . Besides promoting the release of "Time in a Bottle" by Jim Croce, Nippon Phonogram is pushing "I Got a Name" by the ABC recording artist prior to its release scheduled for Feb. 25.

Dalida (Sonopress) was due to begin her Japan performance tour at the Kosei Henkin Kaikan in the Shinjuku district of this music capital Feb. 7 and end it at the same hall Feb. 14 with daily recitals in between, according to the IAB promotion agency. Her "Paroles, Paroles" with Alain Delon has surpassed the

(Continued on page 46)



ONE OF THE biggest stands at this year's MIDEM was that of the Australian music industry—an industry which, according to delegates from the 21 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; Paul Madzian, under secretary for trade at the Australian Embassy; Frank Donlevy, general manager of Castle Music; Ron Hurst, general manager of M7 Records; Bill Duff, record manager of Festival Records; Barry Kimberley, managing director, Essex Music of Australia; Ron Caves, general manager-record division EMI (Australia) Ltd.; Phil Matthews, general manager Festival Music; Ian Oshlack, managing editor of Music Week, Australia; and John Bromell, professional manager, Essex Music of Australia.

From the Music Capitals of the World

• Continued from page 45

210,000 mark in Japan according to King Record, which released the single in April of last year. She gave her first Japan performance at the 1970 World Exposition in Osaka. **Joan Baez**, who gave a concert at the Nippon Budokan Feb. 11, was featured in the Jan. 30 edition of Channel 12 Tokyo's "Love Sounds Special" color television series. **Gilbert Becaud** (at the Olympia) is scheduled for Feb. 20, the **Four Tops** Feb. 27, **Julian Clerc** March 20 and **Wilson Pickett** March 27. . . . **Cliff Richard** introduced "Take Me High" in the Feb. 3 edition of Channel 12 Tokyo's "World Personalities" series. The color TV program was filmed in Manchester, England. . . . About a third of the 6,000-member audience at **Elton John's** first performance at the Nippon Budokan Feb. 1 staged a three-hour protest sitdown after he and his group left the stage after performing for about 80 minutes. According to the program, the rock group was scheduled to perform for two hours. The British vocalist/pianist was not in good condition, according to Udo Artists. . . . The Crown "nightclub" in the Ginza district was featuring **Sonia Perla**, a topless singer, despite the national cutback on heating this unusually cold winter.

HIDEO EGUCHI

VIENNA

Ariola artist **Mireille Mathieu** was presented with a Lieber Augustin award after her success at the Hofburg-Redoute concert. Similar award was presented to opera singer **Erich Kunz**. . . . Polydor Austria has released the **Bjorn and Benny**, and **Anna and Frieda** single, "Nina Pretty Ballerina" c/w "I'm Just a Girl" after the artists' success on radio. The songs are on the **Bjorn and Benny** album. . . . **Demis Roussos** sold out the 2,000-seater Vienna Konzerthaus. . . . Austrian TV recorded the show "Evergreen," that featured **Bibi Johns**, the **Honey Twins**, **Gitte**, **Rex Gildo**, **Bobbejaan**, **Angele Durand** and **Ralph Bendix**. . . . Amadeo released on Atom an album called "Crazy Baby," by Austrian chart-topping artist **Wilfried**. . . . Polydor has released an album called "Alfis Guitar-Sound" Volume Three, by **Alfred Schittle**.

On March 23 **Herbert Von Karajan** will conduct the Vienna Philhar-



VITTORIO BENEDETTO and **Jimmy Ienner** of CAM have completed production and acquisition of the publishing of the score to "Amarcord," a new motion picture directed by **Federico Fellini**. The music for the film was composed by **Nino Rota**, creator of the music for all of **Fellini's** movies. **Rota** has also composed the scores for the highly successful **Paramount** features "Romeo and Juliet" and "The Godfather." **Benedetto**, right, recently returned from a series of meetings with **Fellini** left, in Rome.

monic Orchestra in Linz on the opening night of the new Bruckner House. On Oct. 1 the orchestra will play in Vienna under the baton of **Leonard Bernstein** Gustav Mahler's Sixth Symphony. Plans are being laid to record the concert. . . . The musical "Pippin" had its opening night at the Theatre an der Wien on Feb. 10. . . . Opera singer **Gundula Janowitz**, accompanied by **Irwin Gage** recently started a Liederabend tour, featuring works by **Franz Schubert** and **Hugo Wolf**, taking in Germany, Switzerland, Italy, The Netherlands, France, Portugal and Austria. . . . The Austrian section of the IGMM has chosen the compositions that will be performed at the World Music Festival 1974 in The Netherlands. The program will include works by **Luna Alkalay**, **Friedrich Cerha**, **Heinz K. Gruber**, **Fritz H. Klein**, **Anestis Logothetis** and **Andor Losoncy**. . . . **George Schoenberg**, son of composer **Arnold Schoenberg**, died age 68, in Modling, near Vienna. He was a composer and corrector for music publishing companies in Berlin, Paris and Vienna. . . . The Vienna Chamber Orchestra under **Ernest Marzendorfer** is taking part in this year's festival in Hong Kong from Feb. 10 to 16. . . . Operetta composer and conductor **Robert Stolz** was awarded the Grand Prix du Disque in Paris for his album "Golden Time of Viennese Music." . . . The Vienna Symphony Orchestra is touring **Trieste**, **Gras**, **Klagenfurt**, **Salzburg** and **Baden-Baden**. . . . Two major open air festivals in Europe—Verona in Italy and Bregenz in Austria—have signed a contract to co-operate with each other.

MANFRED SCHREIBER

MOSCOW

Yugoslavia's pop acts **Boyan Kodric** and **Sedam Mladih** (Seven Youngmen) rock group are on an extended tour of Russia. . . . Swedish classical organist **Rune Enkse** gave solo concerts in several cities here in January-February. . . . Gold-Medal of VDNKH (The Exhibition of the Soviet Industry Achievements) was awarded to **Vilma 302 Stereo** recorder, the first stereo cassette hardware manufactured by the national radio industry (Vilnius radio plant). . . . Italian guitarist **Giuseppe Faranto** was featured in one-man shows in several cities here. . . . **Dmitri Shostakovich's** new work, Suite for Contralto and Piano (on lyrics of prominent Russian poetess **Marina Tsvetaeva**), was presented at the Maly Conservatory Hall here, performed by **Irina Bogatchova**, soloist of the Kirov Opera (Leningrad), and pianist **S. Vakman**.

Muslim Magomayev, top national pop singer, in 1973 released two albums (Melodiya), presenting programs of the Tchaikovsky and Rachmaninoff romances and chamber works by composers of 16th-18th century. . . . "Pesnya 73" (Song 73) annual television show presented by the National Central Television circuit, has revealed the most popular songs by national songwriters in 1973. **David Tukhmanov's** "My Address Is the Soviet Union," **Alexandra Pakhmutova's** "Melodiya" and **V. Basner's** songs in "17 Moments of the Spring" multi-series television film, appeared to be top hits of 1973, along with several songs of the earlier vintages. Among talents featured in the show were **Muslim Magomayev**, **Vadim Mullerman**, **Eduard Hill**, **Lev Leshchenko**, **Sofia Rotaru**, **Joseph Kobzon**, **Olga Voronets**, vocal and instrumental group **Samotsvety**. . . . Ampex showcased a line of its current products at the Polytechnic Museum here. The exhibition

opened Jan. 24, and the event was organized by the company in association with the USSR Chamber of Commerce. Introduced were a wide choice of products, from cassette software to portable video hardware, as well as sophisticated computerized devices. . . . Lenconcert agency, Leningrad, launched a special gala show, titled Winter Fantasy and aimed at the local campus auditorium, Jan. 31-Feb. 7, during students' winter vacations. In the show were top national pop talent, singers and vocal/instrumental groups.

VADIM YURSHERKOV

PARIS

Absent from the Paris stage since 1969, French singer **Barbara** will appear at the Varietes Theater. One condition is that the price of seats should not exceed \$4. . . . **Yves Montand** gave a one-man show at Olympia on behalf of refugees from Chile. . . . Because of the energy crisis, variety programs on French TV have been seriously cut. The most important, "Le Grand Echiquier," has been cut by one hour. . . . **Francis Lopez**, director of the Paris Chatelet theater has decided to renovate the theater completely. Although the theater is owned by the Paris Municipal Council, Lopez will foot the bill himself. . . . Barclay has released more records in the Jazz Heritage series. They include **Sidney Bechet**, **Lionel Hampton** and **Duke Ellington** volumes. . . . To celebrate 20 years of song, Phonogram has released a seven album pack of all the songs created by composer/singer **Georges Brassens**. A book edited by **Plon** and containing all his lyrics, is being sold with the disks. . . . Cavalier has released an LP by the **Meneziers** group devoted entirely to the music of the renaissance including French, Italian, German and English music. It is entitled "Vive Henry IV." . . . Bell has released an LP of film music composed by **Michel Legrand**.

HENRY KAHN

HAMBURG

Henning Ruete is the new head of Deutsche Grammophon Gesellschaft's studios in Hamburg. . . . Boccaccio in Bremen has started a new catalog of 36 singles and 10 albums. . . . Bellaphon Records in Frankfurt is releasing 10 jazz albums featuring artists like **Charlie Byrd** and **Wes Montgomery**. . . . New appointments by Metronome are **Peter Winkler**, marketing; **Klaus Ebert**, production; **John Newton**, press; **Kuno Dreyse**, pop production. . . . BASF-Musikproduktion has no producer at present, so BASF director **Ludwig Vondersand** is looking after operations. . . . **Lucio Mattisti**, from Italy, has begun work on his first German album, "Unser Freies Land." . . . Grammophon's A&R chief **Karl Faust** has switched to Polydor International handling classical product with **Reimer Timm**, from BASF, moving to replace him looking after pop. . . . **Slavko Avsenik** and his **Original Oberkriener** are touring Germany.

First releases on Teldec's new rock label Nova are albums by **Gift**, **Bloodstone** and **Manu Dibango**. . . . Magazinemusik Musikverlag's new address is 2, Hamburg 13, Hockjalle 80. Telephone 040-3022105. . . . **Freddy Quinn** has a new producer, **Hans Bertram**, from Cologne, and a new single "Das Grote Spiel." . . . **Suzi Quatro** starts her German tour on Feb. 26 at Oldenburg—she was elected most popular singer in Germany in 1973. . . . **Gitte** from Denmark will have a TV show on May 1.

WOLFGANG SPAHR

Union, Equity Seeking Pay Hike for Studio Sessions

LONDON—Both the Musicians Union and Equity have applied to the British Phonographic Industry for an increase in the minimum rate for session musicians and singers.

Negotiations are being held between the BPI and the two unions, although the outcome of the talks is not expected for some weeks.

Both unions are refusing to disclose what size of increase they are seeking, but say that the claims are within the framework of the Government's phase III pay policy—although it has yet to be established whether session musicians, being

self-employed, come under the jurisdiction of the Government's pay code.

Stan Hibbert, an MU assistant secretary, denied reports that the union is seeking royalties from sales of the records its members are involved with on top of a flat rate.

The MU's previous agreement with the BPI, which fixed pop rates at \$37.50 for a three-hour session and \$27.50 for a two-hour session—expired at the end of last 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 London's new commercial music station Capital Radio, following a Marplan survey of listeners.

John Whitney, managing director, revealed the results of the station's first listenership survey which refutes the BBC's estimate of last No-

vember which estimated a daily audience of 400,000.

The one million listeners represents 15 percent of the 6.5 adult listeners within the Independent Broadcasting Authority's defined London VHF area. It does not take into account an unknown number of listeners able to receive Capital broadcasts from well outside the area—broadcasts have been heard in Wales, Scotland, Holland and Belgium.

A breakdown of the Marplan figures shows that Capital's breakfast show with DJ's **Dave Cash** 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 program, a rock music show hosted by **Nicky Horne**, aired from 6:30 p.m. to 8:00 p.m., is also reckoned to be hitting the BBC by pulling 40 percent of the combined audiences of Radios One and Two at that time.

The Marplan survey is regarded as a "dipstick" test in advance of a fully National Opinion Polls Survey now in progress and Capital regards the one million figure as being "in line with our forecast projections after three months' broadcasting."

UA in U.K. in R'n'R Drives

LONDON—United Artists is launching a campaign to promote rock'n'roll product, centering on three double albums and four EP's.

The campaign—called "Rock 'n' Roll Jamboree"—kicks off on Friday (22) with the simultaneous release of all the product.

The album sets are "Bobby Vee Legendary Masters," including "Run to Him" and "Rubber Ball"; "Ventures Legendary Masters"; "Many Sides of Rock'n'Roll, Volume II," including artists like **Gary U.S. Bonds**, **Five Keys** and **Jan and Dean**. All retail at \$8.25.

As well as forming the hub of the Jamboree campaign, the three sets are part of UA's continuing extensive revival program.

The Bobby Vee and Ventures albums are numbers seven and six in a series of Legendary Masters sets, and the other set is the second of UA's Many Sides compilation rock 'n'roll albums.

The four EP's, each comprising four tracks, are by **Johnny and the Hurricanes**, **Jan and Dean**, **Garnet Mimms** and **P.J. Proby**.

International Turntable

In London, **Alan Crowder**, 36, former production and international co-ordinator with MCA has been appointed management executive at the McCartney office in Soho Square. . . . BASF has appointed **Alan Patch**, 30, commercial manager for its audio-video tapes division. Patch joins BASF from an electronics company, where he held a similar post. . . . **Bob Britton**, who quit as managing director of April Music in September 1972, has gone solo after a partnership with American producer and publisher **Paul Robinson**. . . . **Sue Bailey**, assistant to the general manager of the Shelter Music organization, **Kay Isbell**, has been appointed professional manager. With the same company, **Dave Humphries** has been appointed creative director.

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., was granted an interim injunction restraining **K.E.A.M. Automatics Co.** and **Shaelos Records**, both trading in Holloway Road, Upper Holloway, London, from parting with possession of copyright recordings, making any recording embodying the copyright recordings, or selling or offering them for sale.

The order was effective for five days when the two defendant companies were due to state their case.

Laddie said he wanted an immediate order because it was found from experience that the suspects tended to get rid of their stocks if they were given warning of proceedings against them.

"If notice is served on them in the ordinary way, there is nothing left 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.

From the Music Capitals of the World

TORONTO

Bob McBride has canceled all dates lined up for him by Toronto booking agency Concept 376 and has left for England with **Peter Sherwood**. ... **Greaseball Boogie Band** will be the subject of a feature article in the nationally-distributed *Weekend Magazine*. ... **Crowbar** performed their latest single "Million Dollar Weekend" on the CBS television series "Music Machine" on Feb. 9. ... **The Guess Who** have just completed the recording of a single with **Wolfman Jack** entitled "Wolfman." ... **Guess Who** manager **Don Hunter** was recently in hospital for some dental work. ... Publicist **Skip Fox** represented **Susan Jaks**, Celebration Management and Concept 376 at the NEC Convention in Houston. ... **Cheech and Chong** will appear at Toronto's Massey Hall on Feb. 28 after completing dates at the beginning of Feb. in Hamilton, Winnipeg, Saskatoon and Regina. ... **Tom Scott and the L.A. Express** appeared with **Joni Mitchell** on Feb. 9 in Kitchener and will accompany her to Toronto Sunday (10). The L.A. Express consists of **Roger Kela-way**, **John Guerin**, **Max Bennett** and **Robin Ford**.

Fairport Convention with **Sandy Denny** begin a three-day stay at the El Macombo in Toronto on Monday (11). ... **Nazareth** and **Status Quo** will play Vancouver on Monday (18); Calgary on Tuesday (19); Edmonton on Wednesday (20); and Winnipeg (21). **Doug Chappell**, A&M Records of Canada promotion representative, will fly to Winnipeg to look after publicity arrangements in conjunction with A&M's Winnipeg office. Quebec and Ontario dates are expected to be announced for both bands. ... "Molly," the latest single by **Bearfoot** released by Columbia Records of Canada is getting a favorable reception from most major market programmers in Canada. CKLG, Vancouver; CHED, Edmonton; and CHUM, Toronto top the list of stations currently playing the single in Canada. ... **Alan Schick's** latest record for MCA (Canada) entitled "Lucy, Lucy, Lucy" is starting to get a lot of airplay on eastern radio stations after topping the charts in Winnipeg and surrounding areas for the last few months. CFGO, Ottawa; CKGM, Montreal; and CKOC, Hamilton are included in the list of stations currently programming the single.

Alan Matthews of UA Records (Canada) has announced the release of singles by **Karl Erickson**, **Mike Graham** and the **Davies Sisters**. The latter was produced by **Ben Kaye**. ... **Country Gazette** played to packed houses during their recent appearance in Toronto proving that bluegrass oriented country rock is becoming very popular in this city. The same week two other similar acts appeared in major downtown Toronto clubs. **Bluegrass Jam** performed at Egerton's and **Pure Country Pleasure** at the Midwich Cuckoo. ...

Moon, BMI Exec, Honored at Fete

TORONTO—A banquet was held Jan. 22 at the Inn on the Park in Toronto for **Harold Moon**, who is retiring as managing director of BMI Canada, a position that he has held for 26 years. Moon will remain on the board of directors and be available for consultation.

A&M Records of Canada is planning a total promotion campaign to surround the April 4 appearance of **Shawn Phillips** and **Valdy** at Massey Hall in Toronto. A&M will work in conjunction with promoter **Martin Onrot** in an attempt to break Phillips in Toronto. He is one of A&M's biggest selling artists in the Quebec market. ... **The Cooper Brothers**, the group, whose current single is the first to be released under the recently signed contract between Polydor Records in Canada and **Les Emerson's** Trillium Music, appeared at Queen's University in Kingston on Feb. 5. Their single has been added to playlists at CFRA, Ottawa; CKKL, Calgary; CFCF, Montreal; and CKCK, Regina among others.

Moe Koffman appeared at Hamilton Place in Hamilton on Feb. 9 with sideman **Ed Bickert** on guitar; **Jerry Fuller** on drums; and **Michael Craden** on keyboards. **Martin Onrot's** Encore Productions presented the show. ... **Axe** recording artists **Gary & Dave** have a follow-up single to "Could You Ever Love Me Again" entitled "I Fell in Love With You Sometime." The record is currently being charted or playlisted at such stations as CKKL, Calgary; CHED, Edmonton; CKGM, Montreal; CHUM, Toronto; CFGO, Ottawa and; CFTR, Toronto. ... **Gary & Dave** will tape the CFCF-Global Network show "Sing a Good Song" on Wednesday (13) and Thursday (14). ... **MCA Records** (Canada) held a special showing of the movie, "The Sting" on Feb. 5 with a variety of Canadian music industry personnel in attendance. ... **Tony Bennett** appeared at the Imperial Room of the Royal York Hotel in Toronto from Feb. 6-9. ... A new album by **Michel Sardou** has been released by London Records (Canada) coinciding with his appearance at the Place Des Arts on Jan. 30 and Le Grand Theatre de Quebec on Jan. 31. The album is entitled "La Madadie d'Amour." ... Another London (Canada) artist, **Mike Brant**, is just completing an extensive promotional tour of Quebec. Brant appeared on a special CBC show called "Tempo" on Feb. 3.

The Miracles will appear at Oil Can Harry's in Vancouver from Feb. 28-March 2. ... **Bill Gilliland** at Ahd Music Corporation reported that "Virginia," the new single by **Bill Amesbury**, released on **Neil Bogart's** Casablanca label in the U.S., has already been charted or playlisted on CKLW, Windsor; WIXY, Cleveland; WKBW, Buffalo; CHUM, Toronto; and CKGM, Montreal among others. ... **John Allan Cameron** and **Anne Murray** played two sell out shows on Jan. 31 and Feb. 1 at Hamilton Place in Hamilton. The concerts were presented by Balmur Ltd. in association with Hamilton radio station CHML. ... **Bruce Cockburn** will appear in a series of benefit concerts for the Riverboat Coffeehouse in Toronto. The concerts will be held at the Riverboat nightly from Wednesday (13) to Saturday (16). Tickets are \$3.50. ... **Michel Goodwill** has announced that he had nothing to do with the financing of a show entitled "Watergate Smash" which was produced in association with **Guy Aube** of GAG Management. Goodwill recently returned to Montreal from England and France where he worked on the production of the album that was to compliment the show. **MARTIN MELHUIH**

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

By MARTIN MELHUIH

TORONTO—Balmur, the Toronto-based company handling the activities of **Anne Murray** and **John Allan Cameron**, is one of the most successful and active management organizations in Canada.

Formed in April 1970, Balmur is a partnership of **Brian Ahearn**, **Bill Langstroth**, **Leonard Rambeau** and **Anne Murray** and was originally set up as a tax shelter for **Miss Murray**. She is the president of the company and **Leonard Rambeau** is a vice president and general manager.

Rambeau met **Anne** in 1968 through **Bill Langstroth**, who divided his time between producing and hosting duties on the CBC television shows "Singalong Jubilee" and "The Don Messer Show" and handling some of Ms. Murray's affairs. Langstroth and Ahearn were instrumental in convincing **Miss Murray** to leave her teaching job and go into singing full time. Rambeau ran a few concerts in Nova Scotia which featured **Anne**, and she suggested that he become her road manager.

"Leonard told me that there were things that needed to be done such as answering letters, coordinating promotion and so on and he started helping out with these things," Ms. Murray said.

Said Rambeau, "when I moved to

Toronto in the beginning, it was to coordinate **Anne's** business with Capitol Records in the U.S.; Capitol Records in Canada; the CBC television network; **Levinson** and **Ross**, her former public relations company; and **Nick Sevano**, her former American manager."

A Clearing House

Balmur started out as a clearing house for all of these activities, then branched out into a lot of other areas. Langstroth indicated that he always had trouble pinpointing the company's objectives. "It used to shake me that we didn't write our motto on the wall. I am a goal-oriented 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 Allan Cameron** and **Anne Murray** are well represented in the business in all areas," he said.

Rambeau continued, "I ended up handling most areas of business for **Anne** and we soon got into a situation where we felt we could handle other artists and it was at that point that we brought in **John Allan Cameron**."

Ironically, **Cameron** was the person who brought **Anne Murray** to Rambeau's attention in the beginning.

"One day I bumped into **John Al-**

lan in front of the Lord Nelson Hotel in Halifax in 1968. I was telling him about **Catherine MacKinnon** and he said, 'Wait until you hear this album by **Anne Murray**. She's going to be big one day,'" recalled Rambeau.

There have been a number of changes in Ms. Murray's American representation in the last few months. **Shep Gordon** of Alive Enterprises is now handling her management; **CMA** is handling her bookings instead of **William Morris**; and **Ren Grevatt** is representing her for public relations. Rambeau ex-
(Continued on page 48)

Stampede In Overseas TV Specials

TORONTO—**Mel Shaw**, the manager of the Stampede and head of Music World Creations, has made a deal with the major television networks in Belgium and Holland to run the 30 minute TV special based on the band originally aired on the CBC TV network in Canada. **Shaw** showed the film four times while he was at the MIDEM convention in Cannes, recently. Negotiations are currently being held with the major network in France for the same program.

Besides arranging for the sale of the Stampede's TV special, **Shaw** finalized plans for a tour of Europe by the band in Sept. and Oct. of this year and also coordinated the release of the latest Stampede's album "From the Fire" in Holland, France, Germany and Switzerland for March to coincide with the promotion push to be put on the act during that month from Capitol Records in the U.S.

During his stay in France, **Shaw** also arranged with **Larry Goldblatt**, the organizer of the "American Song Festival," to have the Stampede represent Canada at that event.

In April, **Shaw** leaves for Australia and Japan, where he will finalize details for the Stampede's eastern tour. While in Australia, he will be speaking at the "Music Week Awards Show" about the Canadian music industry. **Ian Oshlack**, the managing editor of Music Week, who was quite impressed by the Stampede's special is approaching
(Continued on page 48)

Irving/Almo Gives Writers More Than a Working Rate

TORONTO—**Irving/Almo** Music of Canada, the publishing arm of A&M Records of Canada, is having success with their policy of retaining songwriters at a salary that affords them the chance to work at writing full-time rather than as an avocation.

The company, set up as a result of a collaboration between A&M Records of Canada vice president **Gerry Lacoursiere** and **Graham Powers**, the former host of the CBC television show "Where It's At" and promotion representative for **Warner Brothers** in Montreal, has been operational since November 1973.

"When **Gerry Lacoursiere** and I first discussed publishing, we lamented the fact that a lot of songwriters who weren't performers were often forced to leave the business because of the lack of opportunity," said Powers.

"We're signing Canadian songwriters, putting them on staff and paying them a salary that's enough to live on. If we get cover records on their songs, they get a draw. I have always maintained that a writer can't drive a cab all day and be expected to write good songs at night. Our ultimate goal is to have five or six writers on staff writing commercial tunes which we can give to other artists to perform," Powers continued.

Irving/Almo of Canada is not a holding company for any American copyrights from the U.S. parent company and, therefore, its existence depends on copyrights that are picked up in Canada.

Powers noted some advantages for an American artist that records Canadian tunes. "With the Canadian content rulings in effect in this country which obliges radio stations to play at least 30 percent Canadian content recordings, a song that has Canadian music and lyrics has a very good chance of getting suf-

ficient airplay to break a record," he said.

In the past year, **Irving/Almo** has been working with Canadian songwriters **Lorence Hud**, **Greg Adams**, **Valdy** and **John Redmond** and have placed a number of their songs with other Canadian and international artists.

Quincy Jones is doing a cover version of **Valdy's** "Good Song"; **Roger Whittaker** has picked up "Sweet Sight" by **Greg Adams**; **Three Dog Night** have recorded **John Redmond's** "Tell Him"; and **Cliff Edwards** will release **Greg Adams'** "Love May Be the Answer" as his first single for Columbia Records.

The company does their 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 Belfast."

'Americans' Stars Grow

TORONTO—With the recorded version of **Gordon Sinclair's** editorial endorsement of the United States on Avco-Embassy climbing the charts in North America, the number of requests for personal appearances by both **Sinclair** and **Byron MacGregor**, the news director of Canadian radio station, CKLW, who recorded a cover-version for the Chess-Janus distributed Westbound label, have been coming in at a steady rate.

With the sales of "Americans" by **MacGregor** already topping two million, he has been keeping a heavy schedule of television appearances including "The Mike Douglas Show"; "The Today Show"; "Don Kirshner's Rock Concert"; "Midnight Special"; "To Tell The Truth"; and "What's My Line."

An album which includes the

single has been released by Westbound.

Gordon Sinclair, whose editorial on radio station CFRB in Toronto, sparked the current record phenomenon, has chosen to shun many personal appearances.

Sinclair has refused an invitation to appear at a Mardi Gras hall in New Orleans but nevertheless "Americans" will be used as the theme for the affair.

Sinclair received a 10-pound note from a family in Britain, following the broadcast by the BBC of an interview with **Lyman Potts** of Standard Broadcasting Productions, the company that owns radio station CFRB. The family asked that the money be donated to the American Red Cross. It is the first foreign currency that has been donated.

Billboard Hits of the World

© Copyright 1974, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the written permission of the publisher.

BELGIUM

(Courtesy of Belgium Radio & Television) SINGLES

- This Week
- 1 DIRTY OL' MAN—Three Degrees (Philadelphia International)
 - 2 SEBASTIAN—Cockney Rebels (EMI)
 - 3 SOMEDAY SOMEWHERE—Demis Roussos (Philips)
 - 4 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)
 - 5 YOU WON'T FIND ANOTHER FOOL—The New Seekers
 - 6 DIE MOOIE ZOMER—Gerard Cox (CBS)
 - 7 JUANITA—Nick Mackenzie
 - 8 PUT YOUR HEAD ON MY SHOULDER—Albert West
 - 9 MY COO CA CHOO—Alvin Stardust
 - 10 SHADY LADY—Stepstone & Dibbons

LPs

- This Week
- 1 DEMIS ROUSSOS GREATEST HITS
 - 2 FOREVER & EVER—Demis Roussos
 - 3 WILLEM VERMANDEREN No. 4
 - 4 COCKTAIL PARTY No. 11—Roger Daniels
 - 5 LET IT RIDE—Chi Coltrane

BRITAIN

(Courtesy: Music Week) *Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | TIGER FEET—*Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn) | |
| 2 | 2 | TEENAGE RAMPAGE—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap) | |
| 3 | 5 | DANCE WITH THE DEVIL—*Cozy Powell (Rak)—Rak (Mickie Most) | |
| 4 | 6 | SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros. | |
| 5 | 13 | THE MAN WHO SOLD THE WORLD—*Lulu (Polydor)—Mainman (David Bowie) | |
| 6 | 12 | ROCKIN' ROLL BABY—Stylistics (Avo)—Gamble-Huff | |
| 7 | 4 | THE SHOW MUST GO ON—*Leo Sayer (Chrysalis)—Blanedell/Compass (Adam Faith/Dave Courtney) | |
| 8 | 3 | YOU WON'T FIND ANOTHER FOOL LIKE ME—*New Seekers (Polydor)—Tic Toc London (Tommy Oliver) | |
| 9 | 14 | ALL OF MY LIFE—Diana Ross (Tamil Motown)—Jobete London (M. Randall/B. Gordy) | |
| 10 | 9 | FOREVER—*Roy Wood (Harvest)—Roy Wood/Carlin (Roy Wood) | |
| 11 | 7 | RADAR LOVE—*Golden Earring (Track)—Britico/Louvigny Marquee (Golden Earring) | |
| 12 | 11 | HOW COME—*Ronnie Lane (GM)—Warner Bros./G.H. (Glyn Johns) | |
| 13 | 10 | LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden) | |
| 14 | — | DEVIL GATE DRIVE—*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) | |
| 15 | 18 | TEENAGE LAMENT '74—Alice Cooper (Warner Bros.)—Copyright Control (Jack Richardson/Jack Douglas) | |
| 16 | 8 | MY CHO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) | |
| 17 | 20 | LIVING FOR THE CITY—Stevie Wonder (Tamil Motown)—Jobete London (Stevie Wonder) | |
| 18 | — | TEENAGE DREAM—*Marc Bolan (EMI)—Wizard (Tony Visconti) | |
| 19 | 26 | WOMBLING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) | |
| 20 | 34 | LOVE THEME—Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White) | |
| 21 | 21 | THE LOVE I LOST—Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) | |
| 22 | 17 | PAPER ROSES—Marie Osmond (MGM)—Leeds (Sonny James) | |
| 23 | 32 | NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White) | |
| 24 | 15 | POOLHALL RICHARD/I WISH IT WOULD RAIN—*Faces (Warner Bros.)—Warner Bros./Jobete London (Mike Bobak) | |
| 25 | 30 | STAR—*Stealers Wheel (A&M)—Baby Bun (Lieber & Stoller) | |
| 26 | 16 | I LOVE YOU LOVE ME LOVE—*Gary Glitter (Bell)—Leeds (Mike Leander) | |
| 27 | 25 | HIGHWAYS OF MY LIFE—Isley Bros. (Epic)—Carlin (Isley Bros.) | |
| 28 | 37 | AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros. (Fritz Fryer) | |
| 29 | 29 | (I CAN'T GET NO) SATISFACTION—*Bubble Rock (UK)—Mirage (Jonathan King) | |
| 30 | — | MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott) | |
| 31 | 31 | GALLOPING HOME—*London String Chorale (Polydor)—Weekend | |
| 32 | 28 | FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins) | |
| 33 | — | THE AIR THAT I BREATHE—*Hollies (Polydor)—Rondor (Ron Richards) | |

- | | | |
|----|----|--|
| 34 | 23 | VADO VIA—Drupi (A&M)—ATV |
| 35 | 19 | LAMPLIGHT—*David Essex (CBS)—Jeff Wayne (Jeff Wayne) |
| 36 | 27 | TAKE ME HIGH—*Cliff Richard (EMI)—KPM (David MacKay) |
| 37 | 36 | THANKS FOR SAVING MY LIFE—Billy Paul (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 38 | 24 | ROLL AWAY THE STONE—*Mott the Hoople (CBS)—Island (Mott the Hoople) |
| 39 | 45 | BABY WE CAN'T GO WRONG—*Cilla Black (EMI)—Grenyoko/Vineyard (David Mackay) |
| 40 | 22 | MERRY XMAS EVERYBODY—*Slade (Polydor)—Barn (Chas Chandler) |
| 41 | 40 | WALK RIGHT BACK—Perry Como (RCA)—Leeds (Chet Atkins) |
| 42 | 47 | SCULLERY—*Clifford T. Ward (Charisma)—Island (Clifford T. Ward) |
| 43 | — | SLIP & SLIDE—*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton) |
| 44 | — | HAPPINESS IS ME & YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) |
| 45 | 33 | TOP OF THE WORLD—Carpenters (A&M)—Rondor (Richard & Karen Carpenter/Jack Daugherty) |
| 46 | 35 | WHY OH WHY OH WHY—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) |
| 47 | — | REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter) |
| 48 | 39 | VAYA CON DIOS—*Millican & Nesbitt (Pye)—E.H. Morris (Terry Brown) |
| 49 | 46 | EYE LEVEL—*Simon Park Orch. (Columbia)—DeWolfe |
| 50 | — | A LITTLE LOVIN'—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (Neil Sedaka) |

DENMARK

(Courtesy of I.F.P.I.) SINGLES

- This Week
- 1 FOREVER & EVER (LP)—Demis Roussos (Philips)
 - 2 TEENAGE RAMPAGE—The Sweet (RCA)
 - 3 GASOLIN' 3 (LP)—Gasolin' (CBS)
 - 4 DO THE YO-YO—The Walkers (Philips)—Intersong
 - 5 GOODBYE MY LOVE—Demis Roussos (Philips)—Intersong
 - 6 WHEN I FALL IN LOVE—Donny Osmond (MGM)
 - 7 VAERSGO (LP)—Kim Larsen (CBS)
 - 8 MINI MAX—Anette Klíngenberg (STUK)—(W. Hansen)
 - 9 OLE (LP)—James Last (Polydor)
 - 10 ? (LP)—John Mørgensen (Play/Telefunken)

HOLLAND

(Courtesy of Radio Veronica & Bas Mul) SINGLES

- This Week
- 1 DIRTY OL' MAN—Three Degrees (Philadelphia International)—(April)
 - 2 SOMEDAY, SOMEWHERE—Demis Roussos (Philips)—(Basart)
 - 3 'T IS WEER VOORBIJ, DIE MOOIE ZOMER—Gerard Cox (CBS)—(Intersong/Basart)
 - 4 ROCK 'N ROLL—The Cats (EMI)—(Anagon)
 - 5 SEBASTIAN—Cockney Rebels (EMI)—(Essex)
 - 6 ELLA—Andre Moss (Imperial)
 - 7 LA MONTANARA—Heino (CBS)—(Basart)
 - 8 IK DOE WAT IK DOE—Astrid Nygh (Polydor)—(Basart)
 - 9 MERRY XMAS EVERYBODY—Slade (Polydor)—(Dayglow)
 - 10 BABY BLUE—George Baker Selection (Negram)—(Anagon)

LPs

- This Week
- 1 OUDEJAARSAVOND 1973—Wim Kan (Polydor)
 - 2 20 FLASHBACK GREATS OF THE '60's—Various Artists (K-Tel)
 - 3 DE BESTE VAN GERARD COX—Gerard Cox (CBS)
 - 4 JESUS CHRIST SUPERSTAR/SOUNDTRACK (MCA)
 - 5 WINTER HITS—Various Artists (EMI)
 - 6 ONE MAN SHOW NOORD-WEST—Paul Van Vliet (Philips)
 - 7 FOREVER & EVER—Demis Roussos (Philips)
 - 8 ALLE 13 GOED NR. 6—Various Artists (Philips)
 - 9 HOE STERK IS DE EENZAME FIETSER—Boudewijn De Groot (Decca)
 - 10 KLEINKUNSTIGHEDEN—Henk Elsink (BAS)

JAPAN

(Courtesy Music Labo, Inc.) *Denotes local origin SINGLES

- This Week
- 1 ANATA—*Akiko Kosaka (Elektra)—(Yamaha)
 - 2 KOI NO DIAL 6700—*Finger 5 (Philips)—(Nichion, Tokyo Music)

- | | |
|----|---|
| 3 | AKACHOCHIN—*Kaguyahime (Panam)—(Crown, P.M.P.) |
| 4 | TOKIMEKI—*Megumi Asaoka (Victor)—(J&K) |
| 5 | YOZORA—*Hiroshi Itsuki (Minoruphone)—(Noguchi) |
| 6 | KOI NO KAZAGURUMA—*Cherish (Victor)—(Victor) |
| 7 | CHISANA KOI NO MONOGATARI—*Agnes Chan (Warner)—(Watanabe) |
| 8 | FUYU NO TABI—*Shinichi Mori (Victor)—(Victor) |
| 9 | AI NO JUJIKAI—*Hideki Saijo (RCA)—(Nichion) |
| 10 | ICHIMAI NO GAKUFU—*Garo (Mushroom)—(Alfa) |
| 11 | HAHA NI SASAGERU BALLAD—*Kaientai (Elec)—(Elec) |
| 12 | HITOKAKERA NO JUNJO—*Saori Minami (CBS/Sony)—(Nichion) |
| 13 | KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—(Diamond) |
| 14 | MISERARETA YORU—*Kenji Sawada (Polydor)—(Watanabe) |
| 15 | KOKORO MOYOU—*Yosui Inoue (Polydor)—(Tokyo) |
| 16 | KOJIN JIGYO—*Finger 5 (Philips)—(Nichion, Tokyo Music) |
| 17 | SHIROI GUITAR—*Cherish (Victor)—(Victor) |
| 18 | NAMIDA NO MISAQ—*Tonosama Kings (Victor)—(Bon Music) |
| 19 | HANA MONOGATARI—*Junko Sakurada (Victor)—(Sun Music) |
| 20 | MONA LISA NO HIMITSU—*Hiromi Goh (CBS/Sony)—(Standard) |

MEXICO

(Courtesy of Ortiz)

- This Week
- 1 LET ME GET TO KNOW YOU—Paul Anka (Gamma)
 - 2 ADIOS AMIGO—Los Strwcks (Son Art)
 - 3 16 ANOS—Julio Iglesias (Polydor)
 - 4 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
 - 5 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
 - 6 BROTHER LOUIE—Hollies (Capitol)
 - 7 DO YOU LOVE ME?—Sharif Dean (Epic)
 - 8 CEBOLLITAS VERDES—Los Baby's (Peerless)
 - 9 ADIOS ADIOS AMOR—Los Jinetes (Philips)
 - 10 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)

NEW ZEALAND

(Courtesy of N.Z.B.C.) SINGLES

- This Week
- 1 SORROW—David Bowie (RCA)
 - 2 PHOTOGRAPH—Ringo Starr (Apple)
 - 3 EVERYONE KNOWS—Bulldog's Allstar Goodtime Band
 - 4 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Capitol)
 - 5 PAPER ROSES—Marie Osmond (MGM)
 - 6 LENA LOOKIE—Kenny Rogers & The First Edition
 - 7 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 8 LET ME BE THERE—Olivia Newton-John (DJM)
 - 9 ALL I KNOW—Garfunkel (CBS)
 - 10 MISS SEPTEMBER—Bulldog's Allstar Goodtime Band

SOUTH AFRICA

(Courtesy of Springbok Radio) SINGLES

- This Week
- 1 THE PEACEMAKER—Albert Hammond (CBS)—(April)
 - 2 PHOTOGRAPH—Ringo Starr (Parlophone)—(Tro Essex)
 - 3 SORROW—David Bowie (RCA)—(United Artists)
 - 4 ANGIE—Rolling Stones (Rolling Stones)—(Tro Essex)
 - 5 THE WONDER OF YOUR LOVE—Jody Wayne (Plum)—(Laetrec)
 - 6 MY DADDY WAS A ROCK 'N ROLL MAN—Johnny Gibson (Zodiac)—(Brigadiers)
 - 7 RING RING—Bjorn, Benny, Anna & Frida (Sunshine)—(Breakaway)
 - 8 DAYDREAMER—David Cassidy (Bell)—(Angela)
 - 9 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—(Famous/Chappell)
 - 10 GOODBYE YELLOW BRICK ROAD—Elton John (MCA)—(Dick James)

SPAIN

(Courtesy of "El Musical") SINGLES

- This Week
- 1 ALGO MAS—Camillo Sesto (Ariola)—(Arabella)
 - 2 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips-F)—(Canciones Del Mundo)
 - 3 LA ESTRELLA DE DAVID—Juan Bau (Zafiro)—(Micros/RCA)
 - 4 ANGIE—Rolling Stones (Hispavox)—(Essex)
 - 5 48 CRASH—Suzi Quatro (EMI)—(Southern)
 - 6 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—(RCA)

- | | |
|----|--|
| 7 | BUSCAME—Sergio & Estibaliz (Zafiro)—(Zafiro) |
| 8 | PHOTOGRAPH—Ringo Starr (EMI) |
| 9 | SOLEDAD—Emilio Jose (Belter)—(Belter) |
| 10 | CAN THE CAN—Suzi Quatro (EMI)—(Southern) |

SWITZERLAND

(Courtesy of Hit-Parade) SINGLES

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)

- | | |
|----|--|
| 2 | NUTBUSH CITY LIMITS—Ike & Tina Turner (UA) |
| 3 | SCHONES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips) |
| 4 | DAYTONA DEMON—Suzi Quatro (RAK) |
| 5 | TEENAGE RAMPAGE—The Sweet (RCA) |
| 6 | KANSAS CITY—Les Humphries Singers (Decca) |
| 7 | LA PALOMA ADE—Mireille Mathieu (Ariola) |
| 8 | PHOTOGRAPH—Ringo Starr (Apple) |
| 9 | STAR STAR—The Rolling Stones (Rolling Stones) |
| 10 | HONEY NO—Middle Of The Road (RCA) |

Thrust, New Eire Firm

DUBLIN—Thrust Records is the latest independent label on the Irish scene. The company's first album is a sampler, "First Thrust," by Johnny Norris, Nial Toner, Alan Halsey, Stokers Lodge, Chris Thompson, Brian Dunning and Tragic Magic. The album offers a taste of acoustic music presently being played in Dublin clubs and in universities throughout the country.

The album is a result of sessions

recorded at a studio in Terenure, Dublin, between February and August 1973.

There are 14 tracks on the album. Three of the artists, Chris Thompson, Johnny Norris and Alan Halsey, will be featured on solo albums. Thompson's will be released in a few weeks to coincide with the singer's return from his native New Zealand. John Weir, chairman of Thrust said the company's plans are not restricted to purely folk or acoustic releases.

"We are negotiating with John Fahey's Takoma label for release of some of our material in the U.S. and Canada. He will also arrange tours by the artists concerned. We plan to secure the release of all the subsequent recordings in England and Europe in the very near future." "First Thrust" was recorded and produced by John Weir.

Balmur Success

• Continued from page 47

plained the changes. "We felt that these people had the right approach to working with Anne at this stage in her career. As far as the public relations switch goes, we thought that as our management people and agency were on the east coast, we should have a New York-based company."

When Anne Murray finally decides to retire as an active entertainer she indicated that Balmur might become a base for her in getting involved in the careers of other artists.

"Management is something I think that I could do when I look into the future. I think that it is something I would enjoy doing. The biggest problem is that I want to live in Canada. To do that, I have to have a company here. It's the only way I can stay autonomous. This is where Balmur fits into the scheme of things," said Ms. Murray.

Stampeders TV

• Continued from page 47

some of the Australian TV networks about airing the program.

In the last few weeks, Shaw has been in New York conferring with CMA agents regarding a major U.S. tour with one of America's foremost rock bands to be announced shortly; in Houston to attend the NEC Convention; and in Los Angeles to talk to Capitol Records regarding plans for new product from the band.

Mansfield's Technology

• Continued from page 16

people are jumping on the bandwagon and a lot of non-country music is being called country. Over commercializing anything can be a mistake." **Crossover**

Mansfield says that "It's now hip to like country, which puts more energy into it. But it would be a sad mistake to let it lose the natural beauty it now has. As far as I'm concerned, the biggest mistake in country music today, for a producer or an artist, is to set out to make a crossover record. I feel you should make the best country record possible and if it crosses into pop, fine. But cut it for one field or the other. For example, I think Doyle Holly will cross sooner or later, and I think 'Queen of the Silver Dollar' is the kind of song that will do it, but we aren't going to push.

"Billy Sherrill is a good example of what a country producer should do," Mansfield adds. "He makes good country records that are acceptable to everyone. I don't know if he's trying to crossover, but he is making quality country and that's what counts for me."

Mansfield believes that "There is a revolution going on in country. It's

sort of like the American Indian. It was here first and always left in the background. But you must understand what country is, keep it honest and know your audience. They aren't against new techniques as long as they aren't used just for the sake of being new."

Another change in country that Mansfield sees is more "vocal" artists. "The artist is king to me," he says, "and I think a lot of companies are starting to look at him as more than a property. I like to take an artist and surround him with my sounds while keeping him pure."

In the future, Mansfield says that he and Jennings have kicked around an idea for a country opera combining basic country and orchestral sounds. The Don Ho country set is coming up and Mansfield is looking for new artists. "I need a new artist once in a while," he says, "or I can go stale. I think I have a contribution to make. I may offer some new ideas but I don't want to offend anyone. I'm simply trying to update things, but this would happen with or without me. Look at Eddy Arnold doing double voices or the drum segment in 'The Most Beautiful Girl.' This is the great thing to me. Country is evolving but it's still country."

Brut Tests Product In Faberge Outlets

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

Eli Bird, Brut's marketing director, said that through posters and merchandising techniques the public will be invited to visit the department store's record department, or, if the store does not maintain a record department, a local retail operation. All display material will plug Brut product, including new releases by Robert Klein, Sugarloaf and Tony Bennett.

In a related development, Dennis Ganim, general manager, has announced plans for a "major" tele-

vision ad campaign centering on Tony Bennett's single "All That Love Went to Waste." Ganim stated that the campaign will be comprised of 60-second spots and will be aired in most major U.S. markets following its debut in New York and Los Angeles.

In explaining the projects, Ganim stated: "There are a number of reasons why we have decided to make this move. One of the most important for me is a simple question of mathematics. It is estimated that there are some 30 million record players currently in use in the U.S. And yet, our industry is delighted if a single release sells 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 that "We are attempting a new and innovative approach to effect better penetration for the vast existing record market. We are testing this program in the two major markets and, if as successful as we think it will prove to be, we will extend it to many other markets."

Gold for 'Sixteen'

NEW YORK—"You're Sixteen," Ringo Starr's version of Johnny Burnette's 1960 oldie, is the second single to be certified gold by the RIAA from the Apple album "Ringo." The first was "Photograph." A third single from the album, "Oh My My," is set for release this week.

Transamerica in New Price Hike Bid; WEA \$Bid Cut

Continued from page 3

set" of the company. Under Phase IV of the Economic Stabilization program, "productivity offset" relates to the ratio that labor costs bear to total sales.

But the Council has found that the earlier rule for figuring the productivity offset, based on a company's fiscal year, could sometimes produce a straddling effect. This unfairly resulted in a double productivity offset against the requested price rise in certain cases. COLC has amended

the rule in response to requests from several firms, and now permits the productivity offset to be calculated on the basis of four consecutive fiscal quarters or less, rather than the passage of fiscal years.

Warner Communications, Inc. (WEA), which asked for a 9.96 percent raise on records and tapes in December 1973, had the price increase modified down to 9.03 percent by the COLC, because of an adjustment made for additional productivity and volume. (Billboard Jan. 12, and Dec. 22, 1973).

Film's Re-Release Tests Croce's Hit

By NAT FREELAND

LOS ANGELES—An unusual test of the potency of a pop music hit will be made next month when 20th Century Fox Films re-releases the auto-racing movie "Last American Hero" with title changed to its theme song "I Got A Name."

As performed by the late Jim Croce, the song by Norman Gimbel and Charles Fox was a top three

single and is title cut of Billboard's current no. three album.

The movie for which the song was performed got fine critical reviews but did not pull big box office grosses. A re-release in three or four test cities during March will be tried by 20th to see if the picture draws larger audiences when titled with the name of the hit record.

Piracy Suits Hit Firms

Continued from page 3

In the suits, the labels allege that Magnitron manufactures pirated sound recordings which are distributed by Wildlife through retail stores throughout Massachusetts.

Streisand Gold

NEW YORK—Barbra Streisand's latest single, "The Way We Were," has been certified gold by the RIAA. Track is from the Columbia Records soundtrack of the same name and is also the title of Ms. Streisand's new album.

Alleged pirated product named in the suits include such selections as "Killer" by Alice Cooper (WB); "Master of Reality," "Pure Black," and "Paranoid" by Black Sabbath (WB); "Stones" by Neil Diamond (MCA); "Mad Dogs and Englishmen" by Joe Cocker (A&M); "Tea for the Tillerman" by Cat Stevens (A&M); "The Need for Love" by Earth, Wind & Fire (CBS); "Santana" by Santana (CBS); "Pearl" by Janis Joplin (CBS); and "New York City" by Al Kooper (CBS). The alleged pirated product, the suits claim, were purchased in a number of stores operated by Bradlee's and at the Hyde Park Music Center, Hyde Park, Mass.

Executive Turntable

Continued from page 4

into the post of vice president and treasurer, and named former audio manager Anthony Barile as vice president, audio products. Barile will be assisted by Theodore A. Rosen, former district manager, RCA Division, Raymond Rosen & Co. Also, Andrew Stanley now assumes the position of Philadelphia territory manager, following his previous assignment as store manager for the Exton outlet, while Irving Goldstein, former store manager for the Neshaminy branch, has been promoted to advertising manager.

Mort Nasatir has been named corporate vice president of Billboard Publications, Inc., in charge of international operations. BPI president W.D. Littleford said that the newly-created post recognizes the growth of the London-directed operation since Nasatir assumed its direction in April 1972. . . . Lenny Meisel, former national LP promotion director for London Records and New York promotion director for Polydor Records, has opened independent promotion offices in New York City. . . . Paul Colby has terminated his seven-year association with New York's Bitter End Club, to focus on his management activities. . . . Donald Rynd has been appointed legal consultant to the president, Gene Frank, of the Experience Group. . . . Joe Kleinhandler, former director of distribution and sales administration for RCA and assistant director of operations and sales administration for Columbia Records, has joined WEA as field operations manager in the home office. Also, four WEA regional branch managers sales managers have been named: Mitch Huffman, formerly Seattle regional, to Boston regional; Ron De Marino, former regional marketing chief Atlantic Records in Philadelphia/Washington, to Philadelphia regional; Joe Del Medico, former Philadelphia branch employee, to Baltimore/Washington regional; and Jack Shue, Cincinnati branch, to Seattle regional.

Sol Greenburg joins Seagull Records, Los Angeles, as marketing vice president. He was previously MGM's sales vice president. . . . At Screen Gems-Columbia Publications, Brian Higgins has joined the West Coast sales staff, with the responsibility of servicing all California accounts with the division's sheet music and music folios. . . . Nolan Arane, formerly with Capitol's special markets division, has joined Warner Special Products as midwest regional manager headquartered in Chicago. . . . Lenny Chapman has been named branch manager for Springboard International Records' newly-created Music Distributors of America operation in Los Angeles, Chapman comes to the firm with a background at UDC, Happy Tiger and Paramount. . . . Tom Floerchinger is now manager of financial planning and Jim Oldani will continue as automotive stereo merchandising manager in addition to taking over Floerchinger's merchandising duties in audio, in executive promotions at Custom Music Corp., St. Louis-based retail chain. . . . Deborah Lewis has been named director of the Coffee House Circuit, a division of Directions Unlimited, Ltd., New York.



STEINDLER



ROBINSON



CARMAN



TAMIYA

Lloyd H. Carman has been named manager, product planning for RCA SelectaVision magnetic tape and video disc product lines. . . . Frank Mell has been appointed general manager and chief operating officer of Bryan Records, a newly-formed division of Bryanston Pictures. Mell, who was most recently with Map City Records, will be responsible for the production of albums, singles and sound tracks from six to eight in-house Bryanstone motion pictures each year. . . . Rob Robinson has been promoted to midwest regional manager of Bose Corporation, Ramingham, Mass., manufacturers of stereo speaker systems and amplifiers. . . . Patrick Adams, former a&r director of Perception Records, has departed the firm. He will announce plans shortly. . . . William L. Slover has resigned as Ampex vice president and general manager of the Ampex Music Division, Elk Grove Village, Ill. . . . Stephanie Lipnick has been promoted to the post of president, public relations advertising division, of Chromalloy Corporation. . . . Harry G. Charlston has been elected to the board of directors of Viewlex, Inc. He is currently executive vice president of the company. . . . At Certron Corporation, Graydon S. Carlson, vice president, finance, has been elected executive vice president; Edward P. Koeppe, former vice president, operations, will now serve as vice president, corporate planning; and Terry C. Frisco, formerly controller, has been elected treasurer. . . . Robert H. Steindler has been appointed director of marketing at TEAC Corporation of America. He replaces Mikio Matsubayashi, recently named director of international marketing. Steindler was most recently eastern regional manager for the firm. . . . Ken Tamiya has been named a vice president at Sony Corporation of America. He will be responsible for the procurement and distribution of all Sony products in the U.S.

Ex-WB Employee Sues for \$3 Mil

LOS ANGELES—A suit seeking over \$3 million in damages has been filed here by former W/E/A distributing branch warehouse employee Edgar F. Pickerell in Superior Court.

Pickerell's complaint names the corporation, WB Records, and W/E/A president Joel Friedman as defendants. The complaint alleges that Friedman falsely accused Pickerell in November, 1972, of "stealing and selling tape to our accounts at discount prices." The suit seeks \$3 million damages for slander, emotional distress and contractual relationship interference and \$15,000 for loss of revenue. Pickerell alleges he was terminated by Friedman during the accusation incident. Harold Rostow represents the plaintiff.

Golden Dozen Offer Bowed

NEW YORK—A.A. Records, producers of Golden/Wonderland children's records, is offering dealers a buy 13, pay for 12 restocking program for February. The offer, termed a Golden Dozen, applies to prepacks as well as single records. No charge merchandise must be in the same price category as the merchandise purchased, according to Bob Goemann, A.A. sales manager. A minimum order of \$100.00 is necessary to qualify.

Styrene Up

Continued from page 3

but that an increase would be forthcoming in singles price.

Sam Broadhead of Allied here pointed out another raw material, heat-sealed paper, used in label printing, which he said had been increased in price four times during the past year. He said his major supplier had notified the plant of another and fifth raise by 15 percent in the past fortnight.

Await LP Effect

The effect of the price control lifting still has not manifested itself in the LP manufacturing field, where Lenahan Chemical said they could not comment because they were still studying the situation. Russ Peters of Keyser-Century told Billboard that the firm has received a 10 percent increase from one major supplier of polymers, while another went up 20 percent, thus paving the way for an increase in his PVC price sometime over the next six months. Peters said even with the use of his newly developed extender, the firm was 30 percent under the amount of PVC it was supplying last year at this time.

Guy Disch of Tenneco feels that firm increases will not come from polymer suppliers to his company until two or three more weeks. He feels they will have a steam roller effect, forcing Tenneco to up their PVC prices. He said that he had hoped the lifting of price controls would release stockpiles of raw materials. This has not been the result. He felt that Tenneco would be able to offer its clients the same amount of PVC for LP manufacture which they were able to supply a year ago, however.

Singleton Heads

Continued from page 3

companies to reevaluate their own methods of marketing and distribution.

Publishing firms include Great Western Music (ASCAP) and Metroplex Music (BMI). Management firm is Diana Management Co.

Pop Spotlight

BUDDY RICH—The Roar of '74, Groove Merchant GM 528. Rock drummer? Definitely yes. Listen to "Big Mac" for a gassy surprise. Jazz drummer? The world's best. Listen to the entire album. Can jazz sell? Definitely. Just play "Backwoods Sideman" and try to keep your feet from not tapping. Think big bands are just lots of dissonant noise? Listen to "Kilmanjaro Cookout." This is the leader's first for his new label and the work is a sheer delight of excitement, precision and pizzazz. Not that Rich hasn't shown all that in the past. He has, and his sales have shown it. But this album has a contemporary zing missing in previous works. And it is combined with all the power and glory of big band music. All the horns wail and the listener has to feel happy.

LITTLE ANTHONY & THE IMPERIALS—On a New Street, Avco AV 11012-598. This 1950's act has joined the soft soul fraternity and is guided on side one by Thom Bell. The arrangements are standard Bell and very easy to enjoy. "I'm Falling In Love With You" and "The Loneliest House on the Block" represent the clean, romantic sound of the large orchestra providing a gossamer cushion for the quartet's splendid vocal mix. "I Don't Have Time to Worry" is the strongest cut on this side. Teddy Randazzo handles the production-arranging on the flip side. The songs are lush but without the forceful drum-bass propulsion found in the Bell charts.

BIG STAR—Radio City, Ardent ADS 1504. From the opening chords of "O My Soul," this set brings good news from a young Memphis band that nearly expired when their premiere set, a commercial gem, got missed in the rush. Don't expect the new disk to die so easily: already a critics band, an earthier and more cohesive Star offers up tunes by leader Alex Chilton, onetime lead vocalist for the Box Tops, that offer the fire and economy of the first set. Less production dazzle lends a raunchier punch to some tunes, while "September Gurls" again confirms Chilton's command of Byrdsian folk rock. "Back of My Car" and "You Get What You Deserve" are other highlights in a highly commercial set. Cover graphics will prove another plus.

LOU REED—Rock 'n' Roll Animal, RCA APL 1-0472. This live set is a prime example of why Reed is considered one of the most electrifying performers in rock today. The set is a simple one, featuring a standard rock combo and Reed's vocals, but there is an excitement provided by the guitars of Steve Hunter and Dick Wagner and Reed's renditions of his classics, "Heroin" and "Sweet Jane." One of the few live sets not requiring overdubs.

RAY CHARLES—Come Live With Me, Crossover CR 9000. Ballads comprise side one; uptempo songs side two. Either way, Charles' fine vocal talent is showcased. This is standard fare for the headliner, working comfortably with Sid Feller's charts and using sexy female voices on the nonballads. "Louise" is a strong tribute to a strong woman. "Somebody," Charles' own composition, combines the fire of a sing and talk chorus. Two Boudleux and Felice Bryant tunes, the title, done in a sensitive ballad style and "Problems, Problems," a good soul mover, provide Charles with superb change of pace challenges.

THE MAIN INGREDIENT—Euphrates River, RCA APL 1-0335. Extremely smooth, well produced effort from this trio who manages to combine soul and easy listening. The powerful vocals and fine arrangements from Bert De Coteaux are heard especially on "Euphrates" and "Summer Breeze." One of the few sets of this type where lush arrangements help rather than hinder the vocals. The group has a very polished and sophisticated sound.

JIM STAFFORD, MGM SE 4947. This is a crossover LP from country to pop with a taste of off-beat humor as a basic ingredient. Stafford's appeal is his fresh comedy which sounds serious when sung. But he is dead serious. His talk songs are totally integrated with some outstanding arrangements. "The Last Chant" has some interesting instrumental work with Stafford singing in the lower register. His hit single, "Spiders & Snakes" will spark sales. And "My Girl Bill" will be long remembered.

MOCEDADES—Eres Tu (Touch the Wind), Tara TRS 53000. Mocedades, now on many U.S. MOR radio playlists with their internationally popular single, "Eres Tu," is a Spanish pop group whose music holds appeal for lovers of both pop and easy listening music. The bright, breezy, well-produced album, featuring such tunes as "Adios Amor," "Rio Ron," "Yesterday Was A Happy Day," and the title tune has potential for both pop and easy listening charts.

PAPA JOHN CREACH & ZULU—Playing My Fiddle For You, Grunt BFL 1-0418 (RCA). Not only does he play his fiddle

with verve, but Papa John sounds strong and youthful as a vocalist. The new six-piece band swings in a traditional way and also as a contemporary pop band with plenty of soul overtones. "Friendly Possibilities" is a powerful vocal-instrumental blend while "Milk Train" roars on down the track with sliding and gliding guitars and a subtle conga feel. "Playing My Music" is funky and righteous and lots of fun. The solos are inventive and the music quite danceable. Creach is quite capable at adapting his instrument to contemporary rhythms.

JOHNNY WINTER—Saints & Sinners, Columbia KC 32715. This is this Winter's most commercial effort principally because the tunes are by a number of major authors. To wit: Allen Toussaint, Chuck Berry, Mick Jagger/Keith Richards, Lieber/Stoller and Van Morrison. Winter's shouting, explosive style of singing and playing produce a style which is afield from that associated with other versions of the tunes. But for this artist's fans, the music will sound refreshing. "Stone Country" and "Blinded By Love" have a current percussive feel. "Thirty Days" (by Chuck Berry) is distinctively 1960's. "Hurtin' So Bad" is a solid blues romp.

TERESA BREWER—In London With Oily Rags, Flying Dutchman AM 12015 (RCA). With sparkling ability, the vocalist can steer her voice into many fields. On this latest work, she sings pop and goes country with "The Pilgrim Chapter" by Kris Kristofferson. But the theme of this project is working with British rock players and Teresa comes out crisp and clean—and powerful. "Get Yourself Together" is a vibrant romp with plenty of gutsy singing and playing. "Come Running" by Van Morrison has the electric feeling of a gospel meeting. This is a very adventurous project which deserves attention.

AHMAD JAMAL—Jamalca, 20th Century T 432. Once Jamal had an image as a jazz pianist and a darn good one. Recently, however, he has moved into a broadened scope and now works in the pop and cocktail piano schools. So in a sense his work is watered down ("Don't Misunderstand") for the jazz buff but is nice as background material. "Ghetto Child" has the old catchy Jamal group sound. "Theme Bahamas" combines the best of all schools. The hit single, "MASH Theme" recalls how delicate Jamal can play. LP offers a variety of settings from voices to sweeping orchestral support.

THE CHARLIE DANIELS BAND—Way Down Yonder, Buddah KSB5 2076. "Uneasy Rider" was a big hit for Charlie Daniels last year. The tune which reached as high as No. 9 on the Billboard pop charts really dotted the "Is" and crossed the "Ts" of the potential of the career as a solo act of this veteran Nashville session man. There are several cuts on this new album that hold the same chart potential as "Uneasy Rider," among them are "Whisky," "I've Been Down," "Land of Opportunity," and the title tune.

Country

CHARLEY RICH—Fully Realized, Mercury 2-7505. It must be nice to be wanted. There is Charlie Rich product now on Epic, Sun, RCA and Mercury. But even Rich out of the can is worth while and this is the old low-down, bluesy rock stuff. Plenty of Dallas Frazier material, and much of his own, and it's a Jerry Kennedy production. Out of it at once will come a single. Plenty of material from which to choose. It's a four-sided LP.

DOLLY PARTON—Jolene, RCA 0473. With the title taken from her latest hit single, Dolly goes about recording a whole bunch of others—hits, that is. There are perhaps five or six here which could stand on their own, including the exceptional ballad, "Lonely Coming Down." Most of the writing is her own, as usual, and that's always a plus.

HANK WILLIAMS JR.—The Last Love Song, MGM 4936. Now the young man is singing in his own style, his own way. He has stepped out of the shadows, writing much of his own material, and it's great. The new low range in his voice gives him substance, and this is a brilliant album, one of the first by the way, by the Curb-Vienneau production team. Watch out especially for "Day Dreams."

EDDY ARNOLD—She's Got Everything I Need, MGM 4912. Ballads are what Eddy Arnold does best, and there are enough of them in this album to satisfy his many fans. There are a couple of light, lively little up-tunes as well, but the smoothness is there in his slow delivery, even with three different producers on the LP. He still has the magic.

Soul

THE IMPRESSIONS—Finally Got Myself Together, Curtom CRS 0598. A tight, fast-paced and well-executed new album from one of the more popular soul ensembles around. A definite contender for Soul Chart honors, with the possibility of one or more cuts having pop chart potential. Recommended cuts include, "Guess What I've Got," "We Go Back A Long Ways" and "If It's In You To Do Wrong."

Classical

VERDI: I VESPRI SICILIANI—Arroyo/Domingo/Milnes/Raimondi/New Philharmonia (Levine), RCA ARL4-0370. The Metopera's recent first ever performance has focused interest on this neglected work, and here arrives the first ever complete stereo recording. If the opera has long been judged uneven in inspiration and workmanship, it is still middle-period Verdi and generously spotted with the kind of melody and emotional drama that excites the passions of the true opera buff. High voltage leadership by young James Levine. Domingo takes top honors among the soloists. Strong stuff for the avid opera market.

MOZART: THE MAGIC FLUTE—Rothenberger/Moser/Berry/Adam/Bavarian State Opera Orch. & Chorus (Sawallisch), Angel SCL-3807. A luminous performance of the miraculous Mozart masterpiece that attends as much to the comic drama as to musical values. The cast is expert, in spoken as well as sung portions, and the entire production is beautifully paced by Sawallisch. A set that's likely to move well over a long period.

Jazz

JIMMY McGRUFF—If You're Ready Come Go With Me, Groove Merchant GM 529. Organist plays his standard style of full sounding chords and inventive melody lines, but one gets the feeling that someone has been listening to the band behind James Brown. For that's what you can hear—repetitive soul phrases, more akin to the commercial market than to the jazz audience, which is also a commercial entity but demands a little more for its money. "Dig It On" fits that mold. No credits for the players grooving with McGruff. But this is carefully plotted bluesy commercial jazz.

CAL TJADER—Last Bolero In Berkeley, Fantasy F 9446. This is the vibist with a big band playing pop tunes with all the verve and majesty of his jazz ability. The tunes range from such familiar works as "Cloudburst," "Where Is the Love" and "Never Can Say Goodbye" to a transformed pop work such as "I Want You Back" which comes out in brilliant pop-jazz. Tjader's playing is strong and aggressive and he definitely has a place in the commercial spectrum of jazz. Top names back him and the percussive feeling is infectious. LP does need airplay.

TOM SCOTT AND THE L.A. EXPRESS, Ode SP 77021 (A&M). Jazzmen continue to explore the marriage of their fine art of improvisation with the simplicity and fun of rock rhythms. Outstanding saxophonist Scott strikes forth with a program blending the finest of jazz playing with the enthusiasm of contemporary melodies and current percussive patterns. Joe Sample's vamping on electric piano adds a lively juice to the flowing music. "Sneakin' In the Back" is medium and hauntingly arresting. "King Cobra" is a superb blues. "Strut Your Stuff" is soulful enough to make the top 40.

Quadrasonic

NEW RIDERS OF THE PURPLE SAGE—The Adventures of Panama Red, Columbia CQ 32450 (CBS SQ matrix). Quadrasonic rock must meet stiffer demands than virtually any other form of music, for it should be creatively exciting while retaining directionality for individual instruments. However, the New Riders come across so softly in most instances that the pedal steel in the left rear comes out reasonably distinctive; it was difficult to catch much other rear information, but the "surround" enhancement adds to the vitality and the excitement of the music. While the best tune is "You Should Have Seen Me Runnin'," you can pick up that pedal steel better on "L.A. Lady."

FRANK SINATRA—O' Blue Eyes Is Back, Warner Bros. FS4-2155 (CD-4 discrete Quadradisc). Here's an album you'll probably wear out without getting the slightest bit bored with the music—not only because Sinatra is the King and unapproachable in pure musical vocal genius, but because of the quadrasonic excitement-plus! Remix engineer Ed Greene was not afraid to put a lot of the orchestra in the rear and around you like a surging flood teasing the emotions, pulling the emotions, enthralling you. Sinatra stays front center; the orchestra is around you. Virtually, the listener has a private concert with a conductor's position for his listening pleasure. Best cuts are "Dream Away," "You Will Be My Music" and "Nobody Wins."

101 STRINGS (Les Baxter conducts)—Latin Holiday, Audio Spectrum QS-17 (Sansui QS matrix). Baxter, stepping south of the border and even below the equator on occasion, has a 4-channel album with warmth and command, but little depth so far as putting instrumentation in the rear. Overall effect—achieved at any rate—is aimed at the so-called "concert hall" acoustic sensation and the only time you get any real feeling of directional anywhere other than upfront is on the end of "Affair In Arruba."

FRANK ZAPPA & THE MOTHERS OF INVENTION—Over-nite Sensation, DiscReet MS4-2149 (CD-4 discrete Quadradisc). Few people overall have really understood Zappa's genius and those who claimed they did often still didn't understand his music. But the quadrasonic medium gives him, perhaps for the first time, full range in which to explore. Interesting in "Camarillo Brillo" is the line: "She said her stereo was four-way"—possibly the first tune to promote quadrasonic. Throughout the LP, the music is balanced around 360-degrees. Zappa has not only used every good technique in quadrasonic, but a couple unique to date—such as a ghostly hanging voice on "I'm the Slime."

BUDDY MILES EXPRESS—Booger Bear, Columbia CQ 32694 (CBS SQ matrix). Ordinarily, producers in matrix, both SQ and QS, have stuck much too sedately to the old stereo-prone concept of there being a "front" to the music. Only with the Buddy Miles LP's (this one and the previous quadrasonic LP) have Columbia's engineers really opened up the spectrum. You still have a front on the melodic, message tune of "Why," but the music actually does surround you. There is some directionality of instruments, enhanced by turning the head slightly from dead front. Voices from rear on start of "Louie's Blues" are highly effective.

Children

BOB McGRATH—Sings For All the Boys and Girls, Disneyland 1357. "Sesame Street's" McGrath has signed with Disney as an artist and this is his debut package. His smooth, sweet voice glows with warmth on a clever program of happy tunes like "I'd Like to Teach the World to Sing" and "Everything Is Beautiful." A children's chorus adds a rich background sound and the band features many of Los Angeles' top studio players. So there is a powerful contemporary feeling to these tunes. A fine expansion of repertoire for Disney.

ALICE IN WONDERLAND SOUNDTRACK, Disneyland ST 3909. The happy yet suspenseful story of Alice's adventures comes around for the first time since 1951 as the studio rereleases the film and the soundtrack LP gets a new exposure. The booklet and songs make a delightful gift, with the title tune and the "Unbirthday Song" remaining the two most popular works.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormine, Eliot Tiegel.

Billboard's Recommended LP's

pop

MAXINE WELDON—Some Singin', Monument KZ 32588. Like hand in glove, voice and material fit perfectly together on this debut album from a fine interpretive singer. Maxine Weldon's style is soulful, open and gusty, treating lyrics with introspective conviction. Kris Kristofferson, Leon Russell and James Taylor are represented by their best. The Bill Justis arrangements compliment the Fred Foster production. Best bets are Taylor's "Steamroller Blues" and Paul Anka's crackling "Jubilantion."

SKYLARK—Skylark 2, Capitol ST 11256. Impressive production from this vocal act which gets spectacular instrumental support from a large sounding orchestra. The music crosses from pop into the soul area, with "Wingless Bird" carrying a strong message. Included is their hit, "Wildflower," showcasing their fine ballad style.

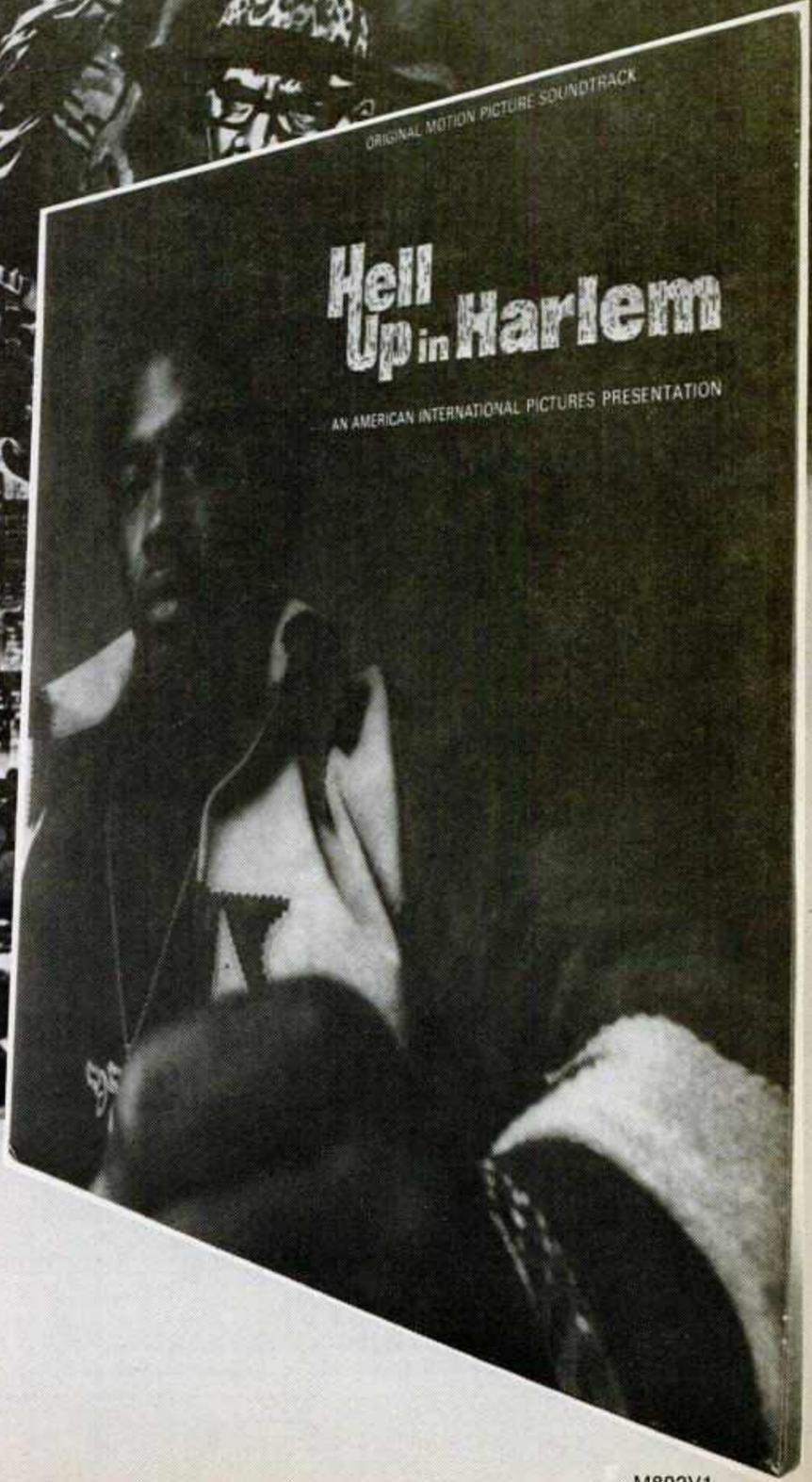
ATMOSPHERES—Featuring Clive Stevens, Capitol ST 11263. British born avant-garde saxophonist has put together a fine studio group which wails and hoots its way through some explosive tunes. The collective approach is similar to Weather Report and other amplified piano/quasi rock drum groups. "Yesterday, Today & Tomorrow" touches on all the band's roots. Working the session are Billy Cobham and Rick Laird of the defunct Mahavishnu Orchestra.

SKIN ALLEY—Skin Tight, Stax STS 3022. Here's an effort recorded in England and re-mixed in Memphis. Result is straightforward rock 'n' roll, laced with a splash of southern funk. Brass and strings add immeasurably to the band's solid bottom. Nice touches of flute and flugelhorn. Try "Broken Eggs" and "What Good Does It Do," with its "Hey Jude" fade, for single possibilities. Memphis' Don Nix produced.

THE AMBOY DUKES—Journeys and Migrations, Mainstream 801. A compilation of previously released material from the Amboy Dukes—a 60's group that pioneered much of the science-fiction rock so successfully performed today by such groups as Pink Floyd. Songs like "Migration" and "Journey to the Center of the Mind" sound as fresh now as they did then. A two record set handsomely packaged.

Hell Up in Harlem

The movies have
a new Starr: Edwin Starr.



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.

M802V1
Copyrighted material



LOGGINS & MESSINA—Watching the River Run (3:25); producer: Jim Messina; writers: K. Loggins, J. Messina; publishers: Jasperilla, Gnosso, Portofino, ASCAP. Columbia 4-46010. The duo speaks of human relationships in terms of watching the river run, watching it turn and turn. Acoustic guitars and lovely harmonic vocal work meld into an enticing experience. Flip: no info available.

NEIL DIAMOND—Skybird (2:18); producer: Tom Catalano; writer: Neil Diamond; publisher: Stone Bridge, ASCAP. Columbia 4-45998. Neil soars vocally with the word picture from "Jonathan Livingston Seagull" which has an infectious melodic line strengthened by a large symphonic orchestral sound. And there's a subtle, but impressive guitar, drum and bass bottom to the arrangement. Flip: no info available.

STEVE MILLER—Your Cash Ain't Nothin' But Trash (3:10); producer: Steve Miller; writer: Charles Calhoun; publisher: Hill and Range Songs, BMI. Capitol 3833. This is an off-beat story with whistles, spoken dialog and a 1950's rhythmic sound. The lyrics are silly but Miller sounds very serious doing them and they are bound to make people sit up and take notice. Flip: no info available.



These are new artists showing extraordinary skill and worthy of exposure.

LYN ROMAN—Stop, I Don't Need No Sympathy (2:57); producers: Carl Davis, Sonny Sanders; writers: Sonny Sanders, Carl Davis; publisher: Julio-Brian, BMI. Brunswick 55508. Soul vocalist shows strength on this impacting arrangement.

KATHI McDONALD—Freak Lover (3:10); producer: David Briggs; writer: Mark Unobski; publisher: Open Wound, BMI. Capitol 1451. There's a lot going on here: vocalist has a sock-em vocal style; Papa John Creach plays lovely violin and the Pointer Sisters add some warm background sounds.

LOVE AFFAIR—To Make You Love Me (2:30); producers: Harold Beatty, Larry Maxwell; writers: H. Beatty, R. Zepf; publishers: Hido, Maxfli, United Artists, ASCAP. United Artists 396. Pretty soft soul sounds spark this new entry which combines the best of all the commercial soul tricks extant today.

J. B. BINGHAM—Peek-A-Boo (3:00); producer: John Florez; writer: G. Guess; publishers: Bellboy, Sheldon, BMI. Warner Bros. 7775. Vocalist and his chorus combine gently on this soul entry about peering at someone special with love in their eyes.

THE B.C. GENERATION—My Happy Birthday Baby (3:33); producer: Bob Crewe; writers: Bob Crewe, Kenny Nolan; publishers: Stone Diamond, Tanny Boy, BMI, Kenny Nolan, ASCAP. Casablanca 0002 (Warner Bros.). Sweet, gentle harmonic blending turns a bright pop/soul tune into a moving vehicle, close in idea to the Fifth Dimension.

B AND B—If I'm Hurt You'll Feel the Pain (2:04); producer: not listed; writer: Barbara Gaskins; publisher: Vee Vee, BMI. Musicor 1471. Fast paced guitars prod the vocals in this soul saga of aching love. Lots of dark sax sounds.



MARTHA REEVES—Power of Love (3:05); producer: Richard Perry; writers: Gamble, Huff, Simon; publishers: Blackwood, Gaucho, Belinda, BMI. MCA 40194. Martha knows that her right man does all the right things, all under the guise of the power of love. She socks home this message, with a powerful chorus expressing its own power and the power of the man's kiss, walk, talk. Flip: no info available.

JERRY BUTLER—That's How Heartaches are Made (2:57); producer: Johnny Bristol; writers: B. Raleigh, B. Halley; publisher: Sea Lark, BMI. Mercury 73459 (Phonogram). Using the rhythmic base which has proven so successful for a lot of artists working out of Philadelphia, Butler is spurred in his vocal story about getting short circuited in love. The arrangement makes the song work and Butler delivers a strong performance aided by a full sound backup group. Flip: no info available.

recommended

LYN COLLINS—Don't Make Me Over (3:22); producer: James Brown; writers: B. Bacharach, H. David; publishers: Blue Seas, Jac, ASCAP. People 633 (Polydor).

MILLIE JACKSON—I Got to Try It One Time (3:10); producer: Brad Shapiro; writers: Millie Jackson, Brad Shapiro; publishers: Gaucho, Belinda, Double Ak-Shun, BMI. Spring 144 (Polydor).

BRENDA LEE EAGER—When I'm With You (3:30); producer: Larry Mizell; writer: L. Mizell; publisher: Alruby, ASCAP. Mercury 73450 (Phonogram).



MELBA MONTGOMERY—No Charge (3:09); producer: Pete Drake; writer: Harlan Howard; Wilderness (BMI); Elektra 45883. This is a real grabber, and every mother and mother's child can associate with it. Excellent delivery, in song and recitation, and it's likely the biggest thing Melba has ever had. Flip: No info available.

CHARLIE RICH—A Very Special Love Song (2:44); producer: Billy Sherrill; writers: B. Sherrill, Norro Wilson; Algee Music (BMI); Epic 5-11091. He's the hottest property going today, and this change of pace only showcases his talents more. Excellent string arrangement by Bill McElhiney. Flip: No info available.

FARON YOUNG—Some Kind of a Woman (2:35); producer: Jerry Kennedy; writers: Jimmy Peppers, Tommy Cash; Coal Miners (BMI); Mercury 73464. Fresh from his album comes this winner, half up-beat, half-ballad, which demonstrates how well Faron still can sing. Excellent work throughout. Flip side: "Again Today"; producer same, writer: E. Reed; Court of Kings (BMI).

BOB LUMAN—Just Enough to Make Me Stay (2:39); producer: Glenn Sutton; writer: J. Weatherly; Keca (ASCAP); Epic 5-11087. Another ballad seemingly made for Luman, who gives it strong delivery. Once again, some fine production work as well.

CAL SMITH—Country Bumpkin (3:38); producer: Walter Haynes; writer: Don Wayne; Tree (BMI); MCA 40191. In that melancholy voice, Smith sings this unusual song with some surprising, and strong, lyrics. Haynes deserves plaudits again. Flip: "It's Not The Miles You Traveled," producer: same; writers: Dave Hall, Louis Redding; Court of Kings (BMI).

SONNY JAMES—Is It Wrong (For Loving You) (2:54); producer: George Richey; writers: W. McPherson; Bill & Range (BMI); Columbia 4-46003. We've waited five months for a Sonny James release, but this one makes it worth the wait. Singing with his old smoothness, he delivers it beautifully, and that's what a James song is all about. Flip: No info available.

MERLE HAGGARD—Things Aren't Funny Anymore (2:41); producer: Ken Nelson; writer: Merle Haggard; Shade Tree (BMI); Capitol 3830. It's hard to follow "If We Make It Through December," but Merle comes through, as usual. It's patterned a little after his last release, but has plenty of originality. Flip: "Honky Tonk Night Time Man." All credits same.

recommended

KAREN WHEELER—Born to Love & Satisfy (2:39); producer: Jerry Bradley; writers: Bill Rice, Jerry Poster; Jack & Bill (ASCAP); RCA 0223.

HOMER JOY—John Law (2:29); producer: Bob Morris; writer: Homer Joy; Blue Book (BMI); Capitol 3824.

PEGGY SUE—Poverty Hill (2:20); producer: not listed; writer: Damon Black; Sure-Fire (BMI); MCA 40189.

DICKEY LEE—I Use The Soap (2:24); producers: Roy Dea & Dickey Lee; writer: David Gates; Kipahulu (ASCAP); RCA 0227.

JESS DEMAINE—I Will Wait For You (2:39); producer: Jim Buchanan; writers: R. Porter & Paul Huffman; Above (ASCAP)/ Beyond (BMI); Title 1001.

ANTHONY ARMSTRONG JONES—Life Ain't Easy (2:33); producer: Glenn Sutton; writers: R. Sawyer, Shel Silverstein; Evil Eye/Blackwood/Rekooh (BMI); Epic 5-11086.

LINDA RONSTADT—Silver Threads & Golden Needles (2:20); producer: not listed; writers: J. Rhodes & D. Reynolds; Central Songs (BMI); Asylum 11032.

Jukebox Programming

LABEL CLOSE-UP:

Okla. Co. Increases Jukebox Market Bid

By EARL PAIGE

ENID, Okla.—Wide airplay and distribution to the jukebox one-stop market on an album and two singles by guitarist Thumbs Carllile has propelled almost two-year-old Gemini Record Co. into fast action, said Ellie Joseph, president.

Besides Carllile, whose background includes stints with Jimmy Dickens (Grand Ole Opry, 1950), Red Foley (Ozark Jubilee) and nine years backing up Roger Miller, Gemini is releasing singles by Linda Loren and Allen Lee.

With all that is happening, Mrs. Joseph said the firm may open a Nashville office to be headed by her son, Steve, 22, whose background is business administration but who also writes songs. Mrs. Joseph said that initially music industry people could not believe a record company intended to operate from Enid. "We have demonstrated that we fully intend to do just that."

Mrs. Joseph, 54, has been a songwriter since she was a little girl and friends encouraged her to form Gemini (she also heads an umbrella organization embracing publishing, booking and advertising). An astrologer too, she said Gemini relates to Mercury, God of communication, and air, which she said encouraged

her in regard to radio station promotion.

Busy Executive

Mrs. Joseph said that while her friends encouraged her to form Talents Unlimited, Inc., the over-all firm, so she could really get into writing, she has no time for it now.

Others on the board are Frances E. Etter, 50, who has background in fund raising activities with Phillips University here; Ann Warkentin, 54, who minored in music in college and who also has spent much time overseas; and Sally Prilliman, a housewife involved in training children with learning disabilities. Bussey has seven nursing homes and is involved in real estate too.

At this stage, Gemini has distribution through National Sound Dist., Nashville, and independent distributors in Atlanta, Houston-Dallas, Oklahoma City, Minneapolis, Charlotte, Seattle, St. Louis, Detroit and Phoenix.

Mrs. Etter has contacted Music Operators of America and will initiate jukebox programmer mailings and has arranged for title strips through Sterling.

Creatively, the firm has six writers in each of two publishing firms. Charles Underwood has been involved in producing and Billy Justice in arranging.

What's Playing?

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

BALTIMORE: SOUL PURCHASES

Jerry Eanet
Evans Sales & Service
829 W. Baltimore 21201
(301) 837-7351



- "Thanks For Saving My Life," Billy Paul, Philadelphia International 3538
- "Lookin' For A Love," Bobby Womack, UA 375
- "It's Been A Long Time," New Birth RCA 0185
- "You're The Best Thing," Persuaders, ATCO 6956

BEAVER DAM, WIS.: POP, COUNTRY PURCHASES

Ruth Sawejka
Coin-Operated Amusement Co.
Rt. 4, Box 67
(414) 885-3187

- "Seasons In The Sun," Terry Jacks, Bell 45432
- "Take Good Care Of Her," Elvis Presley, RCA 0196
- "Song For You and Me," New Seekers, MGM 14691
- "Wrong Ideas," Brenda Lee, MCA 40171
- "Would You Lay With Me (In A Field of Stone)," Tanya Tucker, Columbia 45991
- "Jet," Paul McCartney/Wings, Apple 1871
- "When I Look Into Your Eyes," Santana, Columbia 45999

CHICAGO: POP PURCHASES

Betty Schott
Western Automatic Music Co.
4206 N. Western Ave. 60618
(312) 463-5300



- "Jet," Paul McCartney/Wings, Apple 1871
- "The Real Me," The Who, MCA 40182
- "Take Good Care Of Her," Elvis Presley, RCA 0196
- "There Won't Be Anymore," Charlie Rich, RCA 0195
- "Beyond Tomorrow," Ray Conniff, Columbia 45996

MADISON, WISC.: POP PURCHASES

Pat Schwartz
Modern Specialty Co.
405 N. Broom 53703
(608) 256-0216



- "Mockingbird," Carly Simon, Elektra 45880
- "Rock and Roll," Rick Derringer, Blue Sky 2751
- "Seasons In The Sun," Terry Jacks, Bell 45432
- "You're So Unique," Billy Preston, A&M 1492
- Pop and Country
- "There Won't Be Anymore," Charlie Rich, RCA 0195
- "Mockingbird," Carly Simon, Elektra 45880

ROCK ISLAND, ILL.: COUNTRY, POP PURCHASES

Liz Christiansen
Johnson Vending Service Co.
101-18th St. 61201
(309) 788-6521

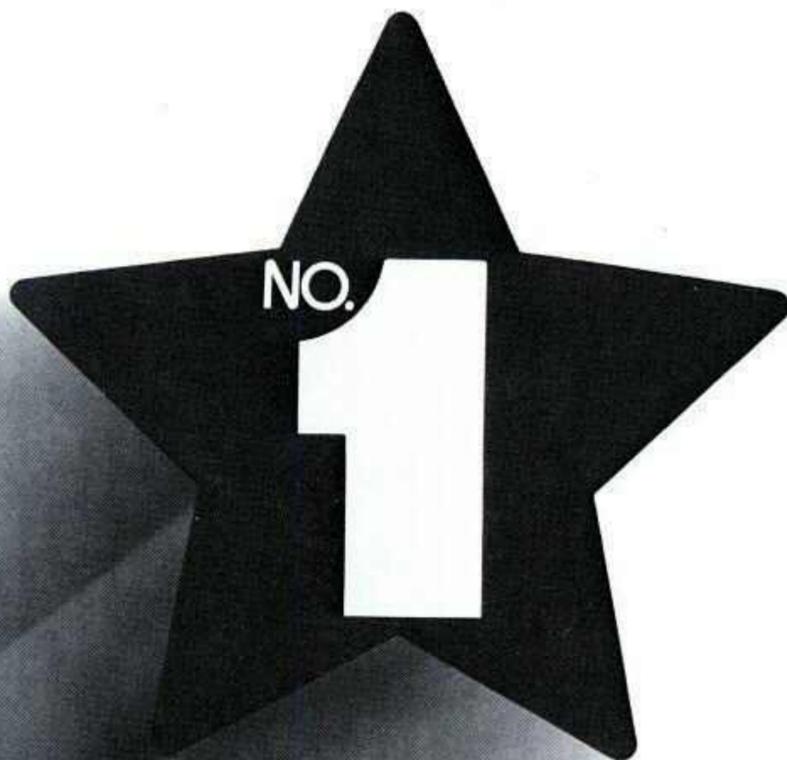


- "Take Good Care Of Her," Elvis Presley, RCA 0196
- "Red Roses From The Blue Side Of Town," George Morgan, MCA 40159
- "I'm Left, You're Right, She's Gone," Jerry Lee Lewis, Mercury 73452
- "Midnight, Me and the Blues," Mel Tillis, MGM 14689
- Pop
- "Seasons in the Sun," Terry Jacks, Bell 45432
- "In the Mood," Bette Midler, Atlantic 7270
- "Blue Horizon," Lou Christie, Three Brothers 402
- "Eres Tu (Touch the Wind), Mecedades, Tara 100
- "Americans," Byron MacGregor, Westbound 222
- Spinners
- "Last Time I Saw Him," Diana Ross
- "Sixteen," Ringo Starr

Sterling Adds Latin

NEWARK, N.J.—Sterling Title Strip Co. here has started printing Latin music strips in brown in line with its color coded programming philosophy.

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 influentials 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. 63.19% 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.

For further information, contact a Billboard sales representative:

LOS ANGELES:

Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:

Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 619818

NASHVILLE:

John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

**figures based on
June 1973 ABC Statement.*

Studio Track

By SAM SUTHERLAND

Also at the Sausalito Record Plant are **Captain Beyond**, recording their next for Capricorn with engineer **John Stronach**. . . . **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 misspellings, 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 Sussex.

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 Gagne** 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 mixing itself: at the Dylan shows covered by Billboard staffers to date, the sound has proven excellent.

★ ★ ★

Bee Jay Recording Studios in Winter Park, Fla., **David Peel**, infant 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 Shiveley**, a band working on its first album with producer **Eric Schabacker**, 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 mustered 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.

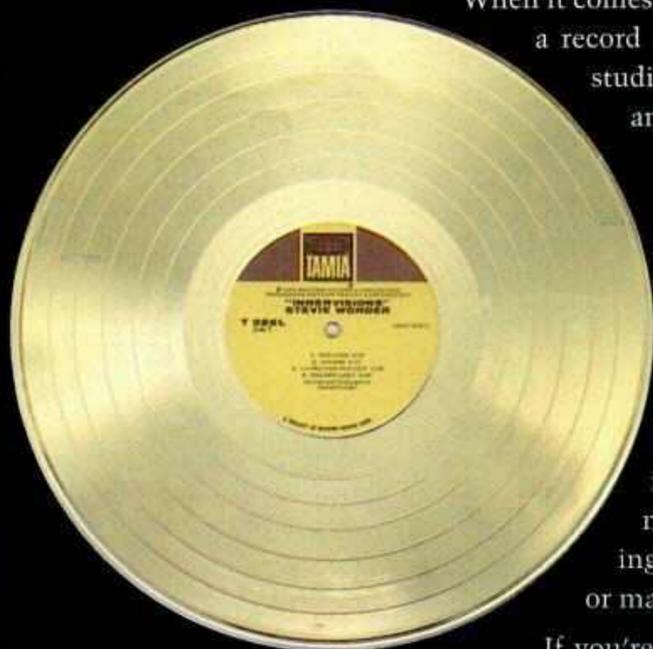
KPFT-FM Benefit

HOUSTON—John Prine, 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.

Copyrighted material

Westlake Audio "The Gold Record People"



When it comes to "Gold Records," Westlake Audio has established a record of its own. Our professionally-designed and built studios 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."

Today, it takes a lot more than finest instruments and great music to earn a Gold Record. Westlake provides a "package" including unequalled skills and experience for turn-key "gold record" installations: pre-planning, site evaluation, acoustic design, construction, equipment selection and supply, financing, technical electronic interface, training of personnel and studio management consultation. From 2 to 24 track, for live recording, mix down, remote or mastering.

If you're planning to build a professional recording studio, call upon the "Gold Record People"—WESTLAKE AUDIO · 6311 Wilshire Blvd. · Los Angeles, California 90048 · (213) 655-0303.



Westlake Audio

"The Gold Record People"

"Innervisions": Conceived, performed and produced by Stevie Wonder. Associate production, engineering, electronic music programming: Bob Margouloff & Malcolm Cecil. Produced at Record Plant, Los Angeles; mastered at Kendun Recorders, Burbank, California, on Westlake Audio Monitors. Tamia Release T-326L, a Motown Gold Record.

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 a&r vice president Artie Mogull, personal manager Jeff Wald and performer Dobie 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 sepa-

hind you. Talent is not the only ingredient in a successful career. For example, Stevie Wonder started as a recording artist. He was not an entertainer. Through Motown's management and his own ambition and talent, he has become a complete entertainer."

Ewart Abner, Motown's president, explained that many of his firm's artists were managed by the company at the beginning and some still are.

"An artist doesn't have to sign with us for management," Abner explained, "but we suggest it if 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 that 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

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 about 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.

Talking about the Motown concept of management in the early years, Abner said: "We taught the artist to walk, talk, ask 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 long after the hit records have stopped so he doesn't have to depend on that lucky hit for his existence."

Mogull 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 Motown was a black label in Detroit, starting from scratch. It had to invent its own methods of doing a good job."

Robinson agreed. "Now, 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."

Answering a question about the "break" often referred to by artists, Wald replied that a "break is when preparation meets opportunity. This is why both the artist and manager should be fully prepared at all times."

Artie Mogull, talking about the important and interesting role of managers and other record company executives, said that "Most kids want to come into 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



Personal manager Bill Wagner responds to a discussion on the roll of the manager and his artist.

—Billboard photos by Norm Schindler



Label reps: Smokey Robinson (left) and Ewart Abner.



MCA's Artie Mogull: artists shouldn't have to worry about business.

Session 5: The Performing Artist And Record Company Staff



Above: artist Dobie Gray: his manager can raise hell when it's needed.

Right: personal manager Jeff Wald: he guides Helen Reddy.



Helen Reddy; producers and managers are equally important.

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-

FEBRUARY 16, 1974, BILLBOARD

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

the poundings and go through a lot for his artist. He deals with everything that is happening to the artist from a business 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 getting a lot for 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."

Recording Industry Association of America seal of certification as million seller (as indicated by bullet).

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

YOUR CASH AIN'T NOthin' BUT TRASH—Steve Miller (Capitol 3837) SKYBIRD—Neil Diamond (Columbia 4-45998) WATCHING THE RIVER RUN—Loggins & Messina (Columbia 4-46010) SEE TOP SINGLE PICKS REVIEWS, page 52

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'THE WAY WE WERE', 'LOVE'S THEME', 'YOU'RE SIXTEEN', etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Belwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as 'Homely Girl (Julio Brian, BMI)', 'I've Got To Use My Imagination (Screen Gems-Columbia, BMI)', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard. Copyright 1974. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

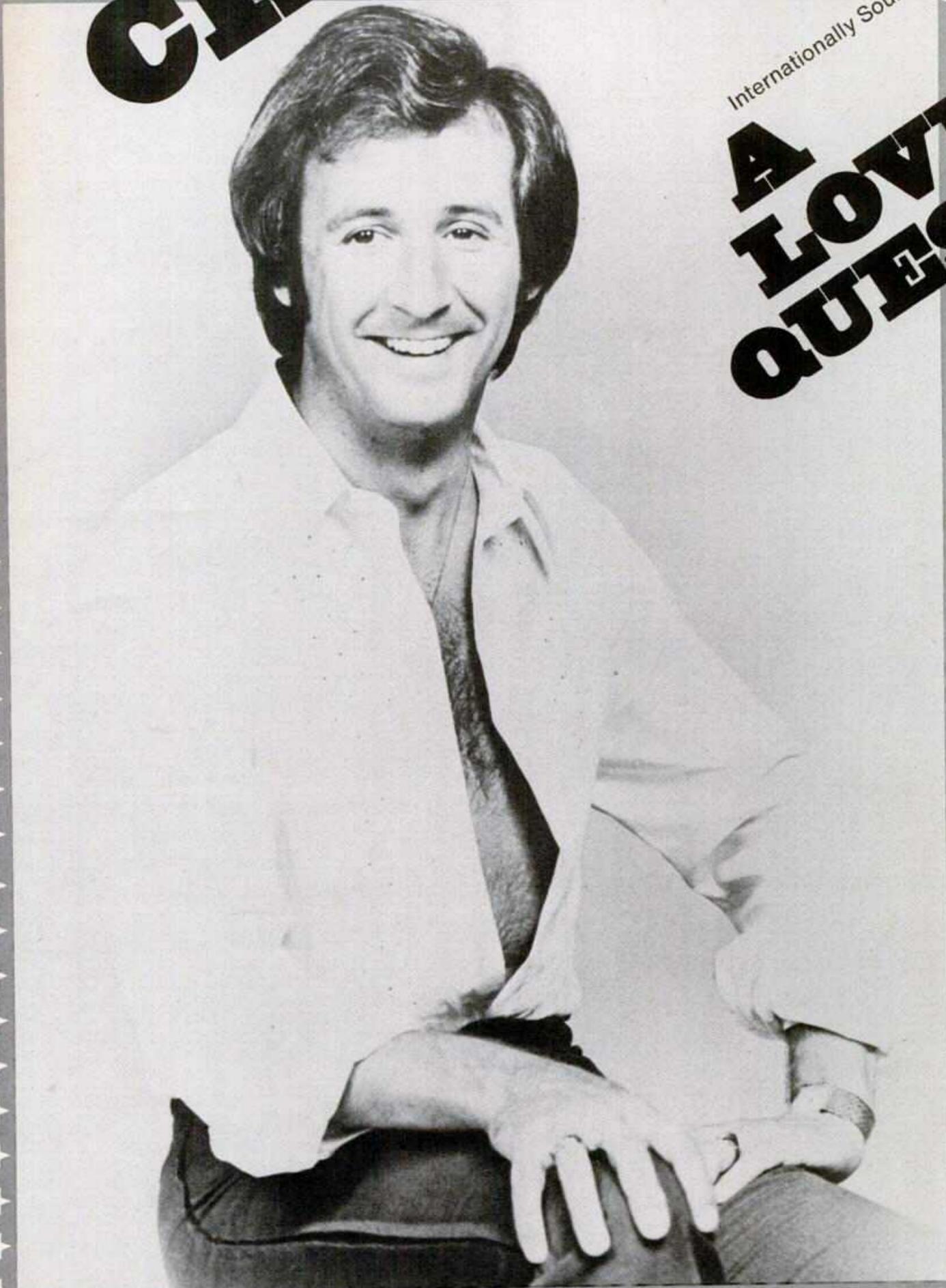
MCA's international gold record winner
and biggest selling international artist is

TONY CHRISTIE

Internationally Sound and American Bound with

A LOVER'S QUESTION

MCA-40195



A new single produced
by Snuff Garrett.



MCA RECORDS

Jimmy Buffett

a new name

from ABC/Dunhill

that

**You'll
Never
Forget**

TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
108	98	45	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98	
109	94	10	SHAWN PHILLIPS Bright White A&M SP 4402	5.98		6.98		6.98	
110	96	14	AMERICA Hat Trick Warner Bros. BS 2728	5.98		6.97		6.97	
111	110	54	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95
112	105	150	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
113	112	63	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98	
114	114	12	CLIMAX BLUES BAND FM/Live See SAS 2-7411 (Famous)	5.98		6.98		6.98	
115	120	14	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98	
116	126	7	JAMES BROWN Payback Polydor PD 2-3007	7.98		9.98		9.98	
117	102	37	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
118	111	7	BLOODSTONE Unreal London KPS 634	5.98		6.98		6.98	
119	115	13	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98		6.98		6.98	
120	108	16	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98	
121	119	14	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95
122	106	21	GARFUNKEL Angel Clare Columbia KC 31474	5.98		6.98		6.98	
123	104	24	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98		7.95		7.95	
124	117	11	DONNY OSMOND A Time For Us MGM SE 4930	5.98					
125	149	27	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
126	124	45	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98	
127	129	4	GODSPELL/ORIGINAL CAST Bell B 1118	5.98		6.98		6.98	6.98
128	127	66	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98	
129	123	33	MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Bros.)	5.98		6.97		6.97	
130	128	59	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
131	125	34	JESUS CHRIST SUPERSTAR Soundtrack MCA 2 11000	12.98		13.98		13.98	16.95
132	121	16	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98	
133	130	111	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/2	9.98		11.98		11.98	
134	144	3	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98		6.98	6.98
135	170	2	GRACE SLICK Manhole Grant BFL1 0347 (RCA)	5.98					
136	131	50	ALLMAN BROTHERS BAND Beginnings A&M SD 2-805	6.98					
137	136	28	DEODATO CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	137	39	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98	
139	133	12	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98	
140	140	10	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97		6.97	
141	138	63	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95
142	139	78	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95
143	141	36	EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98		6.98		6.98	
144	147	77	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95
145	-	1	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98	
146	135	50	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31905 (Columbia)	5.98		6.98		6.98	
147	143	11	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98	
148	134	26	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98	
149	132	13	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98	
150	146	22	CHER Half Breed MCA 2104	5.98		6.98		6.98	7.95
151	145	6	ALVIN LEE & MYLON LEFVRE On The Road To Freedom Columbia KC 32729	5.98					
152	154	5	CREATIVE SOURCE Sussex SRA 8027	5.98		6.95		6.95	
153	150	44	DEEP PURPLE Made In Japan Warner Bros. ZWS 2701	9.98		9.97		9.97	12.95
154	151	17	GRATEFUL DEAD Wake Of The Flood Grateful Dead G001	5.98		6.98		6.98	
155	152	20	URIAH HEPP Sweet Freedom Warner Bros. BS 2724	5.98		6.97		6.97	7.95
156	-	1	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98	
157	155	38	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98	
158	148	35	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98	
159	157	81	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
160	163	4	TOM T. HALL For The People In The Last Hard Town Mercury SR 1-687 (Phonogram)	5.98		6.95		6.95	
161	156	11	BUFFALO SPRINGFIELD A&M SD 2-806	9.98		9.97		9.97	
162	158	16	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95		6.95	
163	167	2	BOBBY WOMACK Lookin' For A Love Again United Artists UA LA99-G	6.98		6.98		6.98	
164	184	2	HOT TUNA Phosphorescent Rat Grant BFL1 0348 (RCA)	5.98					
165	160	22	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98	
166	142	35	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95		6.95	
167	162	66	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95
168	168	29	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		6.98	7.95
169	166	43	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	174	63	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
171	178	7	JAMES GANG Bang A&M SD 7037	5.98		6.98		6.98	
172	165	22	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95		6.95	
173	164	17	BONNIE RAITT Takin' My Time Warner Bros. BS 2729	5.98		6.97		6.97	
174	177	13	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95	
175	173	14	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98	
176	183	3	DONOVAN Essence To Essence Epic KE 32800 (Columbia)	5.98		6.98		6.98	
177	190	2	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.98		6.98	
178	187	4	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95		6.95	
179	159	17	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97	7.95
180	185	2	TAVARES Check It Out Capitol ST 11258	5.98		6.98		6.98	
181	153	13	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98	
182	161	23	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98	
183	169	17	BILLY PRESTON Everybody Likes Some Kind Of Music A&M SP 3526	5.98		6.98		6.98	
184	176	40	AL GREEN Call Me Hi-KSHL 32077 (London)	5.98		6.98		6.98	
185	195	2	JESSE COLIN YOUNG The Soul Of A City Boy Capitol ST 11267	5.98		6.98		6.98	
186	182	31	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Bros.)	5.98		6.97		6.97	7.95
187	171	29	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98	
188	180	49	ALICE COOPER Billion Dollar Babies Warner Bros. BS 2685	5.98		6.97		6.97	8.95
189	172	18	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98	
190	194	2	DAVID T. WALKER Press On Ode 77020 (A&M)	5.98		6.98		6.98	
191	179	31	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95	
192	-	1	COMMANDER CODY & HIS LOST PLANET ARMEN Live From Deep In The Heart Of Texas Paramount 1017 (Famous)	5.98		6.95		6.95	
193	197	2	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97	
194	181	4	VAN MORRISON T.B. Sheets Bang BLP 400 (Web IV)	5.98		6.95		6.95	
195	188	29	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95	
196	-	1	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98		6.97		6.97	
197	-	1	GRAM PARSONS Grievous Angel Reprise MS 2171	5.98		6.97		6.97	
198	-	1	OZARK MOUNTAIN DAREDEVILS A&M 4411	6.98		7.98		7.98	
199	186	5	FREDDIE HUBBARD Keep Your Soul Together CTI 6036	5.98		6.98		6.98	
200	192	2	STYX Serpent Is Rising Wooden Nickel BWL1 0287 (RCA)	5.98		6.98		6.98	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Gregg Allman	19
Allman Brothers Band	48, 136
America	110
Brian Auger	168
Bachman-Turner Overdrive	69, 125
The Band	76
Beach Boys	43
Beatles	108, 126
Bobby Blue Bland	162
Black Oak Arkansas	52
Black Sabbath	18
Bloodstone	118
David Bowie	91
Bread	96
James Brown	116
Jackson Browne	60
Brownsville Station	98
Buffalo Springfield	161
George Carlin	79
Carpenters	12, 157
Harry Chapin	104
Cher	150
Chicago	44
Cheech & Chong	32, 57
Climax Blues Band	114
Billy Cobham	30

Alice Cooper	28, 188
Commander Cody	192
Chick Corea	147
Creative Source	152
Jim Croce	4, 6, 36
Crusaders	174
Deep Purple	105, 153
John Denver	2, 70
Deodato	137
Rick Derringer	34
Neil Diamond	23, 141
Donovan	176
Doobie Brothers	73, 142
Lamont Dozier	178
Bob Dylan	1, 39
Earth Wind & Fire	102
Electric Light Orchestra	53
Emerson Lake & Palmer	17
David Essex	66
Roberta Flack	93
Fleetwood Mac	121
Foghat	75
Garfunkel	122
Marvin Gaye	59
J. Geils Band	



AHMAD JAMAL

JAMALCA



**20TH
CENTURY**
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

**WHERE HIS
FRIENDS ARE!**

AVAILABLE ON STEREO TAPE

Col Maps All-Out Anti-Piracy Drive

• Continued from page 1

considered especially rampant, accounts for a significant chunk of the estimated \$200 million siphoned out of normal sales channels by pirates.

The piracy seminar was helmed by Jack Craig, CBS Records vice president, national sales, who will coordinate the field program with Rick Blackburn, director of national sales. Main speakers were Jules Yarnell, RIAA special counsel on piracy matters, and CBS attorneys Don Biederman and Ed Kelman.

Credit was given staffers who have uncovered useful information on the bootleg situation in their territories, and others were urged to undertake similar action. Craig said that the company's national convention, to be held in Los Angeles in July, will devote considerable attention to piracy, and that "refresher" sessions for field men will be held every six months until the problem is solved.

If the pressure is maintained for the next 18 months, predicted "piracy will be reduced to manageable

proportions," or at least to "levels the industry can live with."

Antipiracy Aids

The company will shortly publish and distribute a pamphlet designed to reinforce the indoctrination of field men in piracy matters. Also to be made available to retailers, the brochure will provide historical background, list all antipiracy statutes, provide instruction on how to spot bootleg tapes, and give guidance on how supportable evidence may be gathered.

CBS is also completing a 12-minute film on the subject that will be ready for an initial showing at the NARM convention next month in Florida. Portable projection devices will also permit showings in dealer premises, it was said.

To help sort out legitimate from suspect tapes, the company will require outside label packages to identify the source on all material licensed from CBS. It will also require verification that no bootleg selections are coupled with CBS product, the attorney said.

Country product is the most vulnerable to piracy penetration, company executives pointed out, since such a large percentage of this repertoire category is issued on 8-track cartridge. The CBS attorney estimated that as much as half the tapes of some country artists are circulated in bootleg versions. Columbia country artists appearing at fairs have reported that, in some cases, questionable tapes were sold right off performing platforms or via truck displays on the field.

Epic artists Tammy Wynette and George Jones have already agreed to speak out publicly in appropriate forums on the piracy problem, it was said, and will be available to testify in court actions if called. Other top CBS group artists have indicated they will cooperate in similar fashion.

In the past, Paul Simon has appeared in a court action on alleged piracy, and artists affiliated with other labels have recently shown greater willingness to provide expert testimony. Roger Williams, for instance, recently testified in a St. Louis Circuit Court action against Tacony Dist. (Billboard, Feb. 9).

Legislative Front

CBS Records is cooperating with other industry groups in a series of campaigns to secure antipiracy legislation on the state level. Active work is now being done in Connecticut, Indiana, Michigan and Oklahoma, the CBS attorney said, in the effort to extend beyond the current 19 the number of states with antipiracy statutes. He noted also that the company had figured as plaintiff, along with other manufacturers, in 16 major court actions during the past year. Most were won outright and the few that were unsuccessful in lower courts are being appealed.

RCA Proposals

• Continued from page 3

The proposal will be offered to the membership for a vote next week "without recommendation," according to Arthur Kent, president of NABET Local 11 here. Opposition to the pact may develop over concessions asked by RCA in past national seniority provisions, under which engineers were laid off according to length of service, Kent said, as well as to a relaxation of the prior rule requiring the use of NABET engineers for all outside recording. A 6½ percent wage increase is offered.

NABET jurisdiction covers 48 RCA engineers in New York, 18 in Los Angeles and 13 in Nashville.

Inside Track



MOTT the HOOPLE

Mott the Hoople, Columbia recording group, will highlight their upcoming U.S. tour with a week-long engagement at the Uris Theater in New York, becoming the first rock act to appear on Broadway as a featured attraction. Last season, a similar venture, an "Alice at the Palace" show headlining the Alice Cooper band, was slated but failed to materialize. The Hoople date begins May 6. Ron Delsener 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 Chiaromonte Films. ... L.A. NARAS chapter holding a discotheque to play all Grammy nominees for membership. ... A&M artists Cheryl Dilcher and LTD worked on National Leukemia Radiothon. ... The Songwriters Showcase Thursday evening sessions in Hollywood moved from Capitol to Ladies' Club.

Leon Russell is in Shelter's Tulsa studios finishing up production work on the O'Neal Twins' first gospel LP for the label. At the same time, Shelter president Denny Cordell is in L.A. finishing up his production duties on Mary McCreary's second effort. ... Congratulations to RCA national artist relations manager Roy Battocchio and wife Carol on the birth of Gia Danielle, their first, on Jan. 30.

Tara Records has acquired U.S. distribution rights to the single, "Tchip, Tchip," reported to be a hit single with gold certification in several European countries. The record by Cash & Carry with Bobby Setter & Co. is high on charts in Holland, France, Switzerland, Germany and Belgium. Tara ships the record this week.

Bob Dylan/The Band's New York Madison Square Garden matinee appearance Jan. 31 brought a promise of things to come. Two encores and a 20-minute ovation later, Dylan bounced back on stage and doused a further performance with a quick, "See ya next year!" The celebrity-studded audience the night before included everyone from Yoko Ono to John F. Kennedy, Jr.

Mick Jagger, who sang with Carly Simon on "You're So Vain," sneaks in his voice again on some of her "Hotcakes" tracks. ... Chicago embarks on a major tour in March, Columbia issuing their "Chicago VII" album to break with the tour. ... J. Geils profiled in February "Guitar Player" magazine. ... Lucas/McFaul's Tom McFaul composed a hard rock theme for a 60-second radio candy commercial. ... Attending David Steinberg's recent Max's Kansas City engagement were Tuesday Weld, Dick Clark, Howard Cosell and Linda Lovelace.



DENVER

Although previously required to post a \$5,000 bond to work fairs and concerts in Nevada, as all "rock" acts must, John Denver will no more. According to Bill Harrison, who books the Centennial Coliseum in Reno, he's now considered "family fare." ... New Riders of the Purple Sage have replaced bassist Dave Torbert with former Byrds bassman, Skip Battin. ... Nitty Gritty Dirt Band performed a live concert over WLIR-FM in New York as part of the station's weekly Tuesday night concert series. ... B.B. King will lecture on blues next Tuesday (19) at Williams College in Williamstown, Mass. ... "The Tex Fenster Show," seen on local Manhattan Telepromer & Sterling cable TV, steps up to seven days a week next month. ... Arthur "Big Boy" Cruddup, major blues influence, recovering from heart attack. ... Langston Hughes' "Harlem in the Evening: A Musical Adventure," by Gene Bone and Howard Fenton premieres at the Loeb Theater, Harvard U., in Cambridge Feb. 28. ... Julie Budd leaves shortly for a week in Israel to entertain troops.

MOR Mixing on Charts

• Continued from page 3

the Hot 100 and easy listening are Bobby Bare's "Daddy What If," (number 41 on the Hot 100, a starred 7 on the country lists and 18 on easy listening) and established pop star John Denver's "Sunshine on My Shoulder," a starred 39 on the Hot 100, 97 on the country charts and 15 on easy listening). Dolly Parton

reaches the Hot 100 for the first time with "Jolene" (73 on the pop lists, number 8 in country and 45 on the easy listening charts.)

Glen Campbell began in country but has become an established pop star over the years. This week he is on all three charts with "Houston" (79 on the Hot 100, a starred 47 on the country lists and 23 on easy listening). Sami Jo is at 82 on the Hot 100 with a country-oriented tune while Elvis Presley's "I've Got a Thing About You Baby" is a starred 72 on the Hot 100 and a starred 67 on the country charts.

Tex Ritter's version of "American's" is at 96 on the Hot 100 and a starred 40 on the country lists, while Tanya Tucker (who had the original "Delta Dawn") enters the Hot 100 at 92 this week and is a starred 22 on the country lists. Jerry Reed has come up with a timely song in "The Crude Oil Blues," entering the Hot 100 at 98 and already a starred 58 on the country charts.

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 Economic Consultants (d/b/a E-C Tape Service), has filed a civil suit here charging the firm with unfair competition in that E-C Tape has placed extensive advertising in over 40 nationally distributed magazines which penetrate the New York State market and which offer for sale product that CBS claims to be unlawfully duplicated.

The suit, which was filed in the Supreme Court of the State of New York, County of New York, Feb. 5, named as defendants in the case E-C Tape and David Heilman, who CBS claims is the firm's principal owner.

In its suit, CBS seeks that the defendants, their servants, employees, representatives, and agents be permanently enjoined from: "(a) Directly or indirectly transferring to magnetic tape, records, or other mechanical, electronic, or sound reproducing devices, or products, any performance embodied in any sound recording owned by the Plaintiff as well as any of its respective divisions, subsidiaries, or companies from whom they have acquired distribution rights; without prior permission or license express issued in writing by the Plaintiff; (b) Advertising, offering for sales, or selling any magnetic tape or other device containing any recorded performance embodied on any phonograph record album or other phonograph record or magnetic tape owned by the Plaintiff or the Plaintiff's licensees unless done with the consent, license and authority of the Plaintiff; and (c) Using in connection with the sale 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 unless done with the consent, license and authority of the Plaintiff."

CBS' move here against E-C Tape came on the heels of a court decision in Milwaukee, Wis., in which County Circuit Judge Landry ruled that Wisconsin law does not apply to unlicensed duplicating in a multi-label suit against E-C Tape (Billboard, Feb. 9). In that case, CBS and other plaintiffs claim they will appeal the case to a higher state court.

Unlicensed Tape Co.

• Continued from page 3

Attachment was ordered by U.S. District court judge Frank J. McGarr in Chicago, who further ordered Magnitron and Warner to show cause why defendants should not be held in contempt of court for violating and injunction entered against Magnitron June 23, 1972. That action was brought by Atlantic Records (Billboard, June 24, 1972).

The Magnitron suit is similar to the original suit by unlicensed duplicator interests filed in Salt Lake City federal district court (Billboard, Nov. 20, 1971). In this suit, a now defunct organization of unlicensed duplicators, then based in Washington, D.C., tested the stand of the record/tape companies in the case of Stan D. Shubach of Tape Head, Inc., and R. A. Ridges, owner of a Salt Lake City distribution company bearing his name. They instituted a class action charging a group of record/tape manufacturers with threatening dealers and distributors who handled other than the companies' products.

Rep. Vic Wickersham recently reintroduced his anti-piracy proposal before the Oklahoma state legislature (Billboard Feb. 2). The Sooner state is considered a major center of unlicensed duplicating.

Musical Isle Push

• Continued from page 3

point of sale aids, will be utilized in 15 stores of each chain. Also supplemented by extensive consumer print advertising in each market, the campaign has been scheduled to run from Monday (18) through Saturday (23).



BYRON MacGREGOR, along with executives of Chess/Janus Records take time out to toast the unexpected success of MacGregor's record "Americans," which sold in excess of 2.5 million copies, and earn the artist a platinum record. The occasion was a special luncheon in New York recently in honor of MacGregor. In picture are, (l to r), Stan Hoffman, executive vice president and general manager Chess/Janus Records; Willis Wardlow, associate publisher, Billboard Magazine; Byron MacGregor; and Armen Boladian, president of Westbound Records which released MacGregor's record.

*Stick Around
You're Gonna Hear Electric Music,
Solid Walls of Sound

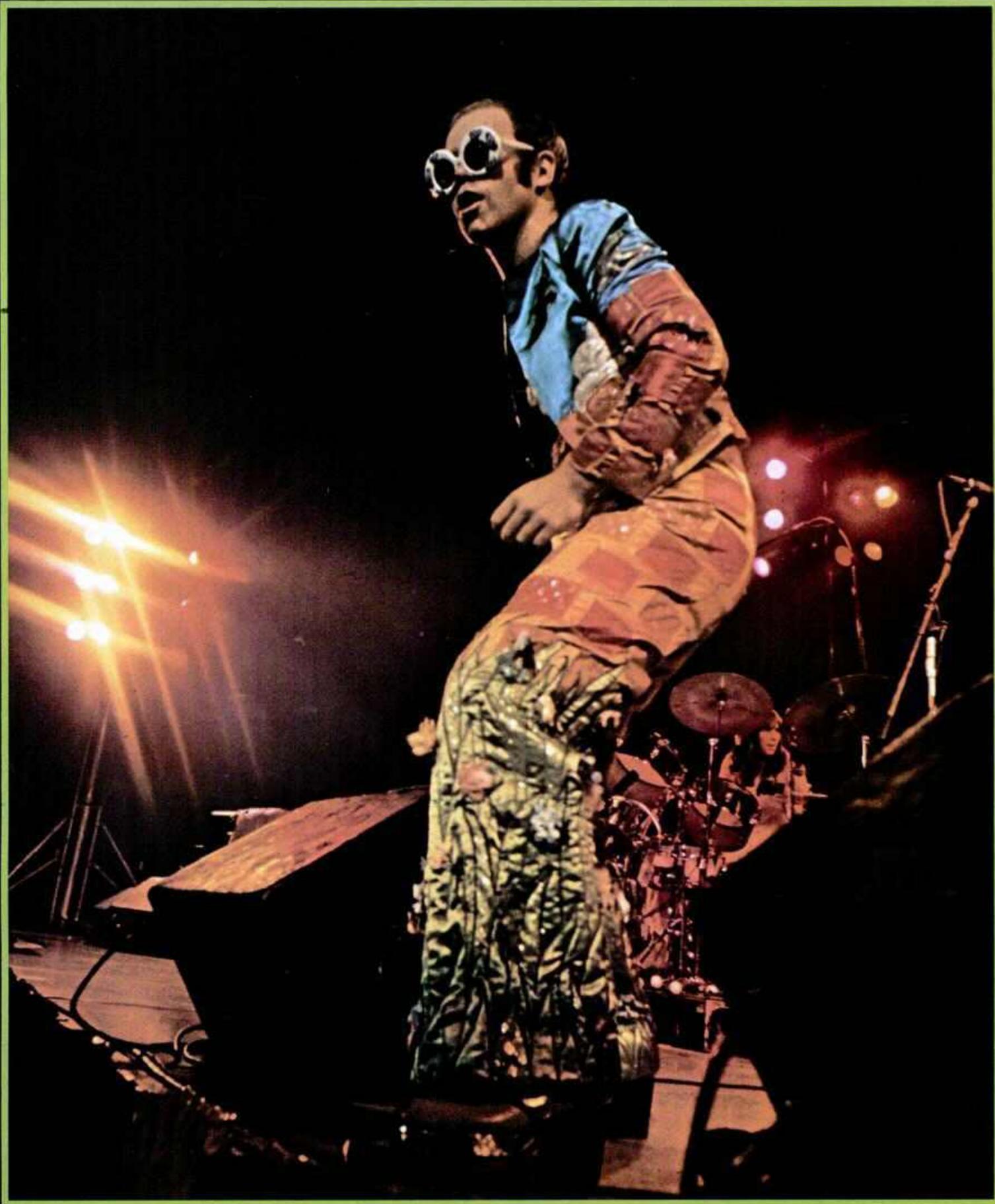


Photo: Dennis Brack/Black Star

"BENNIE AND THE JETS" MCA-40198

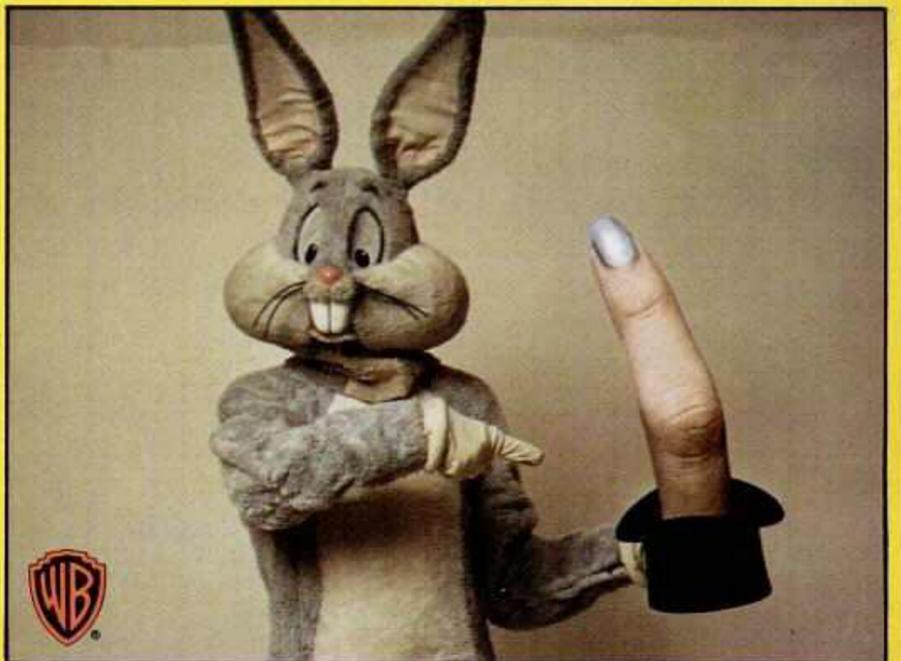
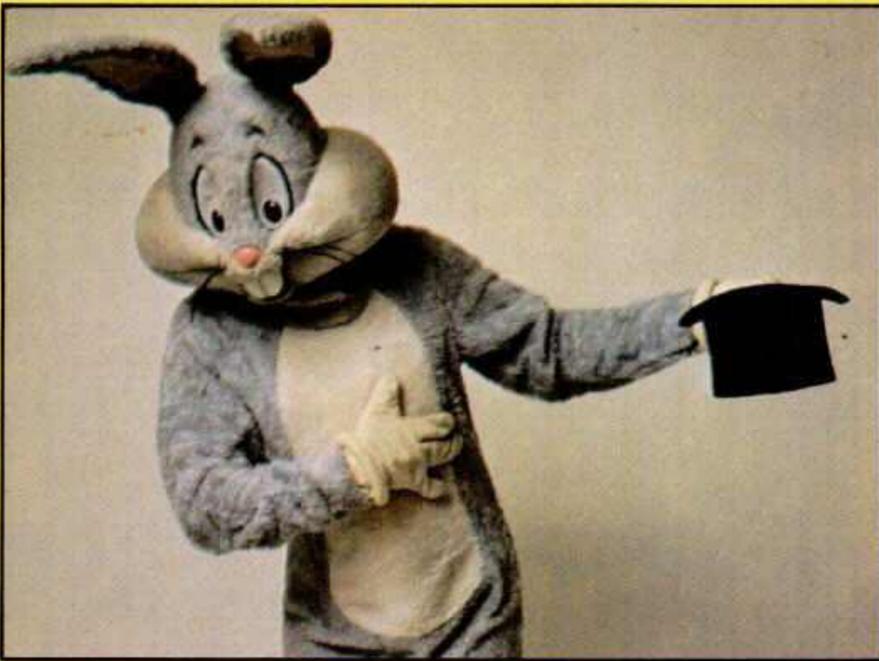
The new ELTON JOHN Single
from the Platinum Album
"GOODBYE YELLOW BRICK ROAD"
MCA 2-10003

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

* Copyright © 1973 Dick James Music Limited

MCA RECORDS

All rights reserved Used by permission



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.